L-Università ta' Malta

MATSEC
Examinations Board

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AM Art Examination Regulations and Notices

The Head of Centre is to bring the following to the attention of all invigilation staff:

Examination (Drawing) Scripts

1. For Paper II: Observation Paper, candidates should be asked which type of paper they prefer to use:
   a. A2 Textured **OR** A2 Smooth;
   b. A3 (for sketching).
2. **Not** all candidates might need an A3 paper.
3. Unused paper should remain grouped with its type (A2 textured, A2 smooth, or A3).
4. Give papers to candidates requesting more papers as long as **ALL** material is collected at the end of the examination.
5. Candidates can use their own papers as long as these:
   a. are of the same size as those provided by MATSEC (A2);
   b. have **not** been tampered with in any way before the examination;
   c. are authenticated by invigilation staff **before** work is commenced. Invigilators are to authenticate (a) and (b) above by writing their name and surname and signing at the back of each sheet.
6. **ALL** work done by candidates, including sketches, is to be collected at the end of the examination.
7. Lined scripts are provided for Paper I.

Note for Paper II:

8. Candidates can work on a still-life or human figure. No choice is offered.

Regulations and information present in MATSEC Handbook: Exam Centre and Invigilation apply for this examination.

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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Art**
PAPER NUMBER:	I
DATE:	31st August 2026
TIME:	9:00 a.m. to 12:05 p.m.

Write your **index**, **paper**, **section** and **question number** within the space provided.

This Paper has two sections. All components are to be answered in essay form.

SECTION A: CRITICAL-COMPARATIVE ESSAY

The candidate is advised to allocate 1 hour 30 minutes for this section.

Write an in-depth critical and comparative essay on **TWO** of the four works listed and illustrated. Discuss them in their general historic, artistic and stylistic context, the artistic contribution of the artist (when known), as well as the iconography, the formal and technical characteristics of the work.

The candidate is required to mention other works which will strengthen the critical and comparative argument. Identifying, and comparing, similar and different characteristics between the styles or periods in question is also required for a successful answer to this question.

A mere description of the reproduction is not a valid answer.

The given name of the artist, the date of the execution of the work, and the work's location are essential, but their repetition in the essay does **not** reward additional marks.

1. *The Miracle of the Loaves and Fish*, 520, San Apollinare Nuovo, Ravenna
2. Jacques-Louis David, *The Oath of the Horatii*, 1784, Musée du Louvre, Paris
3. Henri Matisse, *Portrait of Madame Matisse (The Green Stripe)*, 1905, Statens Museum for Kunst, Copenhagen
4. Marcel Duchamp, *Fountain*, 1917, La Galleria Nazionale, Rome

(Total: 15 marks)

SECTION B: SYNOPTIC ESSAY

The candidate is advised to allocate 1 hour 30 minutes for this section.

Write a synoptic essay on **ONE** of the three essay titles listed below:

1. Discuss the cultural and contextual currents which impacted the representation of the human form between the prehistoric and medieval eras.

2. There is a fundamental transformation in the representation of space and place in the art of the late nineteenth and early twentieth centuries. Discuss with reference to **FIVE** works from this period.

3. Select **FIVE** works of art from the Renaissance to the Baroque eras and analyse the political and religious contexts which shaped them.

(Total: 15 marks)

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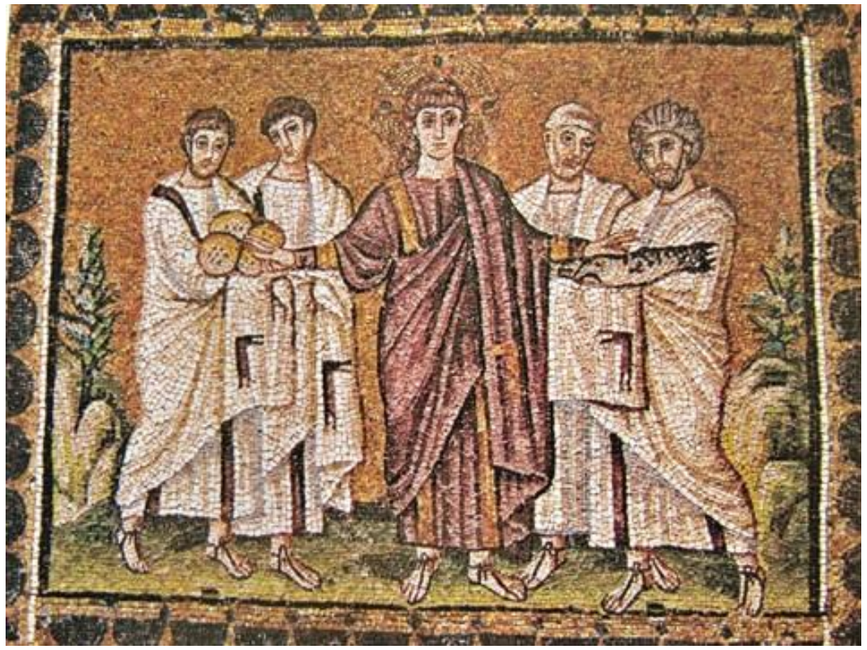
1. 

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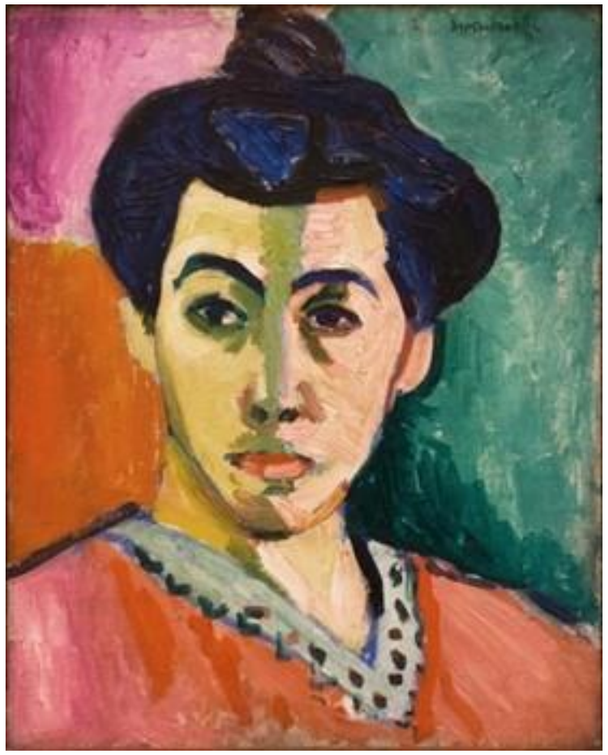
3. 

4.

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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2026 SECOND SESSION

SUBJECT:	**Art**
PAPER NUMBER:	II – Work from Observation
DATE:	1st September 2026
TIME:	9:00 a.m. to 12:05 p.m.

INSTRUCTIONS TO INVIGILATORS

A2 size paper is provided by MATSEC. The candidate may use an alternative A2 size paper (420 mm x 594 mm), provided that it is brought in as supplied by the manufacturer, and is **not** tampered with in any way. It needs 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.

1. Models should wear a T-shirt and a pair of trousers. Both need to be light in colour, preferably plain (i.e. without stripes, dots, prints, etc.). Black and other very dark colours should be avoided. Models should **not** wear fancy jewellery.
2. Models with long hair should gather their hair.
3. Once the pose has been set, the models should try to hold it for as long as they can without too much fidgeting and moving about.
4. Breaks needed by the model are **not** included in the examination time and need to be added at the end of the session.
5. The models are **not** allowed to use mobile phones during the exam session.
6. Silence should be kept throughout the exam session. Models are **not** to start any conversations with the candidates, as well as criticize or pass any comments (negative or otherwise) about the works of the candidates.
7. All models for a particular level (e.g. AM) are to be of the same gender.
8. Models should be relatively fit and flexible in order to hold the given pose for the duration of the examination.

Candidates are to produce: i. **two studies** of 15-minutes each, ii. **one in-depth study** of 2 hours 30 minutes duration. The pose will remain unchanged throughout.

Model's pose:

The model sits with hands across, looking frontally, and legs slightly apart.

(Total: 30 marks)

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SUBJECT:	**Art**
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CANDIDATE'S PAPER

Write your **INDEX** and **PAPER NUMBERS** within the space provided.

Work from Observation

This task must be executed either in drawing or painting on an A2-size paper provided by MATSEC. The candidate may use an alternative A2 size paper (420 mm x 594 mm) provided that it is brought in as supplied by the manufacturer, and is **not** tampered with in any way. It needs 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.

Sketches done during the examination must be submitted with the final work.

The candidate may choose to execute the work in monochrome or in colour. Any quick-drying medium or a combination of media may be used. Chalk-pastels, charcoal, and other material liable to smudge must be fixed.

Option (i): Still Life with Natural and/or Man-Made Forms

The candidate is to produce a work from observation of the group of **SIX** objects.

The objects are the responsibility of the MATSEC. They should be set up according to the instructions and plan provided by MATSEC.

OR

Option (ii): The Human Figure

The model is provided by MATSEC and is to assume a three-hour pose not including the rest intervals. The model is instructed by MATSEC regarding dress-code and pose. The rest intervals taken by the model will be added at the end of the session.

The examination consists of a three-hour pose. Candidates must produce two 15-minute studies, followed by another in-depth study of 2 hours 30 minutes duration. The pose will remain unchanged throughout. The two 15-minute studies carry 10% of the total marks allotted to this section, whereas the long pose carries the remaining 90%.

Each candidate will be provided with **THREE** A2 sheets. The long pose is to be rendered on an A2 size (420 mm x 594 mm) paper. For the two short poses the candidate may opt to work on a smaller scale by outlining a clear border that defines the work to a minimum of an A3 size (297 mm x 420 mm). Each work must be labelled accordingly. Any additional preparatory sketches done during the examination must be submitted with the rest of the work.

(Total: 30 marks)

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