

SECONDARY SCHOOL ANNUAL EXAMINATIONS 2009

Directorate for Quality and Standards in Education
Educational Assessment Unit

FORM 4**ART****TIME: Extended**

TEACHER'S PAPER;

1. The examination will consist of three sections.
Section A: Work from Observation (80 marks)
Section B: Imaginative Picture Making (80 marks)
Section C: Presentation of a Portfolio of Work (40 marks)
2. The examination has been designed to enable the students to experience the creative process and the realization of a product.
3. Art teachers are required to stress the following points:
 - a. Creative and thoughtful considerations are essential, to deal effectively with questions from both **SECTION A** and **SECTION B**.
 - b. These considerations have a direct bearing on the quality of the students' final work, and are reflected in preliminary studies made in connection with both **SECTION A** and **SECTION B**.
 - c. Preliminary studies are to be handed in together with the final works.
4. The questions in **SECTION B** may be interpreted in any one of the following forms:
 - Painting in colour
 - Print making
 - Textiles
 - Collage
 - Three – Dimensional work
5. Students are to be helped to use the extended time given to their best advantage.
6. All teachers are expected to explain the contents of the examination paper.

The Art examination is to be conducted during the Art lesson, in the period from 4th May to 29th May 2009.

- **ART TEACHERS ARE EXPECTED TO MAKE USE OF THE MARKING SCHEMES PRESENTED WITH THIS PAPER TO ASSESS THE STUDENT'S COMPETENCIES.**

SECTION A : Drawing or Painting from Observation

The Art Teacher is to set up one or more arrangements of four objects each, chosen from the following list:

Sports' gear	Hand tool	Box
Cloth	Reflecting objects	Apples
Oil lamp	Cactus	Pottery
Book	Bottles	Shoes

SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. During the Second World War, British sculptor Henry Moore made hundreds of studies of people living in underground shelters. From your own experiences and imagination develop a composition entitled '**Living Underground**'. (Fig. 1)
2. Make studies of the **shapes, forms, textures, and colour** found in the doors, windows, arches, balustrades and other architectural elements that form part of local buildings. From these studies evolve an **abstract composition** based on **Our Maltese Heritage in Stone**.
3. Imagine you are the World's fastest sprinter at the Olympic Games. While imagining the pressure and tension of such a great event, make a painting / composition entitled '**The Race of My Life**'. (Fig. 2)
4. In his stoneware relief entitled 'Builders', Maltese sculptor Ġanni Bonnici depicted local builders sweating it hard at work. Make your own composition entitled '**At the Building Site**'. (Fig. 3)
5. 'Qatt ma jidher isbah Haġar Qim
daqs meta tittertaq
qalb il-weraq tal-harrub
ix-xemx fi nżulha,
u jwaqqaf widintu
jitniffes qrara l-ħaġar samm
u l-pilastri jerfgħu dirgħajhom
imxennqa għas-smewwiet.'

Interpreta din is-silta mill-poeżija '**Haġar Qim**' ta' Achille Mizzi u ohloq xogħol li juri '**Tempju Megalitiku f'Inżul ix-Xemx**'.

- THE STUDENTS ARE ASKED TO CHOOSE ONE THEME AND DEVELOP IT INTO A FINAL WORK.
- THE STUDENTS' WORK IS EXPECTED TO BE THE RESULT OF THE CREATIVE PROCESS.



Figure 1: Underground – Henry Moore



Figure 2: Jesse Owens – Joseph Brown

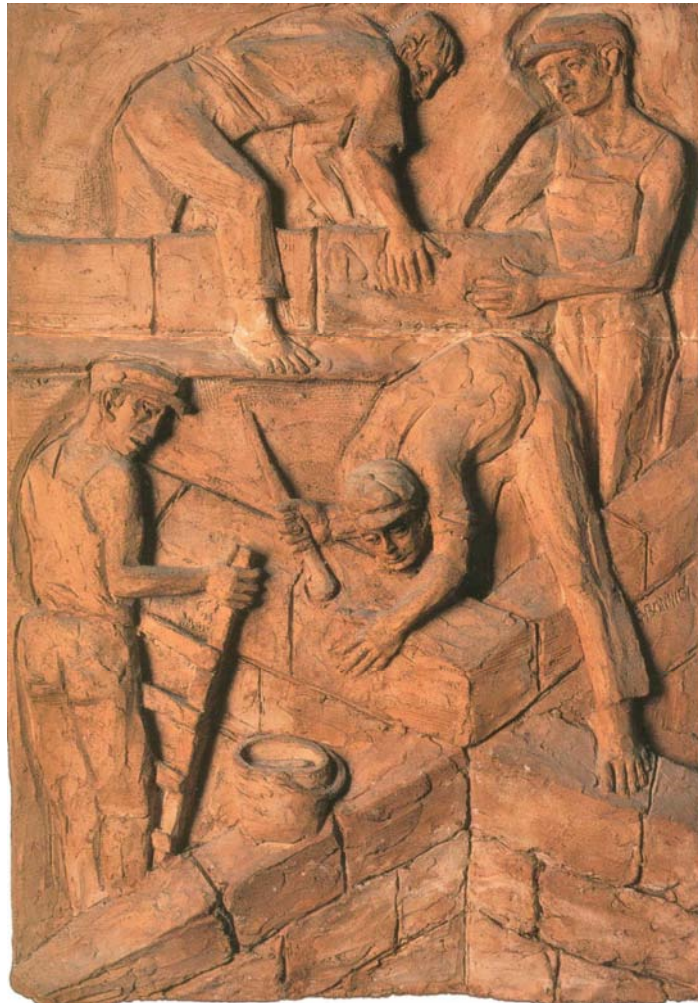
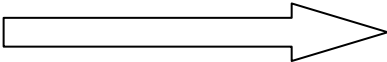


Figure 3: Builders – Ġanni Bonnici

MARKING SCHEME – DRAWING OR PAINTING FROM OBSERVATION

The Mark Scheme, derived from the Assessment Objectives shown in the grid below, must be used when marking the DRAWING or PAINTING FROM OBSERVATION Art exam of Section A in the Exam Paper.

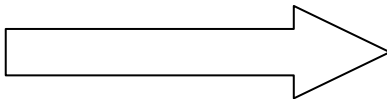
The Assessment Objectives form the basis for assessing the student's work. The scheme is designed to assess the student's competencies in doing Still Life. Each Descriptor carries 20 marks, which are divided as shown:

ASSESSMENT OBJECTIVES		No evidence	Limited and low-quality evidence	Either adequate evidence but of indifferent quality or limited evidence but of reasonable quality	Adequate evidence and of reasonable quality	Ample and high quality evidence	TOTAL MARK
i.	Makes effective use of form and space	0	4	8	12	16	
ii.	Is aware of the importance of the depiction of the Light and Shade	0	4	8	12	16	
iii.	Brings out the Tones found in the Still Life.	0	4	8	12	16	
iv.	Brings out the Textures found in the Still Life	0	4	8	12	16	
v.	Realises a Balanced Still Life by applying sensitively the basic Art Elements.	0	4	8	12	16	
TOTAL MARK 							

MARKING SCHEME - COMPOSITION FROM A THEME

The Mark Scheme derived from the Assessment Objectives, shown in the grid below, must be used when marking the COMPOSITION FROM A THEME Art exam in section B of the Exam Paper.

THE ASSESSMENT OBJECTIVES FORM THE BASIS FOR ASSESSING THE STUDENT'S WORK. THE SCHEME IS DESIGNED TO ASSESS THE STUDENT'S COMPETENCIES THROUGHOUT THE ENTIRE WORK PROCESS.

ASSESSMENT OBJECTIVES			NO evidence	Limited and low-quality evidence	Either adequate evidence but of indifferent quality or limited evidence but of reasonable quality	Adequate evidence and of reasonable quality	Ample and high-quality evidence	TOTAL MARK
INVESTIGATION	i.	Record responses to direct experience observation and imagination	0	5	10	15	20	
	ii.	Investigate visual and other sources of information						
EXPERIMENTATION	iii.	Explore and use a range of media for working	0	5	10	15	20	
	iv.	Review, modify and refine work as it progresses						
DOCUMENTATION	v.	Respond to the works of other artists, craft-persons and designers making connections with their own work.	0	5	10	15	20	
REALIZATION	vi.	Realises ideas and intentions	0	5	10	15	20	
	vii.	Refine and complete work						
TOTAL MARK 								

SECONDARY SCHOOL ANNUAL EXAMINATIONS 2009

Directorate for Quality and Standards in Education
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StudentBounty.com

FORM 4

ART

TIME: Extended

Name: _____

Class: _____

INSTRUCTIONS TO STUDENTS

1. The examination will consist of three sections.
Section A: Work from Observation (80 marks)
Section B: Imaginative Picture Making (80 marks)
Section C: Presentation of a Portfolio of Work (40 marks)
2. Read the questions carefully and consider which of them will be suitable for your competence and interest.
3. You are expected to show that your work goes through the process of **Investigation, Documentation, Experimentation** and **Realization**.
4. **Preliminary studies** are required to answer both **SECTION A** and **SECTION B**. Therefore Preliminary studies are to be handed in with your final work. Failure to do so will cause you to lose marks.
5. Two questions are to be attempted, one question from **SECTION A** and one from **SECTION B**.
6. The questions in **SECTION B** may be interpreted in any one of the following forms:
 - Painting in colour
 - Print Making
 - Textiles
 - Collage
 - Three – Dimensional work
7. Any reference material from primary or secondary sources may be used but mere copying is unacceptable.
8. Write the following information clearly on the back of your work:
 - a) Name and Surname
 - b) School and Class
 - c) Section (A or B) and question number.

The Art examination is to be conducted during the Art lesson, in the period from 4th May to 29th May 2009.

SECTION A : Drawing or Painting from Observation

A selection of five objects from the following list is arranged before you.

Sports' gear	Hand tool	Box
Cloth	Reflecting objects	Apples
Oil lamp	Cactus	Pottery
Book	Bottles	Shoes

Study the group of objects placed before you. Make use of **preliminary studies** to understand the organization of **light** and **shadow**, **forms**, **colour** and **textures**. Produce a painting or drawing of the group.

SECTION B : Composition from a Theme.

The students are asked to consider the following starting points:

1. During the Second World War, British sculptor Henry Moore made hundreds of studies of people living in underground shelters. From your own experiences and imagination develop a composition entitled '**Living Underground**'. (Fig. 1)
2. Make studies of the **shapes, forms, textures, and colour** found in the doors, windows, arches, balustrades and other architectural elements that form part of local buildings. From these studies evolve an **abstract composition** based on **Our Maltese Heritage in Stone**.
3. Imagine you are the World's fastest sprinter at the Olympic Games. While imagining the pressure and tension of such a great event, make a painting / composition entitled '**The Race of My Life**'. (Fig. 2)
4. In his stoneware relief entitled 'Builders', Maltese sculptor Ġanni Bonnici depicted local builders sweating it hard at work. Make your own composition entitled '**At the Building Site**'. (Fig. 3)
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Interpreta din is-silta mill-poezija '**Haġar Qim**' ta' Achille Mizzi u ohloq xogħol li juri '**Tempju Megalitiku f'Inżul ix-Xemx**'.

- THE STUDENTS ARE ASKED TO CHOOSE ONE THEME AND DEVELOP IT INTO A FINAL WORK.
- THE STUDENTS' WORK IS EXPECTED TO BE THE RESULT OF THE CREATIVE PROCESS.

YOU ARE REMINDED THAT YOU WILL BE ASSESSED ON YOUR ABILITY TO:

- (i) record responses to direct experience, observation, and imagination
- (ii) develop ideas and investigate visual and other sources of information
- (iii) explore and use a range of media
- (iv) review, modify, refine and complete your work
- (v) respond to the works of other artists, crafts-persons and designers, making connections with your own work.



Figure 1: Underground – Henry Moore



Figure 2: Jesse Owens – Joseph Brown



Figure 3: Builders – Ganni Bonnici