



L-Università
ta' Malta

MATSEC
Examinations Board



Specimen Papers

SEC 03 Art

2025

Updated May 2023

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Specimen Assessments: Controlled Paper LEVEL 1-2



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**

DATE:

TIME: 2 Hours

Marking Guidelines

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

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 THREE 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 THREE 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 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.



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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**

DATE:

TIME: 2 Hours

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. 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. 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 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 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**

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 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 you use your own paper, you must separate the paper from the rest of the drawing book and have it signed by the invigilator before the examination starts.
- You are to write your index number clearly on the back of the A3 paper used for the final work and the preparatory work if any.
- 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 **THREE** 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 (100 marks)**

		LEVEL 1 40%	LEVEL 2 60%	100 marks
<u>First Stage</u> –	No evidence	Limited and low-quality evidence	Adequate evidence but of reasonable quality	
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 – 4	3.2aadequately use drawing and/or painting media and choose the right support and handling. 5 – 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 – 4	3.2b make use of the intrinsic characteristics of the selected medium/media to express oneself visually. 5 – 10	
2.f Composition and the effective use of the picture plane	No evidence 0	2.1f create a basic composition. 1 – 4	2.2f create a composition, which includes some balance and/or rhythm. 5 – 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 – 4	5.2j draw objects in their right proportions by using proportional measurements (measuring at arm's length). 5 – 10	
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 – 4	5.2a make use of the colour wheel to mix secondary and tertiary colours with their tints and shades. 5 – 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 – 4	5.2c make use of simple planar and one point perspective to create the illusion of depth. 5 – 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 – 4	5.2e interpret the phenomenon of the direction and intensity of light and shade to create form in two-dimensional work. 5 – 10	
5.f Interpretation of Texture and Tactile Value	No evidence 0	5.1make use of basic tonal values to express form. 1 – 4	5.2f apply some tonal values to express form and texture. 5 – 10	
5.g Interpretation and use of Tonal Values	No evidence 0	5.1g make use of some tonal values in a composition. 1 – 4	5.2gmake use of tonal values to get the right visual effect in a composition. 5 – 10	
1.f Rendition and Execution	No evidence 0	1.1f produce works with support that show some aesthetic qualities. 1 – 4	1.2f produce works that show some aesthetic qualities in composition and rendition. 5 – 10	
100 Marks				
Total /100				

Specimen Assessments: Controlled Paper LEVEL 2-3

MATRICULATION AND SECONDARY EDUCATION
CERTIFICATE EXAMINATIONS BOARD**SECONDARY EDUCATION CERTIFICATE LEVEL**
SAMPLE PAPER

SUBJECT: Art: Work from Observation – Still-Life**PAPER NUMBER: Level 2–3****DATE:****TIME: 2 Hours**

Marking Guidelines**Work from Observation – Still-life****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 object.

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 the paper to create a good composition. Marks will be deducted if parts of the objects are cropped.
- Produce a good rendering of shape, form, colour and/or tone, light, shade and texture.
- The candidate can use any dry or wet medium, given that 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.
- Candidates are not required to do preparatory sketches before starting the final work, unless one may wish to do so. In such case the sketch must be handed in with the final work. 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.



MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

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

Art:

PAPER NUMBER: **Level 2–3**

DATE:

TIME: 2 Hours

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.
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.

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SECONDARY EDUCATION CERTIFICATE LEVEL
SAMPLE PAPER

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

PAPER NUMBER: **Level 2–3**

DATE:

TIME: 2 Hours

Candidate's Paper

Instructions for candidates

- A3 size paper (297 x 420 mm) is provided by MATSEC to be used during the examination. You may use your own A3 paper as supplied by the manufacturer, as long as it is not tampered with in any way. Should you use your own paper, the paper must be separated from the rest of the drawing book and signed by the invigilator before the examination starts.
- You are to write your index number clearly at the back of the A3 paper used for the final work and the preparatory work if any.
- 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 supervisor.
- You may wish to do a preparatory sketch before starting your final work. 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 to the invigilator.

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 monochrome (one colour) or full-colour.

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

		LEVEL 2 40%	LEVEL 3 60%	100 marks
<u>First Stage –</u>	No evidence	Adequate evidence but of reasonable quality	Ample and high-quality evidence	
3.a Choice of medium with appropriate support.	No evidence 0	3.2a adequately use drawing and/or painting media and choose the right support and handling. 1 – 4	3.3a creatively use drawing and/or painting media and choose the right support and handling. 5 – 10	
3.b Effective use of Medium	No evidence 0	3.2b make use of the intrinsic characteristics of the selected medium/media to express oneself visually. 1 – 4	3.3b make the appropriate use of the intrinsic characteristics of the selected medium/media to express oneself visually. 5 – 10	
2.f Composition and the effective use of the picture plane	No evidence 0	2.2f create a composition which includes some balance and/or rhythm. 1 – 4	2.3f create balance and /or rhythm in a composition by the right use of subject and ground (positive and negative shapes) relationship. 5 – 10	
5.j Interpretation of shape form and space based on direct observation	No evidence 0	5.2j draw objects in their right proportions by using proportional measurements (measuring at arm’s length). 1 – 4	5.3j draw objects in their right shape and proportions through the correct use of proportional measurements (measuring at arm’s length). 5 – 10	
5.a Interpretation and 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 – 4	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. 5 – 10	
5.c Rendition of depth/volume and perspective	No evidence 0	5.2c make use of simple planar and one point perspective to create the illusion of depth. 1 – 4	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. 5 – 10	

5.e Interpretation of Light and 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 – 10	
5.f Interpretation of Texture and Tactile Value	No evidence 0	5.2f apply some tonal values to express form and texture. 1 – 4	5.3f make use of the right tonal values to express form, texture and tactile value. 5 – 10	
5.g Interpretation and use 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 – 10	
1.f Rendition and Execution	No evidence 0	1.2f produce works that show some aesthetic qualities in composition and rendition. 1 – 4	1.3f produce works that show aesthetic qualities in composition and good quality rendition. 5 – 10	
100 Marks				
			Total /100	

Examinations and Course works

School & Private candidates Controlled Core Paper

Work from Observations - Still-Life

2 hr-controlled paper

(Marked out of 100 marks - 60% overall weighting)

Paper for School/Private candidates Level 1-2 and Level 2-3

Same papers for both School and Private candidate for same Level.

Objects and expectations for the two Levels are different – the list of objects and placement will be sent to the schools where the examination will be held a week prior to the exam.

School Candidates SBA

Each SBA is marked out of 100 marks

Each SBA carries an over-all weighting of 10%

The four course works together carry an over-all weighting of 40%

SBA 1: Reading the human journey through artworks (marked out of 100 marks – 10% overall weighting)

SBA 2: Ways of seeing and interpreting the world around me - The Human Figure in Natural and Man-made Space (100 marks – 10%)

SBA 3: Reflections on personal and social experience (100 marks – 10%)

SBA 4: Portfolio of works from Direct Observation (Contents of Portfolio stipulated to cover a wide range of work from observation (100 marks – 10%))

Course works 1 and 3 are compulsory.

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