



L-Università
ta' Malta

MATSEC
Examinations Board



Specimen Papers

SEC 03 Art

2027

Updated September 2025

Table of Contents

Specimen Assessments: Controlled Paper LEVEL 1-2-3	3
Specimen Assessments: Controlled Paper II LEVEL 1-2 All Candidates	11
Specimen Assessments: Controlled Paper II LEVEL 2-3 All Candidates	25

Specimen Assessments: Controlled Paper LEVEL 1-2-3



L-Università
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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Art: Work from Observation – Still-life**

PAPER NUMBER: **Level 1-2-3**

DATE:

TIME: 2 Hours

Marking Guidelines

Work from Observation – Still-life – Level 1-2-3

100 Marks

Brief:

A still life is a depiction of an arrangement of inanimate objects. The arrangement is often apparently random and may include natural and man-made artefacts.

The candidate is presented with a group of **FOUR** natural and/or man-made forms.

The setting of the objects is the responsibility of the MATSEC examination panel.

The Candidate should:

Make a factual drawing or painting of the group of **FOUR** objects set before him/her.

Place the objects within your paper to create a good composition. Marks will be deducted if parts of the objects are cropped.

Produce a good rendering of shape, form, tone and/or colour, light, shade and texture.

The candidate can use any dry or wet medium, as long as this is quick drying and can work in monochrome (one colour) or full-colour.

Candidates are not required to produce preparatory sketches. However, if preparatory sketch/sketches are carried out before starting the final work, these are to be handed in with the final work.

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 to the Invigilator.

A3 size paper (297 x 420 mm) is provided by MATSEC to be used during the examination. The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.



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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Art: Work from Observation – Still-life**

PAPER NUMBER: **Level 1-2-3**

DATE:

TIME: 2 Hours

Invigilator's Paper

Instructions for invigilators:

1. The still-life consists of **FOUR** (natural and/or man-made) objects. 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.
4. A3 size paper (297 x 420 mm) is provided by MATSEC to be used during the examination. The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.
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 sketch/sketches are carried out before starting the final work, these are to be handed in with the final work.



SECONDARY EDUCATION CERTIFICATE LEVEL
SAMPLE PAPER

SUBJECT: **Art: Work from Observation – Still-Life**

PAPER NUMBER: **Level 1-2-3**

DATE:

TIME: 2 Hours

Candidate's Paper

Instructions for candidates

100 Marks

- A3 size paper (297×420 mm) is provided by MATSEC to be used for the examination. You may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.
- You are to write your index number clearly in the space provided on the A3 paper prior to the beginning of the exam.
- You can 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 being handed in to the invigilator.
- You are not required to do preparatory sketches before starting your final work, unless you may wish to do so. In such case your sketch must be handed in with the final work.
- 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.

In the examination you are expected to:

- Make a factual drawing or painting of the group of the **FOUR** objects set before you.
- You are to place the objects within your paper to create a good composition.
- Marks will be deducted if parts of the objects are cropped.
- Good rendering of shape, form, colour and/or tone, light, shade and texture are to be sought.
- You can use any dry or wet medium, as long as this is quick drying.
- You can work in full-colour or monochrome (one colour).

Controlled: Work from Observation – Still-life - Marking Criteria**Work from Observation – Still-Life Level 1-2-3****(100 marks)**

		LEVEL 1 30%	LEVEL 2 30%	LEVEL 3 40%	100 marks
First Stage –	No evidence	Limited and low-quality evidence	Adequate evidence but of reasonable quality	Ample and high-quality evidence	
3.a Choice of medium with appropriate support.	No evidence 0	3.1a make limited use of drawing and/or painting media with some support. 1 – 3	3.2a adequately use drawing and/or painting media and choose the right support and handling. 4 – 6	3.3a creatively use drawing and/or painting media and choose the right support and handling. 7 – 10	
3.b Effective use of Medium	No evidence 0	3.1b make use of the basic characteristics of the selected medium to express oneself visually. 1 – 3	3.2b make use of the intrinsic characteristics of the selected medium/media to express oneself visually. 4 – 6	3.3b make the appropriate use of the intrinsic characteristics of the selected medium/media to express oneself visually. 7 – 10	
2.f Composition and the effective use of the picture plane	No evidence 0	2.1f create a basic composition. 1 – 3	2.2f create a composition, which includes some balance and/or rhythm. 4 – 6	2.3f create balance and /or rhythm in a composition by the right use of subject and ground (positive and negative shapes) relationship. 7 – 10	
5.j Interpretation of shape form and space based on direct observation	No evidence 0	5.1j attempt to draw objects in their right proportions. 1 – 3	5.2j draw objects in their right proportions by using proportional measurements (measuring at arm's length). 4 – 6	5.3j draw objects in their right shape and proportions through the correct use of proportional measurements (measuring at arm's length). 7 – 10	

5.c Rendition of depth/volume and perspective	No evidence 0	5.1c make use of simple planar perspective (superimposition of shapes) to create the illusion of depth. 1 – 3	5.2c make use of simple planar and one point perspective to create the illusion of depth. 4 – 6	5.3c make use of the rules of linear and aerial perspective to create form and space from direct observation and imagination in two-dimensional artworks. 7 – 10	
5.e Interpretation of Light and Shade	No evidence 0	5.1 indicate the direction of light and shade to create form in two-dimensional work. 1 – 3	5.2e interpret the phenomenon of the direction and intensity of light and shade to create form in two-dimensional work. 4 – 6	5.3e create the illusion of light and shade (through light, highlight, middle-tone, core shadow, reflected light and cast shadow) to create form in two-dimensional work. 7 – 10	
5.f Interpretation of Texture and Tactile Value	No evidence 0	5.1f make use of basic tonal values to express form. 1 – 3	5.2f apply some tonal values to express form and texture. 4 – 6	5.3f make use of the right tonal values to express form, texture and tactile value. 7 – 10	
1.f Rendition and Execution	No evidence 0	1.1f produce works with support that show some aesthetic qualities. 1 – 3	1.2f produce works that show some aesthetic qualities in composition and rendition. 4 – 6	1.3f produce works that show aesthetic qualities in composition and good quality rendition. 7 – 10	

In the case where a candidate opts to use Full Colour in their artwork, the work needs to be marked using Criteria in 5.a, while in the case where a candidate opts to use Monochrome, then the work needs to be marked using Criteria in 5.g.

5.a Interpretation and use of colour	No evidence 0	5.1a make use of the colour wheel to mix secondary and tertiary colours from the primary colours. 1 – 6	5.2a make use of the colour wheel to mix secondary and tertiary colours with their tints and shades. 7 – 12	5.3a make use of the basic colour theory (the colours of the prism), warm/cool colours to convey the desired atmosphere and mood in artworks. 13 – 20	
OR	OR	OR	OR	OR	

5.g Interpretation and use of Tonal Values	No evidence 0	5.1g make use of some tonal values in a composition. 1 – 6	5.2g make use of tonal values to get the right visual effect in a composition. 7 – 12	5.3g make use of the juxtaposition of tonal values to get the right visual effect. 13 – 20	
100 Marks					
Total /100					

Examinations and Course works

Private candidates Controlled Paper

Work from Observation - Still-Life

2 hr-controlled paper

(Marked out of 100 marks - 30% overall weighting)

Paper for Private candidates Level 1-2-3

Controlled Paper 2: Work from Observation – Still-life

Learning Outcomes and Assessment Criteria for Works from Observation

100 marks

Work from Observation: Still-Life assessment criteria:

- | | |
|---|-----|
| 1. Choice of Medium with appropriate support | 3.a |
| 2. Effective use of medium | 3.b |
| 3. Composition and the effective use of the picture plane. | 2.f |
| 4. Interpretation of shape, form and space based on direct observation. | 5.j |
| 5. Interpretation and use of Colour. | 5.a |
| 6. Rendition of depth/volume and perspective | 5.c |
| 7. Interpretation of Light and Shade. | 5.e |
| 8. Interpretation of Texture and Tactile Value. | 5.f |
| 9. Interpretation and effective use of Tonal Values. | 5.g |
| 10. Rendition and execution. | 1.f |

All Candidates Controlled Paper

Composition from a theme

Themes will be published on the MATSEC website **EIGHT** weeks prior to the examination date.

2hrs controlled paper

(Marked out of 100 marks – 70% overall weighting)

(Exam 100 marks – 55% overall weighting)

(Preparatory work journal (50 marks – 15% overall weighting)

Specimen Assessments: Controlled Paper II LEVEL 1-2 All Candidates



L-Università
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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Art – Composition from a Theme**

PAPER NUMBER: **Level 1-2**

DATE:

TIME: 2 Hours

Marking Guidelines

Composition from a theme (Level 1-2)**150 Marks**

Composition from a theme Controlled Paper

(100 Marks)

Preparatory Work

(50 Marks)

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.

Examination Requirements

1. **THREE** general themes will be issued eight weeks before the Art Exam. Candidates are to experiment on at least **ONE** theme during these weeks and investigate, research, experiment and develop ideas and work related to the chosen theme/s. During the examination candidates will be presented with six questions (two questions related to each theme). Candidates are to choose **ONE** question to develop their artwork from.

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 brainstorming (mind-map) seeking to generate ideas regarding possible interpretations, sources of reference, and relative information, etc.
- Research from primary (work from observation) and secondary sources and references to artists and art history. Cut and paste material should be included only as a reference to help develop their own idea and work and not as a substitute of own work.
- A number of original preparatory sketches, drawings and paintings (a sketch is a draft of a composition or part of a composition, lighting, colour etc.) a minimum of **THREE** to a maximum of **FOUR** drawings and/or paintings showing the development of ideas. These sketches 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.
- The loose A3 sheets are to be worked on both sides of the paper – a minimum of 3 to a maximum of 4 sheets.

3. The loose sheets forming the work journal must be A3 size (297 x 420 mm). The index number of the candidate and the chosen title should be clearly written on the front paper of the work journal, and the pages numbered accordingly. Candidates should not sign or write their names or insert anything that might disclose their identity on/in any other part of the work journal.

4. 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 work produced in the controlled paper. Apart from the work journal, other reference material is **not** allowed in the examination room.

5. During the two-hour controlled paper the candidate is to produce a final work that is a further development from the preparatory research work presented in the work journal. Mere copying of one of the works in the work journal is not acceptable and marks will be deducted.
6. Printed images may be presented only as part of the investigative material; these can only be used for reference and should **not** replace the candidate's own work. Mere copying of printed images is **not** accepted in the controlled paper.
7. A3 size paper (297x420mm) is provided by MATSEC to be used during the examination. The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.
8. The candidate can use any medium as long as it is quick drying and the work is in full colour.
9. All works should be handed in dry. Works in chalk pastels, and other material liable to smudge should be fixed before being handed in.

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD



L-Università
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SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Subject Composition from a Theme**

PAPER NUMBER: **Level 1–2**

DATE:

TIME: 8 weeks

Art Themes

Preparatory Work

(50 Marks)

Instructions to candidates:

Examination Themes:

1. Dreams
2. Music
3. Seasons

THREE general themes will be issued eight weeks before the Art Exam.

Candidates are to choose at least **ONE** theme. Think and write about (brainstorm) the theme you choose.

During these eight weeks candidates should prepare a project in the form of a work journal made up of loose A3 size (297x420 mm) sheets.

Write the index number and the chosen theme clearly on the front paper of the work journal and number the pages accordingly. 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 (work from observation) 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 three of the works should be in full colour.
- e. Cut and paste material may be included for reference use only.
- f. All the drawings and paintings should be the candidate's own original creation.
- g. Experimentation with the use of materials and techniques to develop own ideas.

The work journal must be brought into the examination room for the two-hour controlled paper. It should be used to help the candidate create their own work related to the chosen theme/s. 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 handed in 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. You may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.

Candidates are to write their index number and the question chosen clearly in the space provided on the A3 paper prior to the beginning of the exam.

During the examination candidates will be presented with six questions (two questions related to each theme). Candidates are to choose **ONE** question to develop their artwork from.

Mere copying of one of the works in the work journal is not acceptable and marks will be deducted.

Any quick-drying medium may be used as long as the final work is in full colour.

All works should be handed in dry. Works in chalk pastels, and other material liable to smudge should be fixed before being handed in.

MATRICULATION AND SECONDARY EDUCATION
CERTIFICATE EXAMINATIONS BOARD



L-Università
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SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **ART – Composition from a theme**

PAPER NUMBER: **Level 1–2**

DATE:

TIME: 2 Hours

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/s should be clearly written on the front paper. Nothing that might disclose the identity of the candidate should be included in any other part of the work journal.

The loose sheets forming the work journal must be A3 size (297 x 420 mm).

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 (297x420mm) is provided by MATSEC to be used during the examination.

The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.

The candidate is to write his/her index number clearly in the space provided on the A3 paper prior to the beginning of the exam.

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.

The candidate can use any medium as long as it is quick drying and the work is in full colour.

All works should be handed in dry. Works in chalk pastels and other material liable to smudge should be fixed before being handed in.



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SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Art - Composition from a Theme**

PAPER NUMBER: **Level 1-2**

DATE:

TIME: 2 Hours

Candidate's Paper

Controlled Paper - Composition from a theme**Level 1-2****150 Marks**

Composition from a theme Controlled Paper	(100 Marks)
Preparatory Work	(50 Marks)

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** general themes will be issued eight weeks before the Art Exam. Candidates are to experiment on at least **ONE** theme during these weeks and investigate, research, experiment and develop ideas and work related to the chosen theme/s. The candidate is to produce a minimum of **THREE** to a maximum of **FOUR** sheets showing the development of ideas, at least **TWO** experimental interpretations should be in full colour. All preparatory work and the two experimental interpretations are to be carried out on or affixed to the loose sheets forming the work journal. During the examination candidates will be presented with six questions (two questions related to each theme). Candidates are to choose **ONE** question to develop their artwork from.

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 (work from observation) 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 and experimental interpretations, and a minimum of **THREE** to a maximum 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 experimental interpretations should be in full colour.

3. The loose sheets forming the work journal must be A3 size (297 x 420 mm). The index number of the candidate and the chosen theme/s should be clearly written on the front paper of the work journal, and the papers must be numbered. Candidates should not sign or write their names or insert anything that might disclose their identity in any other part of the work journal.

4. 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.

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.

5. A3 size paper (297x420mm) is provided by MATSEC is to be used during the examination. The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.

6. The candidate is to write his/her index number clearly in the space provided on the A3 paper prior to the beginning of the exam.

7. The candidate can use any medium as long as it is quick drying and the work is in full colour.

8. All works should be handed in dry. Works in chalk pastels and other material liable to smudge should be fixed before being handed in.

Controlled Exam Paper 1: Composition from a Theme - Marking Criteria Level 1–2**Work Journal: Investigation, Experimentation and Documentation_ (14 marks)****Step 1: Investigation and Documentation (14 Marks)**

		LEVEL 1 40%	LEVEL 2 60%	14 marks
First Stage –	No evidence	Limited and low-quality evidence	Adequate evidence but of reasonable quality	
6.b Mind web/Brainstorming on selected topic/s	No evidence 0	6.1b produce with support a basic mind-web on a selected theme or idea. 1 – 3	6.2b produce a basic mind-web on a selected theme or idea. 4 – 7	
1.a Researched artworks related to chosen topic/s	No evidence 0	1.1a identify how artists have expressed their personal perception and emotions to themes related to human life and experience through their artistic visual creation. 1 – 3	1.2a describe how artists have expressed their personal perception and emotions to themes related to human life and experience through their artistic visual creation. 4 – 7	
14 Marks			Total/14	

Step 2: Experimentation, Development and Documentation

(36 Marks)

		LEVEL 1 40%	LEVEL 2 60%	36 Marks
	No evidence	Limited and low-quality evidence.	Adequate evidence and of reasonable quality.	
6.c Keeping of a work journal	No evidence 0	6.1c keep a basic work journal to record the work process. 1 – 2	6.2c keep a work journal to record ideas and write down thoughts and findings throughout the creative process. 3 – 6	
6.d Analysis of accumulated research	No evidence 0	6.1d with support, briefly describe the basic research work about art, artists and art history. 1 – 2	6.2d discuss the research work about art, artists and art history. 3 – 6	
7.c Acquiring/Producing relevant material from present times	No evidence 0	7.1c record thoughts and feelings about social matters through basic annotations and sketches on the work journal. 1 – 2	7.2c express thoughts and feelings through sketches, drawings and annotations, regarding current events in the work journal. 3 – 6	
6.e Create work based on analysis of research	No evidence 0	6.1e create artistic work based on y basic research. 1 – 2	6.2e create artistic works based on the analysis of basic research. 3 – 6	
8.a Experimenting with theme interpretation	No evidence 0	8.1a experiment with support with ideas, materials and techniques. 1 – 2	8.2aexperiment with ideas, materials and techniques. 3 – 6	
3.c Experimenting with various media	No evidence 0		3.2c transform the accidental effect in the development of my work. 1 – 6	
36 marks				
Total/36				

Controlled Exam: Composition from a Theme

(100 marks)

Step 3: Realisation of final artwork

		LEVEL 1 40%	LEVEL 2 60%	100 marks
	No evidence	Low-quality	Adequate quality	
3.a Choice of medium and relative support	No evidence 0	3.1a make limited use of drawing and/or painting media with some support. 1 – 3	3.2a adequately use drawing and/or painting media and choose the right support and handling. 4 – 6	
3.e Good Composition	No evidence 0	3.1e make use of a viewfinder to select a composition. 1 – 4	3.2e make use of a viewfinder to select a good composition. 5 – 10	
4.b Balancing Aesthetics, Self Expression and Technical Skills	No evidence 0	4.1b apply with support basic self-expression and aesthetic qualities with some craftsmanship, skills and techniques to create a personal visual artwork. 1 – 4	4.2b apply basic self-expression and aesthetic qualities with some craftsmanship, skills and techniques to create a personal visual artwork. 5 – 9	
5.a Knowledge & use of Colour	No evidence 0	5.1a make use of the colour wheel to mix secondary and tertiary colours from the primary colours. 1 – 3	5.2a make use of the colour wheel to mix secondary and tertiary colours with their tints and shades. 4 – 9	
5.c Knowledge and use of Perspective	No evidence 0	5.1c make use of simple planar perspective (superimposition of shapes) to create the illusion of depth. 1 – 3	5.2c make use of simple planar and one point perspective to create the illusion of depth. 4 – 9	
5.e Correct use and interpretation of Light & Shade	No evidence 0	5.1e indicate the direction of light and shade to create form in two-dimensional work. 1 – 4	5.2e interpret the phenomenon of the direction and intensity of light and shade to create form in two-dimensional work. 5 – 9	
5.g Correct use and interpretation	No evidence	5.1g make use of some tonal values in a composition.	5.2g make use of tonal values to get the right	

of Tonal Values	0	1 – 4	visual effect in a composition. 5 – 9	
7.b Effective & correct use of medium	No evidence 0	7.1b use basic knowledge of media and techniques to communicate visually beliefs and emotions in artworks. 1 – 3	7.2b use knowledge of media and techniques to communicate visually beliefs and emotions regarding personal experiences or social matters in artworks. 4 – 9	
1.e Personal Interpretation	No evidence 0	1.1e identify the different approaches and methods found in works of art. 1 – 6	1.2e produce work that reflects knowledge of different approaches and methods found in works of art. 7 – 15	
1.f Rendition and execution	No evidence 0	1.1f produce with support works that show some aesthetic qualities. 1 – 6	1.2f produce works that show some aesthetic qualities in composition and rendition. 7 – 15	
100 marks				
				Total/100
				Grand Total/150

Specimen Assessments: Controlled Paper II LEVEL 2-3 All Candidates



L-Università
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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Art – Composition from a Theme**

PAPER NUMBER: **Level 2–3**

DATE:

TIME: 2 Hours

Marking Guidelines

Composition from a theme (Level 2-3)**150 Marks**

Composition from a theme Controlled Paper

(100 Marks)

Preparatory Work

(50 Marks)

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.

Examination Requirements

1. **THREE** general themes will be issued eight weeks before the Art Exam. Candidates are to experiment on at least **ONE** theme during these weeks and investigate, research, experiment and develop ideas and work related to the chosen theme/s. During the examination candidates will be presented with six questions (two questions related to each theme). Candidates are to choose **ONE** question to develop their artwork from.

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 brainstorming (mind-map) seeking to generate ideas regarding possible interpretations, sources of reference, and relative information, etc.
- Research from primary (work from observation) and secondary sources and references to artists and art history. Cut and paste material should be included only as a reference to help develop their own idea and work and not as a substitute of own work.
- A number of original preparatory detailed sketches, drawings and paintings (a sketch is a draft of a composition or part of a composition, lighting, colour etc.) a minimum of **FOUR** to a maximum of **FIVE** sheets 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 **THREE** of these experimental interpretations should be in full colour.
- All preparatory work and the three works are to be carried out on or affixed to the loose sheets forming the work journal. The loose sheets forming the work journal must be A3 size (297 x 420 mm).

3. The index number of the candidate and the chosen title should be clearly written on the front paper of the work journal, and the pages numbered accordingly. Candidates should not sign or write their names or insert anything that might disclose their identity on/in any other part of the work journal.

4. 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 work produced in the controlled paper. Apart from the work journal, other reference material is **not** allowed in the examination room.
5. During the two-hour controlled paper the candidate is to produce a final work that is a further development from the preparatory research work presented in the work journal. Mere copying of one of the works in the work journal is not acceptable and marks will be deducted.
6. Printed images may be presented only as part of the investigative material; these can only be used for reference and should **not** replace the candidate's own work. Mere copying of printed images is **not** accepted in the controlled paper.
7. A3 size paper (297x420mm) is provided by MATSEC to be used during the examination. The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.
8. The candidate can use any medium as long as it is quick drying and the work is in full colour.
9. All works should be handed in dry. Works in chalk pastels, and other material liable to smudge should be fixed before being handed in.



L-Università
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SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Subject Composition from a Theme**

PAPER NUMBER: **Level 2-3**

DATE:

TIME: 8 weeks

Art Themes

Preparatory Work

(50 Marks)

Instructions to candidates:

Examination Themes:

1. Dreams
2. Music
3. Seasons

THREE general themes will be issued eight weeks before the Art Exam. Candidates are to experiment on at least **ONE** theme during these weeks. During the examination candidates will be presented with six questions (two questions related to each theme). Candidates are to choose **ONE** question to develop their artwork from.

During these eight weeks, candidates are to prepare a project in the form of a work journal (A3 size) in which they investigate, research, experiment and develop ideas and work related to the theme chosen. The work journal should include the following:

A Brainstorming (mind-map) on at least one theme. Seeking to generate ideas regarding possible interpretations, sources of reference and relative information, etc.

Research from primary (work from observation) and secondary sources and references to artists and art history. Cut and paste material should be included only as a reference to help develop their own idea and work and not as a substitute of own work.

A number of original preparatory detailed sketches, drawings and paintings showing the development of ideas need to be created on a minimum of **FOUR** to a maximum of **FIVE** sheets. Candidates are to produce at least **THREE** experimental interpretations in full colour. These works should be their own and should not exceed in size A3 (297x420 mm). All preparatory work and the three interpretations are to be carried out or affixed on loose sheets for the work journal, with page numbers.

The candidates' index number and the chosen theme must be clearly written on the front cover of the work journal. Candidates must not sign or write their name or insert anything that might disclose their identity in any other part of the work journal.

The work journal must be annotated with short notes to show their thinking process.

The work journal is to be brought into the examination room to be used as a reference and as a starting point during this examination, but mere copying of printed images from the work journal is not acceptable. Apart from the work journal, other reference material is **not** allowed in the examination room. The work journal should be handed in together with the work produced during this examination.

The candidates will be provided with A3 size paper (297x420 mm) by MATSEC to be used for the examination. They may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.

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

Any quick drying medium may be used as long as the final work is in full colour.

All preparatory work done during the examination, if any, is to be handed in together with the final work and the work journal.

All works should be handed in dry. Works in chalk pastels, and other material liable to smudge should be fixed before being handed in.



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SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **ART – Composition from a theme**

PAPER NUMBER: **Level 2–3**

DATE:

TIME: 2 Hours

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/s should be clearly written on the front paper. Nothing that might disclose the identity of the candidate should be included in any other part of the work journal.

The loose sheets forming the work journal must be A3 size (297 x 420 mm).

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 (297x420mm) is provided by MATSEC to be used during the examination.

The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.

The candidate is to write his/her index number clearly in the space provided on the A3 paper prior to the beginning of the exam.

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.

The candidate can use any medium as long as it is quick drying and the final work is in full colour.

All works should be handed in dry. Works in chalk pastels and other material liable to smudge should be fixed before being handed in.



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SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **Subject Composition from a Theme**

PAPER NUMBER: **Level 2-3**

DATE:

TIME: 2 Hours

Candidate's Paper

Controlled Paper - Composition from a theme**Level 2-3****150 Marks**

Composition from a theme Controlled Paper	(100 Marks)
Preparatory Work	(50 Marks)

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** general themes are issued, eight weeks in advance of the two-hour-controlled session. Candidates are to experiment on at least **ONE** theme during these weeks. The candidates are to produce a minimum of **FOUR** to a maximum of **FIVE** sheets showing the development of ideas with at least **THREE** experimental interpretations in full colour. All preparatory work and the three experimental interpretations are to be carried out on or affixed to the loose A3 sheets. During the examination candidates will be presented with six questions (two questions related to each theme). Candidates are then to choose **ONE** question to develop their artwork from.

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 (work from observation) and secondary sources and references to artists and art history. Cut and paste material should only be included as a reference to help develop their own idea and work and not as a substitute of own work.
- c. A number of original preparatory detailed sketches and the experimental interpretations should be presented. The works should be the candidate's own work and should not exceed the A3 (297x420 mm) size.

3. The loose sheets forming the work journal must be A3 size (297 x 420 mm). The index number of the candidate and the chosen theme/s should be clearly written on the front paper of the work journal, and the papers must be numbered. Candidates should not sign or write their names or insert anything that might disclose their identity in any other part of the work journal.

4. 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.

Mere copying of the preparatory work is also not acceptable; the final work produced during the examination must be a further development of the research work presented in the work journal.

5. A3 size paper (297x420mm) is provided by MATSEC is to be used during the examination. The candidate may choose between smooth paper or textured linen board paper at 330gsm for either dry or wet media use. The preparatory paper given is of 80gsm weight.

6. The candidate is to write his/her index number clearly in the space provided on the A3 paper prior to the beginning of the exam.

7. The candidate can use any medium as long as it is quick drying and the final work is in full colour.

8. All works should be handed in dry. Works in chalk pastels and other material liable to smudge should be fixed before being handed in.

Controlled Exam Paper 1: Composition from a Theme - Marking Criteria Level 2-3**Work Journal: Investigation, Experimentation and Documentation_ (50 marks)****Step 1: Investigation and Documentation (14 Marks)**

		LEVEL 2 40%	LEVEL 3 60%	14 marks
First Stage -	No evidence	Adequate evidence but of reasonable quality	Ample and high-quality evidence	
6.b Mind-web/ Brainstorming on selected topic/s	No evidence 0	6.2b produce a basic mind-web on a selected theme or idea. 1 – 3	6.3b produce a mind-web on a selected theme or idea and sustain its creative development until I reach and produce a final artwork on the theme. 4 – 7	
1.a Researched artworks related to chosen topic/s	No evidence 0	1.2a describe how artists have expressed their personal perception and emotions to themes related to human life and experience through their artistic visual creation. 1 – 3	1.3a describe how artists have expressed their personal perception and emotions to themes related to human life and experience through their artistic visual creation. 4 – 7	
14 Marks				
			Total/14	

Step 2: Experimentation, Development and Documentation

(36 Marks)

		LEVEL 2 40%	LEVEL 2 60%	36 Marks
	No evidence	Adequate evidence and of reasonable quality.	Ample and high-quality evidence.	
6.c Keeping of a work journal	No evidence 0	6.2c keep a work journal to record ideas and write down thoughts and findings throughout the creative process. 1 – 2	6.3c keep a work journal - recording changing and developing ideas and jotting down thoughts and findings throughout the investigative and experimental creative process. 3 – 6	
6.d Analysis of accumulated research	No evidence 0	6.2d discuss the research work about art, artists and art history. 1 – 2	6.3d analyse the accumulated research work about art, artists and art history. 3 – 6	
7.c Acquiring/Producing relevant material from present times	No evidence 0	7.2c express thoughts and feelings through sketches, drawings and annotations, regarding current events in the work journal. 1 – 2	7.3c record personal analytic response through annotations, sketches, drawings concerning current events, ideas and social issues in the work journal. 3 – 6	
6.e Create work based on analysis of research	No evidence 0	6.2e create artistic works based on the analysis of basic research. 1 – 2	6.3e create personal artistic works based on the analysis of research. 3 – 6	
8.a Experimenting with theme interpretation	No evidence 0	8.2a experiment with ideas, materials and techniques. 1 – 2	8.3a take risks and experiment with ideas, materials and techniques to express creative insights. 3 – 6	
3.c Experimenting with various media	No evidence 0	3.2c transform the accidental effect in the development of my work. 1 – 2	3.3c use different media and transform accidents to good use in the development of a work. 3 – 6	
36 marks			Total/36	

Controlled Exam: Composition from a Theme

(100 marks)

Step 3: Realisation of final artwork

		LEVEL 2 40%	LEVEL 3 60%	100 marks
	No evidence	Adequate quality	High quality	
3.a Choice of medium and relative support	No evidence 0	3.2a adequately use drawing and/or painting media and choose the right support and handling. 1 – 3	3.3a creatively use drawing and/or painting media and choose the right support and handling. 4 – 6	
3.e Good Composition	No evidence 0	3.2e make use of a viewfinder to select a good composition. 1 – 4	3.3e make use of a viewfinder to choose the right solution for a composition. 5 – 10	
4.b Balancing Aesthetics, Self Expression and Technical Skills	No evidence 0	4.2b apply basic self-expression and aesthetic qualities with some craftsmanship, skills and techniques to create a personal visual artwork. 1 – 4	4.3b integrate self-expression and aesthetic qualities with craftsmanship, skills and techniques to create a personal visual artwork. 5 – 9	
5.a Knowledge & use of Colour	No evidence 0	5.2a make use of the colour wheel to mix secondary and tertiary colours with their tints and shades. 1 – 2	5.3a make use of the basic colour theory (the colours of the prism), warm/cool colours to convey the desired atmosphere and mood in artworks. 3 – 5	
5.c Knowledge and use of Perspective	No evidence 0	5.2c make use of simple planar and one point perspective to create the illusion of depth. 1 – 3	5.3c make use of the rules of linear and aerial perspective to create form and space from direct observation and imagination in two-dimensional artworks. 4 – 9	
5.e Correct use and interpretation of Light & Shade	No evidence 0	5.2e interpret the phenomenon of the direction and intensity of light and shade to create form in two-dimensional work. 1 – 4	5.3e create the illusion of light and shade (through light, highlight, middle-tone, core shadow, reflected light and cast shadow) to create form in two-dimensional work. 5 – 9	

5.g Correct use and interpretation of Tonal Values	No evidence 0	5.2g make use of tonal values to get the right visual effect in a composition. 1 – 4	5.3g make use of the juxtaposition of tonal values to get the right visual effect. 5 – 9	
7.b Effective & correct use of medium	No evidence 0	7.2b use knowledge of media and techniques to communicate visually beliefs and emotions regarding personal experiences or social matters in artworks. 1 – 3	7.3b use sound knowledge of media and techniques to communicate and visually express personal experiences or social matters etc. in artworks. 4 – 9	
1.e Personal Interpretation	No evidence 0	1.2e produce work that reflects knowledge of different approaches and methods found in works of art. 1 – 6	1.3e produce work that reflects personal interpretations with reference to different approaches and methods found in artworks. 7 – 15	
1.f Rendition and execution	No evidence 0	1.2f produce works that show some aesthetic qualities in composition and rendition. 1 – 6	1.3f produce works that show aesthetic qualities in composition and good quality rendition. 7 – 15	
100 marks				
				Total/100
				Grand Total/150

Controlled Paper 1 – Composition from a Theme

Learning Outcomes and Assessment Criteria for each section

Work Journal

1. Idea Generation & Investigation (10%)

Mind-web/Brainstorming exercise:

Mind-web/Brainstorm on a selected topic/s 6.b

Researched artworks related to chosen topic/s

Theme related to human life & Experience 1.a

2. Experimentation, Development and Documentation: (40%)

Keeping of a Work Journal 6.c

Analysis of accumulated research 6.d

Acquiring/Producing relevant material from present times 7.c

Create work based on analysis of research 6.e

Experimenting with theme interpretation 8.a

Experimenting with use of various media 3.c

2 hour Controlled Exam

3. Realisation of Final Work: (100%)

Choice of medium and relative support 3.a

Good Composition 3.e

Balancing Aesthetics, Self-Expression and Technical Skills 4.b

Knowledge and Use of Colour 5.a

Knowledge and use of Perspective 5.c

Correct use and interpretation of Light and Shade 5.e

Correct use and interpretation of Tonal values 5.g

Effective and correct use of Medium 7.b

Personal Interpretation 1.e

Rendition and execution 1.f