

**UNIVERSITY OF MALTA**

**SECONDARY EDUCATION CERTIFICATE**

**SEC**

**ART**

**May 2012**

**EXAMINERS' REPORT**

**MATRICULATION AND SECONDARY EDUCATION CERTIFICATE  
EXAMINATIONS BOARD**

**SEC ART  
MAY 2012 SESSION  
EXAMINERS' REPORT**

Seven hundred and thirty-one (731) candidates registered for the SEC Art examination. The following Table delineates the distribution of grades:

Grade	Paper A	Paper B	Total	
			No. of Candidates	%
1	11	-	11	1.5
2	52	-	52	7.1
3	101	-	101	13.8
4	109	28	137	18.7
5	99	72	171	23.4
6	-	54	54	7.4
7	-	46	46	6.3
U	88	49	137	18.7
Absent	7	15	22	3.0
Total	467	264	731	100.0

### **Coursework and final project**

The best portfolios combined different themes and media and showed evidence of artistic growth. Final projects are expected to be focused and personally meaningful, and show a systematic study of a specific theme or idea. Some of the portfolios seen by the examiners did not have a clearly defined final project. At times, school-based assessment was too generous. One would do well to take a look at the assessment criteria provided by MATSEC.

### **Paper I Work from observation**

The majority of candidates opted for still-life. Many of those who opted for the human figure had clear problems with human proportions and other related issues like texture and shading. Those who opt for still-life should pay attention to the composition of the objects within the picture-frame as well as the basic aspects of good drawing technique: proportion, contrast, texture, and shading.

### **Paper IIA**

The three general themes that candidates receive three weeks in advance should be used for studying various aspects and possible implications of the theme, and not as a definite end-product that is copied during the examination. Many candidates lost marks for copying sketches that were entirely unrelated to the specific themes in the actual examination session. This was particularly the case with 'Design a poster advertising an exhibition of rocks and fossils'. Many candidates had prepared sketches of prehistoric temples or rocky scenes and reproduced these without attempting to show an exhibition of rocks and fossils or transform the work into a poster with text. Some of the more creative works were related to Question 3 ('Nightmare'). Question 6, with an extract from a letter of Van Gogh, proved to be very popular and some of the results were indeed very imaginative. Others, however, showed a very naive approach towards landscape, particularly the depiction of trees.

### **Paper IIB**

The same comment for Paper IIA stands for Paper IIB, namely that the three general themes sent to the candidates three weeks prior to the exam should be used to study different aspects and possible implications of the theme, and not as a definite end-product that is copied during the examination. Marks were lost when candidates copied sketches which were entirely unrelated to the specific themes in the actual examination session. In 'Design a poster advertising a journey to a sacred place', for instance, a number of candidates simply reproduced an image that they had prepared before actually seeing the actual examination question and lost marks as a result. Questions 2 and 6, both of which were related to insect studies, were very popular choices and many candidates' works were highly imaginative. 'Trees in the wind' and 'Surfing on a windy day' both required skills associated with landscape painting and many candidates did not manage to successfully recreate a sense of depth and other qualities that would have helped them to gain higher marks in this paper.

Chairperson  
Board of Examiners

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