



**L-Università  
ta' Malta**

**MATSEC  
Examinations Board**



## **SEC 03 Syllabus**

**Art**

**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 children 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.

### What is the subject?

Art is a visual language, and like verbal languages it serves to express and communicate our thoughts and feelings. Art history reflects human evolution, and it is mankind's common cultural heritage.

### What does a study of the subject entail?

This syllabus is about visual art. It is principally concerned with creative thinking and art practice through drawing and painting. It also encourages other practices and use of media. An awareness and reference to important art works and History of Art runs throughout the syllabus.

The syllabus concentrates on four foci, (i) Aesthetic Awareness, (ii) Technical and Productive Skills, (iii) Perception, Cognitive Skills and the Creative Process and, (iv) Personal and Social Expression.

Each Focus is divided into two Learning Outcomes which describes the practices and skills needed to meet the requirement of the foci. This in turn is further divided into a number of Assessment Criteria which the candidate covers according to his/her level of ability.

Both School candidates and Private candidates must cover the stipulated Assessment Criteria. School candidates are assessed through four course works and a controlled paper. Private candidates are assessed through two controlled papers.

Both methods of assessment cover the assessment criteria. Candidates are required to carry out a process of investigative and practical research by keeping an ongoing work journal to realise their final goal in both the projects and the examinations.

The Syllabus calls for a basic knowledge of History of Art, observational skills, the principals of art as well as a creative approach to personal and social issues, through hands-on creative visual artworks.

### **How is the subject related to candidates' lives, to Malta, and/or to the world?**

The relevance of art to candidates' lives is twofold: the personal enrichment aspect and the career prospect.

#### **The Personal Enrichment.**

1. Art education besides enhancing one's career prospects also offers a means of personal enrichment and social well-being.
2. On a personal level, art education furnishes the student with perceptual and cognitive qualities that bring about:
  - a. Objective observation skills through the training of the right side of the brain;
  - b. Problem solving through informed, creative and lateral thinking skills;
  - c. A response to Man's innate urge for beauty, creativity and expression;
3. On a broader social level the aesthetically educated person develops:
  - a. Respect and love for the creation;
  - b. Love for diversity;
  - c. Recognition for diverse individual personal expression;
  - d. A means of self-expression through images and forms.
4. Art also offers a means of communication through a visual language that is universal, non-verbal, that can connect people time wise (historically with our ancestors and to our progeny/descendants in the future) and space wise across the planet.

#### **The Profession/Career Aspect:**

Candidates who seek to take up art as a profession, after obtaining their SEC level qualification can further their artistic studies at Advanced Level. Art combined with other subjects can also lead one to various other career choices.

The aspirational programme learning outcomes for this subject are:

#### **At the end of the programme, I can:**

1. understand the elements of visual language (the language of aesthetics) and use these to make sense and engage with the world around me, the people and myself.
2. respond to visual artworks from different cultures, artistic periods, and modern movements.
3. appreciate, understand and respect the Maltese cultural identity and visual artistic Heritage.
4. respect and value the multicultural exchanges and the contributions of different periods to mankind's cultural heritage.
5. analyse problems and creatively come up with solutions by using lateral thinking skills.
6. observe, analyse and interact with the world around me through seeing and observing, rather than mere looking.
7. express myself through creative visual work - drawing, painting and other artistic practices/activities by employing different skills and media.
8. produce creative personal and authentic visual work which is backed by research and accumulated knowledge.
9. work, co-operate and engage with others while working in a group
10. appreciate divergent opinions, thoughts, and ways of working not just in artistic endeavours but as life skills.

## List of Learning Outcomes

**At the end of the programme, I can:**

- LO 1. analyse and discuss works of art from the past and the present, from local and different cultures and relate them to their historical, political, religious and social contexts in which they were created.
- LO 2. analyse and discuss the elements of art and principles of design, inherent in works of art and design and apply them to express my personal views in a creative visual language. (i.e. line, colour, shape etc./balance, contrast, rhythm)
- LO 3. use a number of media, select the appropriate support and manipulate the relative tools in a creative visual language to create images and forms.
- LO 4. comprehend the roles of knowledgeable craftsmanship and creativity, in the production of craft, design and fine art works, and can find the right balance between these two requisites in my artwork.
- LO 5. I can employ the elements and principles of visual language to analyse and interpret personal visual creative work in two or three-dimension, natural or man-made objects which I observe, remember or imagine.
- LO 6. I can sustain an idea or theme through research, experimentation and development, and an interest in my work until it reaches its final creative stage.
- LO 7. I can make use of lateral thinking<sup>1</sup>, take risks and tread new ground to investigate various possibilities for problem solving.
- LO 8. I can respond in a personal way to a theme or situation and express in a visual language my thoughts, feelings, beliefs, and emotions.

## List of Subject Foci

- 1. Aesthetic Awareness
- 2. Technical and Productive Skills
- 3. Perception, Cognitive Development and the Creative Process
- 4. Personal and Social Expression

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<sup>1</sup> Lateral thinking is concerned with the generation of new ideas by breaking out of the concept presence of old ideas. This leads to changes in attitude and approach; to looking in a different way at things which have always been looked at in the same way.

## Programme Level Descriptors

This syllabus sets out the content and assessment arrangements for the award of Secondary Education Certificate in **ART** at Level 1, 2 or 3. First teaching of this programme begins in September 2022. First award certificates will be issued in 2025.

The following refers to the qualification levels that can be obtained by candidates sitting for SEC examinations. These are generic statements that describe the depth and complexity of each level of study required to achieve an award at Level 1, 2 or 3 in Art. (Level 1 being the lowest and level 3 the highest).

### Level 1

At the end of the programme the candidate will have obtained basic knowledge, skills and competences in the subject such as basic repetitive communication skills and the ability to follow basic, simple instructions to complete tasks. Support is embedded within the task.

### Level 2

At the end of the programme the candidate will have obtained good knowledge, skills and competence in the subject such as the interpretation of given information and ideas. The candidate will have developed the ability to carry out complex tasks. Limited support may be embedded within the task.

### Level 3

At the end of the programme the candidate will autonomously apply knowledge and skills to a variety of complex tasks. Candidates will utilise critical thinking skills to analyse, evaluate and reflect upon their own work and that of others. Problem solving tasks may be part of the assessment process.

## Learning Outcomes and Assessment Criteria

<b>Subject Focus:</b>	<b>Aesthetic Awareness</b>
<b>Learning Outcome 1:</b>  <b>(Paper I)</b>	I can analyse and discuss works of art from the past and the present, from local and different cultures and relate them to their historical, political, religious and social contexts in which they were created.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
1.1a I can identify how artists have expressed their personal perception and emotions to themes related to human life and experience <sup>2</sup> through their artistic visual creation.	1.2a I can describe how artists have expressed their personal perception and emotions to themes related to human life and experience <sup>2</sup> through their artistic visual creation.	1.3a I can analyse how artists have expressed their personal perception and emotions to themes related to human life and experience <sup>2</sup> through their artistic visual creation.
1.1b I can identify religious, political and/or social connotations found in a number of works of art.	1.2b I can describe religious, political and/or social connotations found in a number of works of art.	1.3b I can discuss religious, political and/or social connotations found in a number of works of art.
1.1c I can identify the intrinsic beauty of vernacular architecture in, rural and urban areas including their social and historical value.	1.2c I can describe the intrinsic beauty of vernacular architecture in, rural and urban areas including their social and historical value.	1.3c I can discuss the intrinsic beauty of vernacular architecture in, rural and urban areas including their social and historical value.
1.1d I can identify important works of art, design and architecture that show aesthetic elements in their composition or construction.	1.2d I can describe important works of art, design and architecture that show aesthetic elements in their composition or construction.	1.3d I can discuss important works of art, design and architecture that show aesthetic elements in their composition or construction.
1.1e I can identify the different approaches and methods <sup>3</sup> found in works of art.	1.2e I can produce work that reflects my knowledge of different approaches and methods <sup>3</sup> found in works of art.	1.3e I can produce work that reflects my personal interpretations with reference to different approaches and methods <sup>3</sup> found in artworks.

<sup>2</sup> death, nature, war, beauty, spirituality, politics, etc. across history and cultures

<sup>3</sup> Style, periods, materials, techniques

<b>Subject Focus:</b>	<b>Aesthetic Awareness</b>
<b>Learning Outcome 2:</b> <b>(Paper I and Paper II)</b>	I can analyse, and discuss the elements of art and principles of design, inherent in works of art and design and apply them to express my personal views in a creative visual language. (i.e. line, colour, shape etc./ balance, contrast, rhythm)

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
2.1a I can identify the basic main visual elements <sup>4</sup> : colour, line, texture etc.	2.2a I can discuss the characteristics and potential application inherent in different basic elements <sup>4</sup> .	2.3a I can analyse significant visual elements <sup>4</sup> in natural and manmade objects and the environment itself.
2.1b I can identify how the art elements feature and enrich our everyday life both socially and culturally.	2.2b I can describe how the art elements feature and enrich our everyday life both socially and culturally.	2.3b I can analyse how the art elements feature and enrich our everyday life both socially and culturally.
2.1c I can identify how various elements and principles of art contribute to the aesthetic value of works of art and design.	2.2c I can describe how various elements and principles of art contribute to the aesthetic value of works of art and design.	2.3c I can analyse how various elements and principles of art contribute to the aesthetic value of works of art and design.
2.1d I can identify the utilitarian, practical aspect and the aesthetic value, necessary for a good design in everyday objects.	2.2d I can describe the utilitarian, practical aspect and the aesthetic value, necessary for a good design in everyday objects.	2.3d I can analyse the utilitarian, practical aspect and the aesthetic value, necessary for a good design in everyday objects.
2.1e I can identify, with support, the difference between art created to express beauty and art that expresses our inner feelings <sup>5</sup> .	2.2e I can differentiate between art created to express harmony and beauty, and art that expresses our inner feelings <sup>5</sup> related to the human dilemma.	2.3e I can analyse the difference between art created to express harmony and beauty, and art that expresses our inner feelings <sup>5</sup> related to the human dilemma.

<sup>4</sup> The basic art elements: Line, Shape, Form, Space, Colour, Tone, Texture and Pattern

<sup>5</sup> Meaning, significance, emotions and feelings



Subject Focus:	Technical and Productive Skills
Learning Outcome 3: (Paper I and Paper II)	I can use a number of media <sup>6</sup> , select the appropriate support and manipulate the relative tools in a creative visual language to create images and forms.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
3.1a I can make limited use of drawing and/or painting media with some support.	3.2a I can adequately use drawing and/or painting media and choose the right support and handling.	3.3a I can creatively use drawing and/or painting media and choose the right support and handling.
3.1b I can make use of the basic characteristics of the selected medium to express myself visually.	3.2b I can make use of the intrinsic characteristics of the selected medium/media to express myself visually.	3.3b I can make the appropriate use of the intrinsic characteristics of the selected medium/media to express myself visually.
	3.2c I can transform the accidental effect in the development of my work.	3.3c I can use different media and transform accidents to good use in the development of my work.
3.1d I can with support use my drawing skills to express myself in 2D or 3D works in artistic practices.	3.2d I can use my drawing skills to express myself in 2D or 3D works in artistic practices.	3.3d I can use my drawing skills to express myself in 2D or 3D works in artistic practices.
3.1e. I can make use of a viewfinder to select a composition.	3.2e I can make use of a viewfinder to select a good composition.	3.3e I can make use of a viewfinder to choose the right solution for my composition.

<sup>6</sup> Apart from the basics drawing and painting techniques, candidates can use a minimum of two other practices e.g. Photography, collage, printing, 3D work, pottery, digital work, textiles.

<b>Subject Focus:</b>	<b>Technical and Productive Skills</b>
<b>Learning Outcome 4:</b> <b>(Paper I and Paper II)</b>	I can comprehend the roles of knowledgeable craftsmanship and creativity, in the production of craft, design and fine art works, and can find the right balance between these two requisites in my artwork.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
4.1a I can identify the differences between a work crafted for a specific purpose/use and one created to express the artist's emotions and imagination.	4.2a I can distinguish between works which purely rely on craftsmanship and design created for functional and decorative purposes and works of art, which express the artist's emotions and imagination.	4.3a I can analyse the differences between works which purely rely on craftsmanship and design created for functional and decorative purposes and works of art, which express the artist's emotions and imagination.
4.1b I can, with support, apply basic self-expression and aesthetic qualities with some craftsmanship, skills and techniques to create a personal visual artwork.	4.2b I can apply basic self-expression and aesthetic qualities with some craftsmanship, skills and techniques to create a personal visual artwork.	4.3b I can integrate self-expression and aesthetic qualities with craftsmanship, skills and techniques to create a personal visual artwork.
4.1c I can identify the differences between the intrinsic requirements of various art forms. <sup>7</sup>	4.2c I can distinguish the intrinsic requirements of various art forms <sup>7</sup> .	4.3c I can integrate the intrinsic requirements of various art forms in my personal creative work <sup>7</sup> .
	4.2d I can produce a work of art that shows some balance between the characteristics and limitations inherent in the medium.	4.3d I can produce a work of art that exploits the right balance between the characteristics and limitations inherent in the medium.

<sup>7</sup> Mural, poster, logo etc.

<b>Subject Focus:</b>	<b>Perception, Cognitive Development and the Creative Process</b>
<b>Learning Outcome 5: (Paper I and Paper II)</b>	I can employ the elements and principles of visual language to analyse and interpret personal visual creative work in two or three-dimension, natural or man-made objects which I observe, remember or imagine.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
5.1a I can make use of the colour wheel to mix secondary and tertiary colours from the primary colours.	5.2a I can make use of the colour wheel to mix secondary and tertiary colours with their tints and shades.	5.3a I can make use of the basic colour theory (the colours of the prism), warm/cool colours, juxtaposition of colours, to convey the desired atmosphere and mood in my artworks.
5.1b I can make use of colours to obtain some hues and tones to create contrast.	5.2b I can make use of the juxtaposition of colours to obtain the right hues and tones to create contrast.	5.3b I can make use of the juxtaposition of colours to obtain the right hue and tone by simultaneous contrast.
5.1c I can make use of simple planar perspective (superimposition of shapes) to create the illusion of depth.	5.2c I can make use of simple planar and one point perspective to create the illusion of depth.	5.3c I can use the rules of linear and aerial perspective to create form and space from direct observation and imagination in two-dimensional artworks.
5.1d I can render the illusion of form of geometrical objects in my composition.	5.2d I can render the illusion of form in objects and or figures in my composition.	5.3d I can render the illusion of form and depth of objects and figures in foreshortening.
5.1e I can indicate the direction of light and shade to create form in two-dimensional work.	5.2e I can interpret the phenomenon of the direction and intensity of light and shade to create form in two-dimensional work.	5.3e I can 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.
5.1f I can make use of basic tonal values to express form.	5.2f I can apply some tonal values to express form and texture.	5.3f I can make use of the right tonal values to express form, texture and tactile value.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
5.1g I can make use of some tonal values in my composition.	5.2g I can make use of tonal values to get the right visual effect in my composition.	5.3g I can make use of the juxtaposition of tonal values to get the right visual effect.
5.1h I can draw the right shape of an object.	5.2h I can draw the right shape and planes using tonal values.	5.3h I can draw planes and form through the use of tonal values.
5.1i I can make a line drawing.	5.2i I can give a different function and weighting to line in my drawing.	5.3i I can render the correct weighting and function of line in my drawing i.e. outline, contour and expressive line.
5.1j I can draw objects to give an idea of proportions.	5.2j I can draw objects in their right proportions by using proportional measurements (measuring at arm's length).	5.3j I can draw objects in their right shape and proportions through the correct use of proportional measurements (measuring at arm's length).
5.1k I can give the idea of gravity pull on objects by plumbing <sup>8</sup> (plumb line).	5.2k I can find and interpret the gravity pull on objects and figures by plumbing (plumb line).	5.3k I can find and interpret the gravity pull on objects and figures without plumbing.

<sup>8</sup> Plumbing is done by hanging a weight by a string (can be substituted by a straight edge) to find points exactly vertically aligned to each other.

<b>Subject Focus:</b>	<b>Perception, Cognitive Development and the Creative Process</b>
<b>Learning Outcome 6: (Paper I and Paper II)</b>	I can sustain an idea or theme through research, experimentation and development, and an interest in the work in hand until it reaches its final creative stage.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
6.1a I can select from secondary sources the right material to enhance my creative investigation.	6.2a I can select from basic primary and secondary sources the right material to carry out my creative investigation.	6.3a I can select from primary and secondary sources the right material to enrich my creative investigation.
6.1b I can with support produce a basic mind-web on a selected theme or idea.	6.2b I can produce a basic mind-web on a selected theme or idea.	6.3b I can produce a mind-web on a selected theme or idea and sustain its creative development until I reach and produce my final artwork on the theme.
6.1c I can keep a basic work journal to record my ideas.	6.2c I can keep a work journal to record my ideas and write down my thoughts and findings throughout the creative process.	6.3c I can keep a work journal - recording my changing and developing ideas and jotting down my thoughts and findings throughout the investigative and experimental creative process.
6.1d I can, with support, briefly describe the basic research work about art, artists and art history.	6.2d I can discuss the research work about art, artists and art history.	6.3d I can analyse the accumulated research work about art, artists and art history.
6.1e I can create artistic work based on my basic research.	6.2e I can create artistic works based on the analysis of my basic research.	6.3e I can create my personal artistic works based on the analysis of my research.

<b>Subject Focus:</b>	<b>Personal and Social Expression</b>
<b>Learning Outcome 7: (Paper I and Paper II)</b>	I can respond in a personal way to a theme or situation and express in a visual language my thoughts, feelings, beliefs, and emotions.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
7.1a I can record my thoughts and feelings about my personal experiences through basic annotations and sketches in my work journal.	7.2a I can express my thoughts and feelings through sketches, drawings and annotations, regarding my personal experiences in my work journal.	7.3a I can analyse my thoughts and feelings through sketches, drawings and annotations, regarding my personal experiences in my work journal.
7.1b I can use basic knowledge of media and techniques to communicate visually my beliefs and emotions regarding personal experiences or social matters in my artwork.	7.2b I can use knowledge of media and techniques to communicate visually my beliefs and emotions regarding personal experiences or social matters in my artwork.	7.3b I can use sound knowledge of media and techniques to communicate and visually express my personal experiences or social matters etc. in my artwork.
7.1c I can record my thoughts and feelings about social matters through basic annotations and sketches on my work journal.	7.2c I can express my thoughts and feelings through sketches, drawings and annotations, regarding current events in my work journal.	7.3c I can record my personal analytic response through annotations, sketches, drawings concerning current events, ideas and social issues in my work journal.

<b>Subject Focus:</b>	<b>Personal and Social Expression</b>
<b>Learning Outcome 8:</b> <b>(Paper I and Paper II)</b>	I can make use of lateral thinking <sup>9</sup> , take risks and tread new ground to investigate various possibilities for problem solving.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
8.1a I can, with support, experiment with ideas, materials and techniques.	8.2a I can experiment with ideas, materials and techniques.	8.3a I can take risks and experiment with ideas, materials and techniques to express my creative insights.
8.1b I can identify the works of important old and contemporary masters to which I can relate my work.	8.2b I can research the works of old and contemporary masters in search of personal solutions to problems encountered in the process of my technical and creative work.	8.3b I can analyse the works of old and contemporary masters to come up with my own personal solutions to problems encountered in the process of my technical and creative work.
8.1c I can, with support, find alternative solutions to resolve accidents <sup>10</sup> in my artwork.	8.2c I can find alternative solutions to turn accidents <sup>10</sup> into new possibilities in my artwork.	8.3c I can turn accidents <sup>10</sup> into new possibilities, and use them to my advantage in my artwork.

<sup>9</sup> Lateral thinking is a term coined in 1967 by Prof. Edward De Bono. It is the mental process of generating ideas and problem solving by looking at a problem from a unique new perspective.

<sup>10</sup> Happy Accidents is a term often used by artists to describe when an accident can lead to something positive, that otherwise would not have been achieved.

# Scheme of Assessment

## School Candidates

The assessment consists of Paper I and Paper 2. Paper I consists of unmoderated school-based assessment (SBA) that is to be set and assessed by the school. Paper II consists of a controlled assessment that will take place at the end of the three-year programme.

**School-based assessment (SBA):** is any type of assessment of a candidate made by the school relevant to the respective SEC syllabus contributing to the final level awarded in the subject.

**Controlled assessment:** is comprised of a two-hour written exam, plus 5 minutes preparation time, set at the end of the programme and differentiated between two tiers:

- a. Levels 1 and 2;
- b. Levels 2 and 3.

Candidates are to satisfy the examiner in Paper I and Paper II to obtain a level higher than 1.

## Paper I - School Based Assessment (30% of the total marks)

The school-based assessment shall be marked out of 100 each year (9, 10 and 11). The assessment for each year will contribute to 10% of the overall mark and will be reported to MATSEC by the school in Year 11. Therefore, each year will equally contribute to the final mark of the school-based assessment. The school-based assessment shall reflect the MATSEC syllabus covered in Year 9, Year 10 and Year 11.

School-based assessment can be pegged at either of two categories:

- SBA at categories 1-2 must identify assessment criteria from these two levels. It is suggested that ACs are weighted at a ratio of 40% at Level 1 and 60% at Level 2.
- SBA at categories 1-2-3 must identify assessment criteria from each of Levels 1, 2, and 3. It is suggested that ACs are weighted at a ratio of 30% at each of Levels 1 and 2, and 40% at Level 3.

The mark for SBA at level categories 1-2 presented for a qualification at level categories 2-3 will be calculated to 60% of the original mark. The mark stands in all other cases.

## Paper II - Controlled Assessment (70% of the total mark)

### Written Examination (100 marks; 2 hours)

**Controlled Assessment will:**

- cover all learning outcomes including all learning outcomes which are not indicated to be covered through SBA;
- be marked out of 100.



## Private Candidates

Private candidates will not be expected to carry out any school-based assessment as school candidates. Instead, private candidates need to sit for another Controlled paper as an alternative to the school-based assessment. Private candidates will be assessed through the means of **TWO** Controlled papers, one of which is common with school candidates.

### Paper I – Controlled Assessment - Private Candidates Only (30% of the total mark)

Paper I for private candidates shall be a controlled assessment assessing levels 1, 2 and 3 as described in the respective syllabus and set and marked by MATSEC. It shall mainly focus on the learning outcomes marked in the respective syllabi as suggested for school-based assessment.

Learning outcomes with assessment criteria in the psychomotor domain can be assessed by asking questions in pen-and-paper format seeking understanding of the activity.

### Paper II is common with school candidates

Notes on controlled papers is as shown:

<b>Paper 1 – Composition from a theme</b> <b>(Private Candidates)</b>	<b>2 hours</b>	<b>Paper 2 – Work from observation-Still Life</b> <b>(All Candidates)</b>	<b>2 hours</b>
<p>Candidates are given <b>THREE</b> Themes, eight weeks before the controlled examination to choose <b>ONE</b>. Research and preparatory work are to be carried out in a work journal. Work created for the journal should fit and is to be presented in a standard A3 file. This is brought into the examination room and should serve as a starting point from which to develop a new work in colour.</p> <p>See Appendix III on page 20.</p> <p>Different quality and quantity of preparatory work is expected from levels 1-2-3.</p> <p><b>100 marks – 30%</b></p>		<p>Candidates sitting for level 1-2 are to make a factual drawing/painting of <b>THREE</b> natural and/or man-made objects set before them.</p> <p>Candidates sitting for level 2-3 are to make a factual drawing/painting of <b>FOUR</b> natural and/or man-made objects set before them.</p> <p><b>100 marks – 70%</b></p>	

*Figure 1: Scheme of Assessment, Levels 1-2-3 (private candidates)*

## Appendix I

### Elements of Art

**Line** is a mark with greater length than width.

**Shape** a space enclosed by a continuous line. Shapes are flat and can express length and width.

**Form** is a three-dimension shape expressing length, width, and depth, hence volume.

**Space** is the area between and around objects. The spaces around objects are called negative space or ground, while the object is often referred to as positive space or subject. It can also refer to the space inside a three-dimensional object.

**Colour** has three characteristics: hue - the name of the colour (e.g. red, green etc.); value - how light or dark it is; and intensity - how bright or dull it is.

Primary colours are red, yellow and blue.

Secondary colour are two primary colours mixed together (e.g. green, orange, violet)

Tertiary colours are a mixture of a primary and its adjacent secondary colour (red-orange, yellow -orange).

**Texture** is the surface quality that can be seen and felt. It can be an illusion rendered in a two-dimensional work.

### Principles of Design

**Balance** is the distribution of the visual weight of objects, colours, texture, and space.

**Emphasis** is the part of the design that catches the viewer's attention.

**Movement** is the path the viewer's eye takes through the work of art, often to the focal areas.

**Repetition** works with pattern to make the work of art seem active. Repetition in pattern can involve other art elements, example shape, colour, textures, etc.

**Proportion** is the feeling of unity when the parts relate well with each other.

**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organised movement.

**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

**Unity** is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

## Appendix II

### List of Objects for Work from Observation – Still Life

When acquiring these resources it is advisable to choose the ones that have very simple surface decorations or not at all. The focus needs to be on the more significant aspects of the object itself when it is being studied.

#### Food and Drink

Green wine bottles

Clear wine bottles

Plastic water bottles (different sizes)

Wine glass

Water glass

Olive jars

Tomato Sauce Jars

Striped kitchen cloth

Deep ceramic plates

Ceramic cereal bowl

Local Milk Carton

Kitchen paper towels roll

Square metal biscuit tin

Metal Kettle (not electric)

Rolling pin

Cup and saucer (ceramic)

Mug (ceramic)

Tea pot (ceramic)

#### Clothing/Accessories

Large Beach hat

Baseball cap

Pair of Flip Flops

Paper bag

Umbrella (plain, light coloured)

### **Gardening /Tools**

Three terracotta plant pots of different sizes

Dustpan and brush set

Watering can (metal)

Bucket/pail (metal)

Broom

Wooden mallet

### **Toys and Sports**

Beach bucket

Beach/Sand spade

Beach/Sand rake

Ball (circa 20 cm diameter)

Beach towel

Tennis ball

Sunglasses

### **Others**

Thick book with plain front cover

Shoebox (plain)

Plastic funnel

Newspapers

Sponge (with rounded edges)

### **Natural Items**

Seasonal fruit and vegetables

Interesting natural found objects e.g. sea shells, stones, twigs, pieces of tree bark, leaves etc.

Plants

## Appendix III

### Private Candidates Controlled Paper 1 – Composition from a theme

2 hours

Instructions for the preparation work to be conducted during the 8 weeks:

During these 8 weeks, the candidate should prepare a project, based on the selection of **ONE** from the **THREE** themes published, 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 and secondary sources and references to artists and art history. Cut and paste material from the internet does not earn the candidate any marks and it should only be included if developed in a creative way in the process and development of the work.
- A number of original preparatory sketches (a sketch is a draft of a composition or part of a composition, lighting, colour etc.), a minimum of **FOUR** drawings and/or paintings showing the development of ideas. These sketches should be the candidate's own work, they could be either A5 or A4 sized mounted on an A3 paper or sketched directly onto an A3 paper and should not exceed the A3 (297x420 mm) size. At least **TWO** of these works should be in full colour.
- The work journal must be A3 size (297 x 420 mm) and presented bound. Candidates can either use a journal available on the market or they can bind it themselves. Staples should be avoided.