

## VISUAL ARTS

### ADVANCED LEVEL

#### AIMS AND OBJECTIVES

- 1.1 To examine candidates' general creative ability.
- 1.2 To examine candidates' visual literacy and handling of media, materials, and techniques as applied to art, design or related subjects.
- 1.3 To examine candidates' knowledge and appreciation of art, design, and architecture-aesthetically, historically, and in the contemporary situation.

#### THE EXAMINATION

- 2.1 The examination will consist of **three parts, all compulsory**. For Part Two, candidates are required to choose **two papers out of four options**. Alternatively, school candidates may apply to substitute either one individual project for one of these two papers, or two projects for both papers. Such projects may include any subject or technique not normally examined, e.g. ceramics, photography, print-making, sculpture, etc. (This list of examples is not meant to be comprehensive.) Candidates should understand that such projects will not automatically be approved. Reasons for rejection of proposals will be given by the Examiners and a resubmission of the revised project proposal may be made. If the resubmission is not successful, candidates will be required to choose one of the 4 papers. Candidates are not allowed to make alterations to the project outlines after they have been approved. Candidates should submit an outline of their proposals to the Examiners for approval as early as possible, but not later than October 15 of the previous year. Candidates will normally be notified whether their outlines have been approved by October 31. The outline should include the following information:

- (a) a description of the project and its aims, number of pieces, scale, etc.
- (b) reasons for wanting to undertake the project,
- (c) experience, if any, in the field,
- (d) materials and facilities required, and
- (e) access to appropriate facilities. Depending on the nature of the project, the Examiner may choose to meet with candidates or to observe them at work prior to the examination.

Schools wishing to present candidates for individual projects for the first time must make application to the Secretary General of the Hong Kong Examinations and Assessment Authority for approval not later than 1st December, 16 months prior to the date of the examination.

- 2.2 The mark weighting for each part is as follows:  
Part One: 25%                      Part Two: 25% x 2                      Part Three: 25%
- 2.3 Candidates should carefully read the attached appendix (para. 9) for information on materials, media, and equipment. The appendix (para. 9) is also applied to AS Visual Arts examination.

## **THE SYLLABUS**

### ***PART ONE            DRAWING***

- 3.1 Part One consists of one paper (Paper 1) only. This part of the examination is intended to determine candidates' general competence in drawing, with particular regard being paid to candidates'
- (a) ways of seeing, and ability to observe, record and interpret;
  - (b) selection of media, and use of technique and materials; and
  - (c) consideration of composition, and demonstration of this quality by the use of surface area.

#### **Paper 1 (3 hours)**

Candidates must attempt *both* Sections 1 and 2. The degree of 'finish' on the final submission pieces is left to candidates' discretion. There will be a short break between Section 1 and Section 2.

#### **Section 1            Drawing from Objects (2 hours)**

- 3.2 Three to five objects will be supplied to candidates. These objects will be of various sizes, textures and complexity, and will include both natural forms and manufactured objects.
- 3.3 Candidates are required to arrange the objects provided and then draw them in any media and style. The time used in arranging the objects will be included in the two hours allowed. Candidates may include or exclude all or part of the background. Any preliminary sketches, working roughs, etc. must be submitted with the final piece.

#### **Section 2            Drawing from a Human Figure (1 hour)**

- 3.4 The model will be clothed so as to show as much of the human anatomy as practicable (e.g. in a bathing suit, leotard, sportswear, etc.) and may be posed using other props, e.g. chair or stool. Where such objects are used, they must appear in the final drawing. The model will adopt four different poses and candidates are required to produce four drawings, i.e.

- (a) Short Poses:  
The model will be in three different poses and candidates will have a full five minutes to draw each pose. Candidates must produce one study per pose.
- (b) Long Pose:  
One final study. Candidates will be allowed a maximum of 45 minutes. Candidates may include or exclude all or part of the background and may work in any media and style.

**PART TWO      SPECIALISED STUDIES**

4. Part Two consists of four papers (Papers 2-5). A-level candidates are required to select **two** of these papers (see also para. 2.1). *AS-level candidates need select only one.*

**Paper 2      History of Chinese Art (3 hours)**

This paper consists of two sections: a general section and a period section.

A-level candidates are required to answer one question from Section 1 and three questions from Section 2 (choosing one question from Part A and two questions from Part B). *AS-level candidates may not answer any question from Section 1, but are required to answer all four questions from Section 2 (choosing one question from part A and three questions from Part B).*

**Section 1      General**

- 4.1 Candidates are required to answer one out of four questions. This section will aim to examine candidates' knowledge beyond that of the specific period selected for Section 2. While candidates may make reference to their selected period in their answer, they are principally expected to demonstrate an integrated knowledge of general aspects of art history and theory. References to any Chinese art and that of Hong Kong will be acceptable.

**Section 2      Period Groups**

- 4.2 Candidates are required to choose one out of three groups, A, B or C. Candidates will be examined on their knowledge of artistic developments, including painting, sculpture, calligraphy, ceramics, bronze vessels and jade in the respective periods. Candidates may choose to discuss the effect of historical factors on the art produced (e.g. literary, philosophical, religious, social, political factors, etc.). This section consists of two compulsory parts A and B.

**Part A**

- 4.3 Candidates are required to answer one out of two questions. The questions set will be based on specific reproductions of art works supplied by the Examiners. Candidates will be expected to analyse the major aspects of one or more works, which may include the formal characteristics, iconography, social and historical context, and media.

**Part B**

- 4.4 Candidates are required to answer two out of five questions for the selected period group.

4.5 *Group A Shang to Six Dynasties*

1. Funerary objects, bronzes and ceramics
2. Stone relief, tiles and wall paintings from tombs
3. Buddhist art: mainly the cave temples of Yungang, Longmen and Dunhuang, particularly the stylistic development of mural painting and sculpture.
4. Development of painting and painting theory as well as the styles and achievements of artists from Qin to Six Dynasties
5. Calligraphy

4.6 *Group B Shui to Song Dynasty*

1. Buddhist art
2. Development of ceramics
3. Development of landscape, bird-and-flower and figure painting (including wall painting) as well as styles and achievements of major painters
4. Painting Academy and literati painting of the Northern and Southern Song Dynasties
5. Calligraphy, particularly the styles and achievements of major calligraphers
6. Calligraphy and painting theories

4.7 *Group C Yuan to Twentieth Century*

1. The art and development of ceramics from Yuan to Qing Dynasties
2. Major schools of painting and the styles and achievements of important painters from Yuan to Qing Dynasties
3. Calligraphy from Yuan to Qing Dynasties
4. Calligraphy and painting theories from Yuan to Qing Dynasties, including the division of the Northern and Southern Schools and the problems of *beixue* and *tiexue*
5. General trends in calligraphy and painting of Twentieth Century Chinese art, including developments in mainland China, Taiwan and Hong Kong, as well as outside influences on Twentieth Century Chinese art

## 卷二 中國美術史（三小時）

本卷共分兩節：概論部分及斷代部分，兩節均屬必答。

高級程度考生須從第一節選答一題，從第二節選答三題（從甲部選答一題，從乙部選答二題）。高級補充程度考生不可選答第一節題目，但須從第二節選答四題（從甲部選答一題，從乙部選答三題）。

### 第一節：概論部分

- 4.1 考生須於本節四題中選答一題。本節將考驗考生對其自選朝代以外的知識。考生須表現對一般美術史及理論的綜合認識，但亦可從自選朝代中取材作答。考生須熟悉以下的知識：美術史的主題、技巧及取材，以及美術的社會性。考生亦可引用中國美術及香港美術的材料以作佐證。

### 第二節：斷代部分

- 4.2 考生須從下列甲、乙、丙三組中選考一組。本節將考驗考生對美術發展的認識，包括歷朝的繪畫、雕塑、書法、陶瓷、青銅器及玉器，考生可探討影響各類藝術的歷史因素（如文學，哲學，宗教，社會，政治等因素）。每組又分為甲、乙兩部分，均須作答。
- 4.3 甲部  
考生須自兩題中選答一題。主考將採用一些美術作品的複印來命題。考生須分析一件或一件以上美術作品的主要方面，包括表面特徵、圖像學、社會性、歷史性，以及媒介等。
- 4.4 乙部  
考生須自所選組別中五題選答二題。
- 4.5 甲組： 商代至六朝
1. 明器、青銅器及陶瓷藝術
  2. 畫像石、畫像磚及墓室壁畫
  3. 佛教藝術：以雲岡、龍門及敦煌等地為主，着重雕刻與壁畫之各期風格及發展
  4. 繪畫藝術及畫論之發展，重要畫家之風格及成就
  5. 書法藝術

- 4.6 乙組：隋代至宋代
1. 佛教藝術
  2. 陶瓷藝術之發展
  3. 山水、花鳥、人物繪畫藝術（包括壁畫）之發展，重要畫家之風格及成就
  4. 兩宋畫院與文人畫
  5. 書法藝術，著重著名書法家之風格及成就
  6. 書畫理論
- 4.7 丙組：元代至二十世紀
1. 元至清陶瓷藝術及其發展
  2. 元至清繪畫藝術之重要流派及著名畫家之風格及成就
  3. 元至清書法藝術
  4. 元至清之書畫理論，包括南北分宗及碑學與帖學諸問題
  5. 二十世紀書畫藝術及其發展，包括中國大陸、台灣及香港的發展以及外來的影響

### **Paper 3 History of Western Art (3 hours)**

This paper consists of two sections: a general section and a period section.

A-level candidates are required to answer one question from Section 1 and three questions from Section 2 (choosing one question from Part A and two questions from Part B). *AS-level candidates may not answer any question from Section 1, but are required to answer all four questions from Section 2 (choosing one question from part A and three questions from Part B).*

#### **Section 1 General**

- 5.1 Candidates are required to answer one out of four questions. This section will aim to examine candidates' knowledge beyond that of the specific period selected for Section 2. While candidates may make reference to their selected period in their answer, they are principally expected to demonstrate an integrated knowledge of general aspects of art history and theory. References to any Western art and that of Hong Kong will be acceptable.

#### **Section 2 Period Groups**

- 5.2 Candidates are required to choose one out of three period groups A, B or C. Candidates will be examined on their knowledge of artistic developments, including painting, sculpture and architecture in the respective periods. Candidates may choose to discuss the effect of historical factors on the art produced (e.g. literary, philosophical, religious, social, political factors, etc.). Each period group consists of two compulsory parts, A and B.

**Part A**

- 5.3 Candidates are required to answer one out of two questions. The questions set will be based on specific reproductions of art works supplied by the Examiners. Candidates will be expected to analyse the major aspects of one or more works, which may include the formal characteristics, iconography, social and historical context, and media.

**Part B**

- 5.4 Candidates are required to answer two out of five questions for the selected period group.

5.5 *Group A Renaissance Art*

1. Late Gothic painting and sculpture in Italy, primarily Florence and Siena (late 13th-14th centuries)
2. 15th century Italian Renaissance painting, sculpture, and architecture
3. Early Renaissance in Northern Europe: 14th century developments in France and Flanders leading to the International Style; Flemish, German and French panel painting of the 15th century
4. Italian High Renaissance painting, sculpture, and architecture in Florence, Rome and Venice
5. Mannerism
6. High Renaissance art outside Italy: in Germany, the Netherlands, France, and Spain

5.6 *Group B Baroque to the 19th Century Art*

1. 17th century painting, sculpture, and architecture in Italy
2. 17th century painting in France, Flanders, the Netherlands and Spain
3. Rococo art in France, Italy and England
4. Neoclassicism
5. Romanticism in France, Spain, Germany and England
6. Realism, Impressionism, Symbolism and Post-Impressionism (including Neo-Impressionism)

5.7 *Group C 20th Century Art*

1. Fauvism and Expressionism
2. Cubism, Futurism, Suprematism, Constructivism, the Bauhaus and De Stijl
3. Dada, Surrealism and Abstract Expressionism
4. British and American Pop Art
5. Post-Painterly Abstraction, Minimal Art
6. Environmental Art, Installation Art, Conceptual Art and Performance Art
7. American and European Architecture

**Paper 4 Visual Presentation of a Theme (3 hours)**

- 6.1 Candidates will be required to work in two dimensions in any media, style or technique, choosing one theme from the four given. The themes will be deliberately broad, giving candidates as much freedom as possible in their interpretation.
- 6.2 This part of the examination is intended to examine candidates' visual literacy by means of their:
- (a) consideration of composition and use of surface area;
  - (b) use of media, materials and techniques as appropriately applied to the theme chosen; and
  - (c) ability to interpret the theme chosen.
- 6.3 Any preliminary sketches, worksheets, etc. produced for the examination should be submitted along with the finished work. The examiners will wish to be satisfied with the candidates' method of working as well as with the finished presentation piece.

**Paper 5 Design (3 hours)**

- 7.1 Candidates may choose either Section A (Graphic Design) or Section B (3-Dimensional Design).
- 7.2 This part of the examination is intended to examine candidates':
- (a) understanding of design, both aesthetically and functionally;
  - (b) ability to solve a given design problem in any innovative way; and
  - (c) basic awareness of methods of production of their design.
- 7.3 Any preliminary sketches, worksheets etc. produced for the examination should be submitted along with the finished work. Examiners will wish to be satisfied with candidates' method of working as well as with the finished presentation piece.
- 7.4 The degree of 'finish' on the final submission pieces is left to candidates' discretion. Where candidates' choice of media and/or technique dictates detail, the Examiners will accept a full sized layout with a detailed portion showing the media and technique applied.



**Section A (Graphic Design)**

- 7.5 Candidates will be required to solve one design problem from three given. Examples of problems set might be an album cover, greeting card, signage, stationery, packaging, etc.

**Section B (3-Dimensional Design)**

- 7.6 Candidates will be required to solve one design problem from three given. Examples of problems set might be a kitchen utensil, a toy, a fashion accessory, etc.
- 7.7 Candidates are not required to produce three-dimensional pieces or models, but may do so if they wish. Rough 'mock ups' or assembled three-dimensional pieces must be capable of being dismantled and submitted flat at the end of the examination.

**PART THREE PORTFOLIO**

8. All candidates will be required to submit a portfolio of work to the following prescription:

8.1 **Scope of work:**

Work included in the portfolio must have been completed during the two-year period prior to the year of examination. All pieces must be signed and dated.

8.2 **Nature of Work:**

The work may be in any media, style, subject, or size; may differ from piece to piece; and may be a combination of school and/or personal work. Candidates may include sketchbooks, each sketchbook counting as one piece. Sequential studies may be included, and each work will count as one piece. Written work may be submitted, each work counting as one piece. However, candidates should keep a copy of their written work for their own reference.

Two-dimensional works larger than 1m x 1m or any three-dimensional works **MUST** be submitted in the form of photographs in lieu of the actual works. Slides of art works will not be accepted.

8.3 **Amount of work:**

A-level candidates should submit a minimum of ten or a maximum of twenty pieces of work.

*AS-level candidates should submit a minimum of eight or a maximum of fifteen pieces of work.*

8.4 **Assessment of work:**

The portfolio will be assessed by an interviewing panel. Candidates will be required to submit their portfolios in advance of the interview, and **may** be required to be present to discuss their work with the panel. The number of pieces submitted within the limit stated in 8.3 and the choice of media will not affect the grades to be awarded. Candidates should be aware that an orderly presentation will improve their overall grading.

**Guidelines on Teacher Assessment Scheme for Portfolio**

1. The Assessment Criteria for Awarding Marks

The criteria for judging the student's Portfolio are listed below and should be used in determining all scores. 0 is the lowest mark, 10 is the maximum.

	Marks to be awarded										
	← Low					High →					
<b>A. Portfolio</b>	0	1	2	3	4	5	6	7	8	9	10
1.	The work in the portfolio shows imagination										
2.	The extent of variety of work shown										
3.	The media and materials chosen and their creative use										
4.	The degree of sensitivity to form, format and composition										
5.	Any supporting rough work/sketches										
6.	Amount of private work done for self interest										
<b>B. Personal</b>	0	1	2	3	4	5	6	7	8	9	10
1.	The display of honesty and sincerity										
2.	Ability to communicate concepts, thoughts, ideas										
3.	Attempts in different forms of art and expression										
<b>C. Specific Awareness</b>	0	1	2	3	4	5					
1.	Special knowledge of any particular field(s) of art & design										
2.	Awareness of any Hong Kong artists, designers and exhibitions										
3.	Awareness of Art/Design in context										

2. School teachers are required to submit assessment sheets for their students' Portfolios at the end of S.7 for moderation purposes.

*APPENDIX: MATERIALS, MEDIA AND EQUIPMENT*

- 9.1 For Papers 1, 4 and 5, the examination centre will provide candidates with limited amounts of cartridge paper as answer paper and bond paper for supplementary sketches. The size of the paper will be either A2 (420mm x 594mm) or A1 (841mm x 594mm). Candidates of Paper 5 (Design) must use the cartridge paper and bond paper in A2 size provided for the examination.

Though candidates may bring drawing paper and media of their own for Paper 4, the materials must be presented to the centre supervisor for suitable endorsement. The size of materials (e.g. paper, drawing board, etc.) brought by candidates to the examination centre should not exceed A1 (841mm x 594mm). Candidates should also bring other materials and instruments (e.g. colour, paintbrush, rulers etc.) for producing art work. For Paper 1, candidates are NOT allowed to bring any reference materials.

- 9.2 Candidates whose work is likely to be smudged must attach an easily-removable protective paper over their work.

- 9.3 The following items are NOT permitted for use in the examination:

- (a) slow-drying materials,
- (b) aerosols, such as spray paint and spray fixatives,

- 9.4 Drawing instruments, equipment, and aids are permitted for use in the examination.

- 9.5 The following items are permitted for use in the papers listed below:

- (a) **Papers 4 and 5:**
  - (i) personal scrap books containing images collected by the candidates to be used as a *reference* in producing their work.
  - (ii) commercially-available lay down, stick down, patterns, tones, tints and colours.
- (b) **Paper 5:**
  - type specimen books/tracing sheets.