



SUBJECT:	<b>Art</b>
PAPER NUMBER:	I – Level 1-2-3
DURATION:	8 weeks in advance

**DIRECTIONS TO CANDIDATES****Preparatory Work****(25 marks)**

Themes:

1. Through the porthole
2. People in the city
3. Book cover

**THREE** themes will be given to the candidates eight weeks before the controlled examination session.

Choose at least **ONE** theme. Brainstorm the theme you choose; annotations and reflections could be included.

During these eight weeks prepare a project in the form of a work journal (A3 size 297x420 mm).

The work journal should be bound. It could be ready-made or home-made. Staples should be avoided.

The candidate's index number and chosen theme should be clearly written on the front cover of the work journal.

Candidates should not sign, write or insert anything that might show their identity in any other part of the work journal.

The work journal must include the following:

- a. Research from primary and secondary sources;
- b. Reference to related work of artists;
- c. Sketches, drawings and/or paintings (a minimum of 4) to investigate the theme;
- d. At least **TWO** should be in full colour;
- e. Include cut-and-paste material for reference use only;
- f. All the drawings and paintings should be original creations;
- g. Experimentation with the use of materials and techniques to develop ideas.

The work journal must be brought into the examination room for the two-hour controlled paper. It should be used to help candidates create their own work related to their chosen theme. Apart from the work journal, other reference material is **not** allowed in the examination room.

### **Creative Work Journal**

- A creative work journal is as unique as the person who creates it.
- It focuses on brainstorming/generation of ideas, problem-solving and creativity.
- It is a visual diary that combines drawing, painting, collage, and printmaking as well as writing.
- It is a way of recording the expression of one's thoughts, ideas and emotions through pictures, drawings, paintings, collages etc.
- It provides space to experiment with new mediums, materials, techniques and to refine one's skills.
- It is a way to record the skills learnt, failures/accidents experienced and their remedies, and check one's progress, review, change/adjust and develop ideas and techniques.
- It provides a space to write and draw freely and encourages confidence in one's creativity free from inhibitions.

### **Instructions to candidates:**

1. **THREE** themes are issued, eight weeks in advance of the two-hour-controlled session. The candidate is to choose **ONE** from these themes and investigate, research, experiment and develop ideas and work related to the chosen theme. At least **TWO** of these works should be in full colour.
2. During these eight weeks, the candidate should prepare a project in the form of a work journal (A3 size). The work journal should be annotated with short notes to show the candidate's thinking process and must include the following:
  - a. The brainstorming (mind-map) on at least **ONE** theme seeking to generate ideas regarding possible interpretations, sources of reference, and relative information, etc.
  - b. Research from primary and secondary sources and references to artists and art history. Cut-and-paste material should only be included if developed in a creative way in the process and development of the work.
  - c. A number of original preparatory detailed sketches, (a sketch is a draft of a composition or part of a composition made to satisfy the artist on certain points of scale, composition, lighting, colour etc.) and a minimum of **FOUR** drawings and/or paintings showing the development of ideas. These works should be the candidate's own work and should not exceed the A3 (297x420 mm) size. At least **TWO** of these works should be in full colour.




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<b>SUBJECT:</b>	<b>Art</b>
<b>PAPER NUMBER:</b>	I – Level 1-2-3 (Composition from a Theme)
<b>DATE:</b>	31 <sup>st</sup> May 2025
<b>DURATION:</b>	2 hours 5 minutes

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**INVIGILATOR'S PAPER****Work journal:**

Candidates are to bring into the examination room a work journal.

The work journal is to be used as a basis for the candidate's work.

Apart from the work journal no other reference material is allowed in the examination room.

The index number of the candidate and the chosen Theme should be clearly written on the front cover. Nothing that might disclose the identity of the candidate should be included in any other part of the work journal.

The work journal must be A3 size (297 x 420 mm) and can be one available on the market or bound by the candidates themselves.

The work journal must be handed in together with the work produced in the controlled paper, at the end of the session.

**The Examination Paper**

A3 size paper (297x420 mm) is provided by MATSEC to be used during the examination.

The candidate may use an alternative A3 size paper provided it is brought in as supplied by the manufacturer and is **not** tampered with in any way. This must be signed by the invigilator before any work is carried out.

The candidate is to write his/her index number clearly prior to the beginning of the examination at the back of the A3 paper.

During the controlled examination, the candidate is to use his/her research in the work journal to produce the final examination piece.

Any preparatory work done during the examination is to be handed in together with the final work and the work journal.

During the examination any medium can be used as long as the work produced is in full colour.

Candidates must ensure that their work is completely dry. Works in chalk pastels and other materials liable to smudge should be fixed before being submitted.



SUBJECT:	<b>Art</b>
PAPER NUMBER:	I – Level 1-2-3 (Composition from a Theme)
DATE:	31 <sup>st</sup> May 2025
DURATION:	2 hours 5 minutes

**CANDIDATE'S PAPER****Composition from a Theme****(75 marks)****Use your Creative Work Journal and attempt only ONE question**

1. Seeing the inside of a yacht through a porthole.
2. A view from a porthole of sky, sea and boats.
3. Create an image that captures the ways people interact with urban spaces.
4. An abstracted composition which brings together human and architectural forms.
5. Design a cover for a book titled *Four Seasons*.
6. Design a cover for a children's book about science.

The work journal must be brought into the examination room for the two-hour controlled paper. It should be used to help candidates create their own work related to their chosen theme. Apart from the work journal, other reference material is **not** allowed in the examination room.

Copying of printed images during the examination is **not** acceptable.

The work journal should be submitted together with the work produced during the examination.

An A3 size paper (297 x 420 mm) is provided by MATSEC to be used during the examination.

Candidates may also use their own A3 paper as supplied by the manufacturer and not tampered with in any way and signed by the invigilator.

Candidates are to write their index number and the theme chosen clearly on the back of the paper and signed by the invigilator before the start of the examination.

During the two-hour examination, candidates are to produce a final work that is a further development from the preparatory research work presented in the work journal.

Candidates must ensure that their work is completely dry. Works in chalk pastels and other materials liable to smudge should be fixed before being submitted.

The work journal must be A3 size (297 x 420 mm) and presented bound. Candidates can either use a journal available on the market or they can bind it themselves. Staples should be avoided. The index number of the candidate and the chosen theme should be clearly written on the front cover of the work journal. Candidates should not sign or write their names or insert anything that might disclose their identity in any other part of the work journal.

The work journal must be brought into the examination room and should be used as a basis for the candidate's work and handed in together with the work produced in the controlled paper. Apart from the work journal, other reference material is **not** allowed in the examination room.

Printed images may be presented only as part of the investigative material; these may only be used for reference and should **NOT** replace the candidate's own work. Mere copying of printed images is **NOT** accepted.

The mere copying of the preparatory work is not acceptable, the final work produced during the examination must be a further development of the research work presented in the work journal.

A3 size paper (297x420 mm) is provided by MATSEC is to be used during the examination. The candidate may use an alternative A3 size paper provided it is brought in as supplied by the manufacturer and is **NOT** tampered with in any way and is signed by the invigilator before any work is carried out.

The candidate is to write his/her index number clearly before to the beginning of the exam at the back of the A3 paper.

During the examination any medium can be used as long as the work produced is in full colour.

Candidates must ensure that their work is completely dry. Works in chalk pastels and other materials liable to smudge should be fixed before being submitted.




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SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Level 1-2 (Work from Observation – Still-life)
DATE:	31 <sup>st</sup> May 2025
DURATION:	2 hours 5 minutes

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### **INVIGILATOR'S PAPER**

For this paper an art teacher can set up the objects as instructed by MATSEC but cannot act as an invigilator during the examination session.

#### **Instructions for invigilators:**

1. The still-life consists of **THREE** (natural and/or man-made) objects - (cardboard box, towel, orange). The choice and setting of the group of objects is the responsibility of the MATSEC Examination Panel.
2. The objects should be placed in a manner that allows each candidate to see at least part of each of the **THREE** objects.
3. The objects are to be displayed not more than two metres away from the candidates and just below their eye level. The natural lighting source should be coming from one direction. If this is not possible an artificial lighting source (e.g. spotlight) should be used to compensate.
4. A3 size paper (297 x 420 mm) is provided by MATSEC to be used during the examination. The candidate may use his/her own A3 paper as supplied by the manufacturer, as long as it is not tampered with in any way. Should a candidate use his/her own paper, the paper must be separated from the rest of the drawing book and signed by the invigilator before the examination starts.
5. The candidate can use any dry or wet medium, as long as this is quick drying. All works should be handed in dry. Works in chalk pastels, charcoal and other media that are liable to smudge must be fixed before being handed in.
6. If preparatory sketches are carried out before starting the final work, these are to be handed in with the final work.



<b>SUBJECT:</b>	<b>Art</b>
<b>PAPER NUMBER:</b>	II – Level 1-2 (Work from Observation – Still-life)
<b>DATE:</b>	31 <sup>st</sup> May 2025
<b>DURATION:</b>	2 hours 5 minutes

**CANDIDATE'S PAPER****Instructions for candidates****(100 marks)**

- A3 size paper (297×420 mm) is provided by MATSEC to be used for the examination. The candidate may use an alternative A3 size paper provided it is brought in as supplied by the manufacturer and is not tampered with in any way. Should candidates use their own paper, they must separate the paper from the rest of the drawing book and have it signed by the invigilator before the examination starts.
- Should the candidate choose to use the paper provided by MATSEC, kindly ignore the section stating 'Projection and Scale'; these are not to be filled in for this examination.
- Write the index number clearly on the back of the A3 paper used for the final work and the preparatory work if any.
- Use any dry or wet medium, as long as this is quick drying. Works in chalk pastels, charcoal and other media that are liable to smudge must be fixed before submitted to the invigilator.
- Candidates are not required to do preparatory sketches before starting the final work, unless they may wish to do so. In such cases, the sketch must be submitted with the final work.
- All works should be submitted dry. Works in chalk pastels, charcoal and other media that are liable to smudge must be fixed before being handed in.

In the examination candidates are expected to:

- Make a factual drawing or painting of the group of the **THREE** objects set before them.
- Place the objects within their paper to create a good composition.
- Create a proper composition ensuring no representations of objects are cropped.
- Render a proper representation of the shape, form, colour and/or tone, light, shade and texture.
- Use any dry or wet medium, as long as this is quick drying.
- Work in full-colour or monochrome (one colour).

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SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Level 2-3 (Work from Observation – Still-life)
DATE:	31 <sup>st</sup> May 2025
DURATION:	2 hours 5 minutes

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### **INVIGILATOR'S PAPER**

For this paper an art teacher can set up the objects as instructed by MATSEC but cannot act as an invigilator.

#### **Instructions for invigilators:**

1. The still-life consists of **FOUR** natural and/ or man-made) objects - (cardboard box, orange, hat, towel)
2. The objects should be placed in a manner that allows each candidate to see at least part of each of the **FOUR** objects.
3. The objects have to be displayed not more than two metres away from the candidates and just below their eye level. The natural lighting source should be coming from one direction. If this is not possible an artificial lighting source (e.g. spot-light) should be used to compensate.
4. A3 size paper (297 x 420 mm) is provided by MATSEC to be used during the examination. The candidate may use his/her own A3 paper as supplied by the manufacturer, as long as it is not tampered with in any way. Should the candidate use his/her own paper, the paper must be separated from the rest of the drawing book and signed by the invigilator before the examination starts.
5. The candidate can use any dry or wet medium, given that this is quick drying. All works should be handed in dry. Works in chalk pastels, charcoal and other media that are liable to smudge must be fixed before being handed in.
6. If preparatory sketch/sketches are carried out before starting the final work, these are to be handed in with the final work.



SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Level 2-3 (Work from Observation – Still-life)
DATE:	31 <sup>st</sup> May 2025
DURATION:	2 hours 5 minutes

**CANDIDATE'S PAPER****Instructions for candidates****(100 marks)**

- A3 size paper (297×420 mm) is provided by MATSEC to be used for the examination. The candidate may use an alternative A3 size paper provided it is brought in as supplied by the manufacturer and is not tampered with in any way. Should candidates use their own paper, they must separate the paper from the rest of the drawing book and have it signed by the invigilator before the examination starts.
- Should the candidate choose to use the paper provided by MATSEC, kindly ignore the section stating 'Projection and Scale'; these are not to be filled in for this examination.
- Write the index number clearly on the back of the A3 paper used for the final work and the preparatory work if any.
- Use any dry or wet medium, as long as this is quick drying. Works in chalk pastels, charcoal and other media that are liable to smudge must be fixed before submitted to the invigilator.
- Candidates are not required to do preparatory sketches before starting the final work, unless they may wish to do so. In such cases, the sketch must be submitted with the final work.
- All works should be submitted dry. Works in chalk pastels, charcoal and other media that are liable to smudge must be fixed before being handed in.

In the examination candidates are expected to:

- Make a factual drawing or painting of the group of the **FOUR** objects set before them.
- Place the objects within their paper to create a good composition.
- Create a proper composition ensuring no representations of objects are cropped.
- Render a proper representation of the shape, form, colour and/or tone, light, shade and texture.
- Use any dry or wet medium, as long as this is quick drying.
- Work in full-colour or monochrome (one colour).