



**L-Università
ta' Malta**

**MATSEC
Examinations Board**



AM 04 SYLLABUS

ART

2027

Updated June 2026

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Introduction

This syllabus is based on the curriculum principles outlined in *The National Curriculum Framework for All* (NCF) which was translated into law in 2012 and designed using the *Learning Outcomes Framework* that identify what students should know and be able to achieve by the end of their compulsory education.

As a learning outcomes-based syllabus, it addresses the holistic development of all learners and advocates a quality education for all as part of a coherent strategy for lifelong learning. It ensures that all candidates can obtain the necessary skills and attitudes to be future active citizens and to succeed at work and in society irrespective of socio-economic, cultural, racial, ethnic, religious, gender and sexual status. This syllabus provides equitable opportunities for all learners to achieve educational outcomes at the end of their schooling which will enable them to participate in lifelong and adult learning, reduce the high incidence of early school leaving and ensure that all learners attain key twenty-first century competences.

This programme also embeds learning outcomes related to cross-curricular themes, namely digital literacy; diversity; entrepreneurship creativity and innovation; sustainable development; learning to learn and cooperative learning and literacy. In this way students will be fully equipped with the skills, knowledge, attitudes and values needed to further learning, work, life and citizenship.

List of Subject Foci

1. Aesthetic sensibility, visual awareness and analytical skills
2. Technical proficiency and application of diverse media
3. A critical and reflective approach in the understanding of own and other artists' works
4. A personal response through the process of research, development and creative practice
5. Knowledge and critical understanding of Art History and familiarity with its various contexts

List of Learning Outcomes

At the end of the programme, I can:

- LO 1. Demonstrate an understanding of the elements and principles of art and design through effective compositions
- LO 2. Evaluate my own work and that of other artists through a contextual and analytic understanding
- LO 3. Confidently experiment with a range of conventional and new media, materials, processes, techniques and technologies
- LO 4. Develop problem solving skills through creative and critical thinking
- LO 5. Creates a reflective journal to document and annotate ongoing work with a critical awareness of other practitioners, environments and cultures
- LO 6. Respond to and interpret ideas from primary and secondary sources and personal experience throughout the creative process

- LO 7. Identify, understand and analyse the dynamic and evolutionary nature of art and artists
- LO 8. Communicate an awareness and appreciation of the cultural, historical and socio-political contexts of works of art

Learning Outcomes and Assessment Criteria

Subject Focus:	Aesthetic sensibility, visual awareness and analytical skills
Learning Outcome 1:	Demonstrate an understanding of the elements and principles of art and design through effective compositions

Topic / Skill	Sub-topic	Assessment Criteria
1.1 Practice Work	1.1.1 Work from Observation	1. Illustrate a proficient application of the basic elements and principles of art and design 2. Create a well-balanced and organised composition 3. Illustrate the tactile qualities of different reflective and textural surfaces 4. Demonstrate shape and form through a range of tonal, contrasting and chromatic values 5. Apply a sensitive and varied weighting of line 6. Demonstrate scale, proportion and structure
	1.1.2 Project-work	7. Describe effectively the principles and elements of art and design of my own practice work and that of others through journal annotations and reflective writing
1.2 History of Art	1.2.1 Formal engagement with Works of Art	1. Observe the compositional arrangement of forms in a work of art 2. Analyse the elements of art and design in a work of art 3. Analyse the principles of art in a work of art 4. Compare and contrast different works of art through these elements and principles

Subject Focus:	Aesthetic sensibility, visual awareness and analytical skills
Learning Outcome 2:	Evaluate my own work and that of other artists through a contextual and analytic understanding.

Topic / Skill	Sub-topic	Assessment Criteria
2.1 Practice Work	2.1.1 Work from Observation	1. Critically examine my own practice based on the proper application of the elements and principles of art and design
	2.1.2 Project-work	2. Evaluate my original intentions and concepts 3. Reflect on previous artistic production with similar themes 4. Judge the effectiveness of my progress and development 5. Identify points of strength 6. Point out areas for improvement
2.2 History of Art		1. Discuss the context of the works of art under study 2. Develop a series of arguments that reflect technical and stylistic considerations 3. Using appropriate art-historical terminology 4. Adhere to the essence and implications of the essay title

Subject Focus:	Technical proficiency and application of diverse media
Learning Outcome 3:	Confidently experiment with a range of conventional and new media, materials, processes, techniques and technologies.

Topic / Skill	Sub-topic	Assessment Criteria
3.1 Practice Work		1. Produce works which reflect strong expressive and experimental qualities 2. Apply the right medium, material, process, technique to reach my intent 3. Demonstrate a creative application of media (which may include three-dimensional) through a variety of artistic processes and supports 4. Develop drawing and painting skills in a variety of media, processes and techniques 5. Investigate a variety of artistic processes and techniques through mixed-media 6. Demonstrate the ability to create works through digital technologies
3.2 History of Art		1. Reflect on the evolution of media and its influences on art practice 2. Demonstrate an understanding of artistic processes and media 3. Show an increased awareness of materials and techniques

Subject Focus:	A critical and reflective approach in the understanding of own and other artists' works
Learning Outcome 4:	Develop problem solving skills through creative and critical thinking.

Topic / Skill	Sub-topic	Assessment Criteria
4.1 Practice Work		1. Explore new visual possibilities to my thinking process 2. Formulate ideas related to the explored themes and concepts 3. Establish connections and relationships with my past works and that of other practitioners 4. Identify solutions through interdisciplinary research of prior artistic work, including literature, film-making and other forms
4.2 History of Art		1. Demonstrate an understanding of different perspectives and thinking processes 2. Analyse the different solutions to problems that arose through time

Subject Focus:	A personal response through the process of research, development and creative practice
Learning Outcome 5:	Creates a reflective journal to document and annotate ongoing work with a critical awareness of other practitioners, environments and cultures.

Topic / Skill	Sub-topic	Assessment Criteria
5.1 Practice Work		1. Investigate concepts and themes through research and ongoing studies of various sources 2. Develop studies based on direct observation from life and reflections of personal experiences 3. Reflect on my personal thoughts through annotations¹ integrated with images 4. Demonstrate awareness of other artistic practitioners, environments and cultures, and relate them to my own work 5. Create a series of experiments and a variety of perspectives and media 6. Demonstrate progress of ideas and personal growth

¹ Brief reflective notes.

Subject Focus:	A personal response through the process of research, development and creative practice
Learning Outcome 6:	Respond to and interpret ideas from primary and secondary sources and personal experience throughout the creative process.

Topic / Skill	Sub-topic	Assessment Criteria
6.1 Practice Work		1. Produce work inspired from varied primary and secondary sources 2. Use personal experiences as a basis for development of work 3. Interpret a variety of themes via critical responses to varied sources, personal experiences and social matters 4. Analyse concepts through experimental practice and annotation
6.2 History of Art	6.2.1 Personal Study (Written Essay)	1. Critically engage with relevant artists to my working topic 2. Analyse the themes, processes and techniques of the practitioners who inspired my work 3. Consider the art-historical context of my artists of reference

Subject Focus:	Knowledge and critical understanding of Art History and familiarity with its various contexts
Learning Outcome 7:	Identify, understand and analyse the dynamic and evolutionary nature of art and artists.

Topic / Skill	Sub-topic	Assessment Criteria
7.1 Practice Work	7.1.2 Coursework	1. Analyse through visuals and annotations the work of a variety of artists 2. Interpret the artistic output of different artists across the ages 3. Develop ideas based on art-historical periods and concepts 4. Understand processes, techniques and media developed throughout Art History
7.2 History of Art		1. Demonstrate familiarity with different artists to show knowledge of the various art periods 2. Apply art-historical terminology as a tool to understand and explain art-historical principles 3. Identify characteristics of different periods and styles 4. Compare similar and different qualities between styles and periods 5. Show knowledge of the evolutionary progress of art

Subject Focus:	Knowledge and critical understanding of Art History and familiarity with its various contexts
Learning Outcome 8:	Communicate an awareness and appreciation of the cultural, historical and socio-political contexts of works of art.

Topic / Skill	Sub-topic	Assessment Criteria
8.1 Practice Work	8.1.2 Coursework	1. Analyse through visuals and annotations the different concepts, styles, and cultural contexts of works of art. 2. Respond to the context of an art period/movement in a personal manner
8.2 History of Art		1. Engage with the connections between the artist and his context including patronage where applicable 2. Demonstrate a synoptic approach to Art History based on the contexts of different periods/movements

Scheme of Assessment

The examination consists of **Coursework** and **Controlled Task**.

The assessment, set over a two-year course programme, consists of:

Component 1 - Coursework: 20%:

- Portfolio (10%),
- Visual Journal (10%)

Component 2 - Controlled Task: 80%

- Personal Study (20%) - The Personal Study is divided into:
 - a Project (15%)
 - an Essay (5%)
- The examination consists of **2** papers;
 - Paper I - History of Art - 3 hours (30%), which is divided into Section 1: Critical-Comparative Essay (15%), Section 2: Synoptic Essay (15%);
 - Paper II - Work from Observation - 3 hours (30%)

The duration of Paper I and Paper II is of three hours each.

Candidate

All work presented should be entirely carried out by the candidate, and must not include the submission of self-portraits.

School Candidates	Private Candidates
School candidates are to submit the 'Portfolio' and 'Visual Journal' in a folder to their respective schools, and the 'Personal Study' in a separate folder to MATSEC. All folders are to be provided by the candidates themselves, properly and neatly labelled with their name, surname and ID number. Submission dates of the 'Coursework' and 'Personal Study' folder are issued on MATSEC's timetable.	Private candidates are to submit the 'Portfolio', 'Visual Journal' and 'Personal Study' in one folder provided by the candidates themselves, properly labelled with their name, surname and ID number. The folder must be divided into two sections and marked accordingly: 'Coursework' and 'Personal Study'. Submission dates of the 'Coursework' and 'Personal Study' folder are issued on MATSEC's timetable.

All candidates:

All submitted sheets are to be duly numbered for both the 'Coursework' and 'Personal Study' folders. A 'List of Contents' (including title of work and medium) indicating all the works must be provided with the 'Portfolio' in the 'Coursework' folder.

Candidates may submit work in any medium and may choose to submit **ONE** work in three-dimensional media for any of the practical sections. Media such as hypodermic needles, syringes, broken glass, barbed wire, raw plaster, unfired clay, fresh organic matter, razor blades, and any media that might constitute a potential hazard are not permissible and must not be included. Candidates wishing to submit any three-dimensional work must pack it in a box not exceeding 500mm x 500mm x 500mm. It is the responsibility of the candidate to ensure that the work is appropriately packed so as to avoid breakage. The work should be packed in such a way as to facilitate easy re-packing by the assessors. **Boxes not adhering strictly to the rules and regulations will not be accepted.**

Candidates submitting three-dimensional work should also submit supporting documentation on the 'Visual Journal' or 'Personal Study'. Photographic documentation of larger work may also be submitted.

All candidates are to present an authentication form (downloadable from the MATSEC website) when presenting the folder to MATSEC.

Instructions on the folder to be submitted for the Task section of the exam:

The folder must be a standard, commercially available one. The folder should not exceed 720mm (width) x 530mm (height) x 40mm (depth) in size, and should not be altered in any way. The folder should be handed in to MATSEC properly closed.

The folder should be handed in to MATSEC on the date, time and venue indicated by MATSEC. **Folders not adhering strictly to the rules and regulations will not be accepted.**

Component 1 – Coursework:

(Total: 20 Marks)

COURSEWORK MARKS OBTAINED IN THE 2024 SESSION AND PREVIOUS SESSIONS WILL NOT BE RETAINED.

Portfolio

(10 Marks)

The candidates must submit a selection of **TEN** works which they consider to be the best representation of the work they carried out during their course of studies. The selection must include work from observation as well as other work related to research and development. All process work leading to these works is to be submitted in the Visual Journal.

The works should cover:

- a variety of content:
 - a. Things – natural forms and man-made forms;
 - b. Life – people and/or animals;
 - c. Natural, built and social environment – interior and exterior spaces from a physical and/or social perspective;

which may also include:

- a. Design projects;
 - b. Abstract work.
- a variety of media, techniques and processes in two-dimension and/or three-dimension

Candidates are to provide at least **ONE** work in alternative media and technologies (photography, videography, animation, digital illustration, installation work, amongst other examples). Any form of installation, photography, and digital illustration is to be visually documented and presented in a printed format with a resolution of at least 300 dpi. Video work must be handed in on a USB stick with a clear label (holding the candidate's name, surname and ID number), with a maximum 2 minutes duration, and a resolution of 720p. This is to be submitted in the Coursework folder and clearly listed in its 'List of Contents'.

All portfolio material must be presented on **TEN** A2 sheets (420 mm x 594 mm). The works can be either directly executed on, or affixed to the said sheets, such that the dimensions of the **TEN** chosen works might be smaller in size. Photographs which document large works, three-dimensional works, installations and

other works, can be included. Heavy or decorative mounting, boards thicker than 3 mm, frames and canvas stretchers must not be included in the folder, while excessive mounting is not acceptable.

Visual Journal

(10 Marks)

The candidates must submit a journal/s (as long as they fit within the folder) containing a combination of:

- research work on different project themes;
- art-historical references;
- sketches;
- drawings;
- mind-maps;
- first-hand responses;
- media trials;
- practice work;
- experiments;
- preparatory studies;
- composition plans;
- photographic documentation of processes.

All work is to be accompanied by annotations testifying to the candidates' investigative and creative processes during the course of studies.

Candidates are encouraged to take up a creative approach in the presentation of their journal by creating varied page layouts (half-page, full-page, double-spread work), using varied surfaces (drawing/painting on used paper, coloured paper, primed paper, amongst others) and applying varied media.

Candidates are free to design the format of their journal, but the size should not exceed 450 mm x 450 mm.

Component 2 - Controlled Task:**(Total: 80 Marks)****Personal Study****(20 Marks)**

The Personal Study assesses the candidates' ability to develop a personal response, through research and investigation, of the theme chosen by the candidates. This section consists of both an essay and a practical project.

The aim of this Personal Study is for the candidates to engage and familiarise themselves with the work of the artists through research, writing and artistic production.

Candidates are to choose **ONE** artist from a list of 5 artists who are/were connected to/active in Malta. This list is issued by MATSEC at the start of the two-year course and will be provided as an addendum to the syllabus. The artists (painters, sculptors, ceramists, photographers, conceptual artists etc) will be chosen from different artistic periods but will always include at least **ONE** contemporary artist.

Written Essay

Candidates are required to answer this section in essay form and should be limited to 1000 words presented in a printed format.

Candidates must write an in-depth critical, analytical and contextual essay on the chosen artist **from the list provided**. The essay must explore aspects of the artist's development (training, influences, evolution and practice) and examine the aesthetic components and creative approaches present in their production. These can be sustained through the inclusion of figures (all figures are to be identified by a number as follows: Fig.1, Fig.2).

The essay must also include a personal statement where candidates reference their knowledge of the artist's work and explain how it influenced their own Practical Project.

The essay should include a bibliographical list of sources including books and online material (**not** included in the word count).

Practical Project

The research carried out in the essay component is to serve as a starting point and needs to be further developed through a practical project. Candidates are to link their selected theme to the selected artist through one or more of the following components:

- the works' subject matter;
- style of work;
- technical considerations and processes;
- concept and intention of the work/s;
- social and cultural influences.

This link should be clearly illustrated in at least **ONE** A2 sheet out of the **SEVEN** sheets described hereunder. Beyond the chosen artist, candidates are expected to include references to other international and local practitioners that in some way relate to the project.

The Personal Study Project must show the candidates' investigation, development, critical analysis, and realisation of the theme explored. Throughout, candidates are required to communicate the ideas and concepts behind their choices and their development through a series of combined studies/images and annotations. A final work is **not** compulsory.

Candidates may use any medium but the use of a variety of media, which may include integrated digital technologies (being entirely the candidate's own), is highly recommended.

Two-dimensional work and supporting documentation relevant to the Personal Study Project must be presented on **SEVEN** A2 sheets (420 mm x 595 mm); using one side of the sheet only. All submitted work can be carried out directly or attached to the presentation sheets which must be numbered in sequence accordingly.

Candidates may choose to submit their Controlled Task in digital format using portable media (a USB stick). The USB stick must contain only one PDF file, clearly labelled with the Candidate's ID Number (no brackets, spaces, or additional characters). Digital copies of the Controlled Task work need to be submitted in high resolution images of at least 300 dpi, with the photos of the works being taken with balanced lighting. The essay, images, and any annotations must be compiled into the single PDF document, named using the title of the project. Files, drawings, etc should not contain the candidates' name, index or any other personal details anywhere in the file or in the file properties. Candidates are to review their submission carefully before handing it in to ensure that the file is not corrupted and all guidelines are being followed. Submissions which do not follow these instructions will not be considered and may lead to no marks being assigned for this component.

Paper I: History of Art

(Total: 30 Marks)

This paper examines the candidate's ability to write:

- (i) an essay incorporating a critical and comparative analysis, and
- (ii) a synoptic essay.

When tackling this paper, candidates must have a good knowledge of the various periods in the history of art spanning from Prehistory to Contemporary Art.

When writing essays, it is expected that art history terminology is used.

In Section A: Critical-Comparative Essay, candidates are meant to follow the list of 35 works provided hereunder.

In Section B: Synoptic Essay, candidates are expected to refer to other works apart from the 35 listed hereunder.

Section A: Critical-Comparative Essay

(15 Marks)

For the Critical-Comparative Essay, four colour plates of artworks selected from the 35 listed works will be provided accompanied with the name of the artist, date of execution and location. **TWO** of these artworks are to be chosen by the candidates for a critical and comparative analysis. Candidates are expected to write an essay incorporating both a critical and a comparative approach. In this analysis, candidates can also mention other works which will strengthen their critical and comparative arguments.

When writing this essay, a satisfactory analysis of the general stylistic and historical context, the contribution of the artist/s (when known), the iconography and meaning, as well as formal and technical details are to be covered. Identifying, and comparing, similar and different characteristics between the styles or periods in question, is also required for this essay to present an acceptable and holistic analysis. It is imperative that the candidate goes beyond a mere description of the artworks provided.

List of artworks for Section A:

1. **Prehistory** – *Sleeping Lady*, c.3300-3000 BCE, National Museum of Archaeology, Valletta
2. **Egyptian** – *Menkaure and Khamerernebty*, c.2525-2470 BCE, Museum of Fine Arts, Boston
3. **Greek** – *Riace Bronzes*, c.460-450 BCE, Museo Archeologico Nazionale, Reggio Calabria
4. **Roman** – *Trajan's Column*, 113, Trajan Forum, Rome
5. **Early Christian** – *Sarcophagus of Junius Bassus*, c.356, St Peter's Treasury, Rome
6. **Byzantine** – *The Miracle of the Loaves and Fish*, 520, San Apollinare Nuovo, Ravenna
7. **Ottonian** – *Bronze Doors of Hildesheim*, 1015, Cathedral Museum, Hildesheim
8. **Romanesque** – Gislebertus, *Last Judgement*, c.1130, St. Lazarus Cathedral, Autun
9. **Gothic** – *Melchisedek, Abraham, Moses, Samuel and David*, 1194, Our Lady of Chartres Cathedral, Chartres
10. **International Gothic Style** – Herman, Paul and Jean de Limbourg, *Les Très Riches Heures du Duc de Berry*, from 1413-16, Musée Condé, Chantilly
11. **Northern Renaissance** – Jan van Eyck, *The Betrothal of the Arnolfini*, 1434, National Gallery, London
12. **Italian Renaissance** – Leonardo da Vinci, *Last Supper*, 1495-1498, Santa Maria delle Grazie, Milan
13. **Mannerism** – Tintoretto, *Last Supper*, 1590-1594, San Giorgio Maggiore, Venice
14. **Baroque** – Michelangelo Merisi da Caravaggio, *The Beheading of St John*, 1608, Co-Cathedral of St. John, Valletta
15. **Rococo** – Jean Honoré Fragonard, *The Swing*, 1767, Wallace Collection, London
16. **Neoclassicism** – Jacques-Louis David, *The Oath of the Horatii*, 1784, Musée du Louvre, Paris
17. **Romanticism** – Francisco de Goya, *The Third of May 1808*, 1814, Museo del Prado, Madrid
18. **Realism** – Gustave Courbet, *A Burial at Ornans*, 1849-1850, Musée d'Orsay, Paris
19. **Impressionism** – Claude Monet, *Impression, Sunrise*, 1872, Musée Marmottan Monet, Paris
20. **Post-Impressionism** – Vincent van Gogh, *Self-Portrait*, 1889, Musée d'Orsay, Paris
21. **Cubism** – Pablo Picasso, *Les Femmes d'Alger (O.J.)*, 1911-12, MoMA, New York City
22. **German Expressionism** – Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, 1915, Allen Memorial Art Museum, Oberlin, Ohio
23. **Fauvism** – Henri Matisse, *Portrait of Madame Matisse (The Green Stripe)*, 1905, Statens Museum for Kunst, Copenhagen
24. **Futurism** – Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913, Museu de Arte Contemporânea, São Paulo
25. **Dada** – Marcel Duchamp, *Fountain*, 1917, La Galleria Nazionale, Rome
26. **Surrealism** – Salvador Dalí, *The Persistence of Memory*, 1931, MoMA, New York City
27. **Abstraction** – Wassily Kandinsky, *Composition VI*, 1913, Hermitage Museum, St. Petersburg
28. **Abstract Expressionism** – Jackson Pollock, *Number One (Lavender Mist)*, 1950, National Gallery of Art, Washington
29. **Pop Art** – Andy Warhol, *Marilyn Monroe*, 1962, Tate Liverpool, Liverpool
30. **Minimalism** – Robert Morris, *Untitled*, 1965, reconstructed 1971, Tate, London
31. **Land Art** – Andy Goldsworthy, *Rowan Leaves and Hole*, 1987, Yorkshire Sculpture Park, West Bretton
32. **Installation** – Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, Tate, London
33. **Video Art** – Vince Brieffa, *Hermes*, 1999, 48th Venice Biennale, Malta Pavilion
34. **Performance Art** – Marina Abramovic, *The Artist is Present*, 2010, MoMA, New York City
35. **Gender Art** – Grayson Perry, *Modern Family*, 2014, National Portrait Gallery, London

Section B: Synoptic Essay

(15 Marks)

The aim of this section is to examine the candidate's ability to demonstrate an understanding of the history of art from a thematic perspective.

For the synoptic essay three choices will be presented. Each essay title will link one of the five themes with one of the three periods listed hereunder, such that with every set paper, the three given themes in the essay titles are different. The selection of the three given themes, may be linked to either one period or more.

Candidates are to answer only **ONE** of the three essay titles.

Writing the synoptic essay requires the incorporation of art history terminology as well as a holistic thematic analysis of the different styles/periods in question. This should demonstrate a general understanding of the history of art based on the salient features implied by the question. It is imperative that arguments are illustrated through the mention and discussion of specific works of art.

Periods:

1. Prehistoric to Medieval Art
2. Renaissance to Romanticism
3. Realism to Contemporary Art

Themes:

1. Spaces and Places
2. Storytelling and Symbolism
3. The Human Form
4. Politics and Religion
5. Techniques and Media

List of Themes

1. Spaces and Places – This theme refers to artworks pertaining to the representation of both the natural, and built environments, as well as the spaces they describe, both interior and exterior. Space and its representation has been a fundamental preoccupation for artists throughout the ages, and has evolved from empirical observation to the scientific system of perspective, to its more recent association with installation, performance and Land Art.

2. Storytelling and Symbolism – The narrative element in a work of art is meant to show a singular episode or a sequence of events unfolding over time. This is often represented through a single, or multiple images as is the case with subject matter involving reportage, history, and religious themes. Symbolism is often incorporated in the visual storytelling process. Throughout the ages, artists have used symbolism to convey personal or universal ideas adding a deeper meaning to the narrative.

3. The Human Form – The human body in art is expressed in a variety of forms. Often enough, the figurative representation goes beyond the mere reproduction of the physical qualities including also psychological, and symbolic meanings. It may also become a vessel for visual narratives. The human form has been idealised, stylized, and transformed according to the development of different cultures and societies. The same applies to the genre of portraiture.

4. Politics and Religion – The common beliefs of a particular culture, including the social, political, and religious aspects of a particular period might have been major influences on the artist's views. Additionally, art is used for socio-political and religious propaganda, and often celebrates or devalues leaders and rulers. On the other hand, artists' interpretations remained somehow individual, at times provoking change in society.

5. Techniques & Media – Techniques and media become the vehicle through which the artist communicates ideas and/or feelings. Throughout the ages, artistic techniques and media have been invented and abandoned. The characteristics of each medium have offered the artists particular advantages, but at the same time they challenged them with several limitations, who in due course evolved new techniques to overcome them.

Paper II: Observation Paper

Work from Observation: Still-life or Human Figure (3 hours)

(30 marks)

Candidates must produce work from observation of either Still-life **OR** Human Figure, as established by MATSEC. No choice is offered.

This is a supervised three-hour session executed in any quick-drying medium, wet or dry, or a combination of both. Chalk pastels, charcoal, and other material liable to smudge must be fixed.

Candidates availing of their own A2 size sheets have to be stamped and signed by the invigilator-in-charge at the commencement of the session. These sheets must not be tampered with in any way. Furthermore, the candidate must provide their mediums, fixatives, easel, drawing board, and other art-related equipment.

Still-Life

Candidates must produce work from observation of a group of **SIX** objects which may include natural and man-made forms. The choice of objects and their setup will be carried out by MATSEC.

The work is to be rendered on an A2 size (420 mm x 594 mm) paper. Any additional preparatory sketches done during the examination must be submitted with the final work.

OR

Human Figure

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%.

Breaks requested by the model are **not** included in the examination time and must be increased to the overall duration.

The models provided by MATSEC will be given clear instructions about their attire and pose. On the day of examination, the pose of the model is set by the supervisor-in-charge as instructed by MATSEC.

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.

Addendum

Personal Study

(Total: 20 Marks)

You are to choose **ONE** artist from a list of 5 artists below.

List:

Leonello Spada (1576-1622)

Antoine Favray (1706-1798)

Edward Caruana Dingli (1876-1950)

Carmelo Mangion (1905-1997)

Isabelle Borg (1959-2010)

Written Essay

(5 Marks)

You are required to answer this section in essay form and should be limited to 1000 words presented in a printed format.

You must write an in-depth critical, analytical and contextual essay on the chosen artist **from the list provided**. The essay must explore aspects of the artist's development (training, influences, evolution and practice) and examine the aesthetic components and creative approaches present in their production. These can be sustained through the inclusion of figures (all figures are to be identified by a number as follows: Fig.1, Fig.2).

The essay must also include a personal statement which indicates how your practical project is linked to the artist's work. The essay should include a bibliographical list of sources including books and online material (**not** included in the word count).

Practical Project

(15 Marks)

The research carried out in the essay component is to serve as a starting point and needs to be further developed through a practical project. You are to link your selected theme to the selected artist through one or more of the following components:

- the works' subject matter;
- style of work;
- technical considerations and processes;
- concept and intention of the work/s;
- social and cultural influences.

This link should be clearly illustrated in at least **ONE** A2 sheet out of the **SEVEN** sheets described hereunder.

Beyond the chosen artist, you are expected to include references to other international and local practitioners that in some way relate to the project.

The Personal Study Project must show your investigation, development, critical analysis, and realisation of the theme explored. Throughout, you are required to communicate the ideas and concepts behind your choices and your development through a series of combined studies/images and annotations. A final work is **not** compulsory.

You may use any medium but the use of a variety of media, which may include integrated digital technologies (being entirely the your own), is highly recommended.

Two-dimensional work and supporting documentation relevant to the Personal Study Project must be presented on **SEVEN** A2 sheets (420mm x 595mm); using one side of the sheet only. All submitted work can be carried out directly or attached to the presentation sheets which must be numbered in sequence accordingly.