

**SEC SYLLABUS (2021)**

**ART**

**SEC 03**

***SYLLABUS***

<b>Art SEC 03 Syllabus</b>	(Not available in September)
Paper I(2hrs) Preparatory work (1hr) + Paper II (2 hrs) + Preparatory work (1hr) + Coursework	

**Introduction**

The syllabus is designed to encourage the candidate to use the intuitive and reasoning faculties and develop creativity. This is expected to be the foundation for further studies. It is concerned with developing skills leading to the expressive process. This is the process through which the individual develops his or her ideas from the initial stimulus through to the final realisation of the created form. Enhancing the role of art through discovering and exploring cross-curricular links is also an important aspect of this syllabus.

**Aims**

The syllabus aims to stimulate and develop:

- a) intuition, imaginative and reasoning abilities
- b) critical and analytical faculties
- c) an experimental, reflective, and innovative approach through research and inventive use of materials and techniques
- d) an ability to clarify priorities, knowing what is to be expressed and making effective responses
- e) an understanding of the nature of visual thinking and of the appropriate skills for creative thought and action
- f) perception, understanding, and expression of concepts and feeling in visual and tactile form
- g) response to sensation/experience through concept formation in terms of ideas, thinking, feeling and remembering
- h) acquisition of a correct terminology relevant to art.
- i) appreciation and knowledge of the work of artists.

**Assessment Objectives**

The examination will test the candidate's ability to:

- a) respond to a stimulus
- b) record experience, observation, and imagination
- c) investigate visual and other sources of information from both primary and secondary sources
- d) explore a range of media for working in two and/or three dimensions
- e) review, modify and refine work as it progresses
- f) realise ideas and intentions creatively in two and/or three dimensions.

**Subject Content**

The Aims and Assessment Objectives of the Syllabus determine Subject Content. The following Assessment Criteria interpret the Subject Content and enable the candidates to meet the full range of Assessment objectives set by the syllabus.

**The Assessment Criteria require candidates to:**

- a) follow the creative process from conception to realisation in response to an idea, theme, subject, or other stimulus, modifying and refining ideas and work as it progresses
- b) discover, explore, analyse and use primary and secondary source material
- c) draw upon direct experience, and interpret it in ways that are appropriate to the candidate's intentions.
- d) experiment and show familiarity with a range of materials, tools and techniques, appropriate processes and procedures
- e) work independently and make autonomous decisions in their work processes and procedures
- f) link their own work with that of other artists who have dealt with issues with which they can identify.

## Scheme of Assessment

The examination will consist of:

1. Coursework including Final Project (20 marks)
  - 2.i. Paper I (40 marks) – 2 hours plus 1 hour allowed for preparatory work. Preparatory work is to be handed in with finished work.
  - 2.ii. Paper IIA (40 marks) – 2 hours plus 1 hour allowed for preparatory work. Preparatory work is to be handed in with finished work. OR  
Paper IIB (40 marks) – 2 hours plus 1 hour allowed for preparatory work. Preparatory work is to be handed in with finished work.

## Outline of Assessment Procedure

The assessment procedure is designed to take into account a wide range of activities: Coursework, including a Final Project, and the two formal papers: Paper I and Paper II.

### *Coursework, including a Final Project*

The Coursework should provide the candidates with the opportunity to research, develop, and realise ideas in a variety of ways, within the context of a planned sequence of experiences. The Final Project is expected to be a thematic enquiry and an expressive response showing sequential development. This development should demonstrate how a systematically structured Final Project affected cumulatively shows the candidates' knowledge, understanding, and skills. The theme for the Final Project may be determined by the teacher or student or negotiated by the teacher and student. The theme should be clearly defined and inserted in a separate folder in the portfolio. The Final Project should be accompanied by the **Art Project Sheet**.

The Final Project is to be integrated with the Coursework giving the candidate ample time to develop study skills in investigation, documentation, experimentation, and realisation. The Final Project should show evidence of a meaningful response to social, cultural, literary, historical or environmental stimuli. Notes about the work of relevant artists and/or about aesthetic decisions taken by the candidate can also be included in the Portfolio with the Final Project. These notes will contribute positively to the grade if they help to communicate the candidate's ideas, sources of inspiration and observations in ways that complement the visual work. Information about artists should not simply be copied or downloaded from published or Internet sources but should be a personal account of the candidate's response to the works of these artists.

The Coursework, including the Final Project, is to be presented in one portfolio, and will be assessed by the teacher and moderated by the markers' panel. This will give the teacher an increasingly determining participation in the assessment procedure and enhance his/her role. The Coursework should be the result of a selective process and contain a wide range of practices, interests and the use of different media. It should also show a familiarity with art history and appreciation.

The Portfolio including the Final Project is to be available at the candidates' schools for moderation by the Markers' Panel.

### *Private Candidates*

The Private Candidate is required to submit the Portfolio, including the Coursework and Final Project, to the MATSEC Examinations Board for assessment by the Markers' Panel as instructed by the MATSEC Support Unit. In the case of a candidate failing the examination, the Coursework and Project may be submitted for another SEC examination session. Private candidates may seek the assistance of an art tutor in one of the schools in Malta

The portfolio must be presented in one standard folder provided by the MATSEC Board against payment. Art candidates must **not** include their name, signature or any other means of identification on/in their Art folder. The folder must **neither** include the submission of self-portraits. Presentation work should be effective and simple. Whilst good presentation is obviously an important asset, candidates should keep

in mind that their work should fit in comfortably within the portfolio.

Candidates may be called for an interview relating to the Portfolio of work and Final Project.

### **Examination**

Paper1: Work from observation in a formal examination of two hours plus one hour preparatory work. This paper has 2 options: I(a) Still-Life, composed of Man/Made & Natural forms, or I(b) the Human Figure.

Paper IIA: Composition from a theme. This is a two-hour paper. An extra hour is allowed for preparatory work. Candidates are issued with three general themes, three weeks in advance. Two focused questions about each theme will be set in the examination, i.e. six questions in all. During the examination the candidates are expected to answer only one question.

The candidate is expected to use the three weeks for investigation, research, experimentation and development of forms and ideas related to the chosen theme. The candidate will thus be preparing herself/himself for the examination question. During these three weeks, candidates should prepare sketches in any medium related to one or more than one of the general themes. These sketches should be the candidate's own work and should be on three sheets of paper that do not exceed 25cm by 35cm in size. Candidates may use both sides of each of the three sheets. Under no circumstances should the total number of papers exceed **three**. These sheets will be brought into the examination room and can be used as a basis for developing the preparatory work (during the first hour of the examination) prior to starting the final piece. The final work by the candidate should not be a copy of the sketches but should seek to develop and modify the candidate's ideas. All sketches and preparatory work will be collected by the invigilator/s. No sketches will be allowed out of the examination room.

Paper IIB: Composition from a theme. This is a two-hour paper. An extra hour is allowed for preparatory work. The tasks posed, however, present fewer difficulties than those in Paper IIA. Candidates are issued with three general themes, three weeks in advance. Two focused questions about each theme will be set in the examination, i.e. six questions in all. During the examination the candidates are expected to answer only one question.

The candidate is expected to use the three weeks for investigation, research, experimentation and development of forms and ideas related to the chosen theme. The candidate will thus be preparing herself/himself for the examination question. During these three weeks, candidates should prepare sketches in any medium related to one or more than one of the general themes. These sketches should be the candidate's own work and should be on three sheets of paper that do not exceed 25cm by 35cm in size. Candidates may use both sides of each of the three sheets. Under no circumstances should the total number of papers exceed **three**. These sheets will be brought into the examination room and can be used as a basis for developing the preparatory work (during the first hour of the examination) prior to starting the final piece. The final work by the candidate should not be a copy of the sketches but should seek to develop and modify the candidate's ideas. All sketches and preparatory work will be collected by the invigilator/s. No sketches will be allowed out of the examination room.

Full colour must be used in at least one of the two papers. Full colour does not include work in pencil, charcoal, sepia and any other monochromatic medium. (i.e. Paper I and Paper IIA/B)

The candidate is provided with an A3 paper and may choose to work to any size as long as the area of the work is not smaller than half the paper.

Should candidates wish to bring their own paper/s, they may do so provided that the papers have the same dimensions as those used in the exam and that they are brought in as supplied by the manufacturer and are not tampered with in any way. When candidates bring their own paper/s, these need to be signed at the back by the examination supervisor/invigilator **before** any work is carried out. The supervisor/invigilator should also write his/her name next to his/her signature.

If paint is used it must be of a quick drying nature. Pastel, chalk and charcoal must be fixed.

## **Grade Descriptors**

### *Grade 1*

- Research, and Investigation: thorough and selective
- Experimentation and the development of forms and ideas: resourceful, purposeful and creative
- Documentation: perceptive, critical and able to make individual connections
- Realisation of Ideas and Intentions: innovative, individual and skilful

### *Grade 4*

- Research and Investigation: appropriate and relevant
- Experimentation and the development of forms and ideas: effective and able to consider alternatives
- Documentation: thoughtful review and able to make reasoned connections
- Realisation of Ideas and Intentions: capable of forming sound judgements and confident in approach

### *Grade 7*

- Research and Investigation: basic awareness and recognition of possibilities
- Experimentation and development of forms and ideas: restrictive and derivative
- Documentation: simple review and able to see few basic connections
- Realisation of Ideas and Intentions: realises initial intentions and limited in approach

**ART PROJECT SHEET (SEC)**

To be presented **with** but **not** inside the Portfolio

**Candidate's Surname**

.....

**Candidate's Name**

.....

**Index Number** .....

**Title of Project**

.....

**Short Description of Project** (you can add more details on separate sheets)

.....  
.....  
.....

**Has anyone helped you in the production of this project? (Yes/No)**

.....

**Please write the name of the person/s who helped you and describe their status in relation to you (school teacher, parent, etc.)**

.....  
.....

**What kind of help did you receive?** .....

.....

**Have you used any books, Internet or other sources of information during your preparations for this project?**

.....  
.....

I confirm that all the information on this sheet is correct and that I did not receive any help in this project other than that stated on this sheet.

**Candidate's signature**.....

**Date** .....