

Briefing Session on 2017 HKDSE Visual Arts Public Examination



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Programme

- Briefing on assessment requirements, marking criteria and general performance on Paper 1
- Briefing on assessment requirements, marking criteria and general performance on Paper 2
- Arrangements for Papers 1 and 2 in 2018 HKDSE Visual Arts – Implementation of Medium-term review of the New Academic Structure
- Q & A



PAPER 1

VISUAL PRESENTATION OF A THEME



Briefing on assessment requirements, marking criteria and general performance of Candidates on Paper 1

Assessment requirements

Part A (20 marks)

With regard to the artwork provided, candidates are assessed on whether they can provide:

1. precise detail in description
2. a reasonable depth of analysis
3. an in-depth interpretation and evaluation from varied perspectives



The mark allocation of Part A

Marks/ Rubrics Marking Criteria	High	Middle			Low	Not Shown
	5	4	3	2	1	0
Literal Description	Able to link different relevant foci, discover hidden details, and comprehend with innovative ideas	Able to link different relevant foci, and identify their relationships	Able to seek out many relevant, but not interrelated foci	Able to provide a single or barely relevant foci	Only provide plain description, vague and irrelevant foci	5
Formal Analysis	Able to connect with many relevant experiences and analyse effectively key message of artwork through integrative understanding of art forms	Able to connect art form in many related experiences and feelings, knowing the relationships among forms, and attempting to analyse key message of artwork	Able to connect different experiences and feelings with the visual form, without knowing the relationship among forms	Able to develop only single, linear and isolated recognition of visual form, without connecting to any experiences or feelings	Unable to develop basic understanding of visual forms	
Interpretation of Meaning	Able to present innovative interpretation through comprehending of multiple layers of meaning toward forms of presentation	Able to compare and contrast many interpretations of meaning toward forms of presentation	Able to provide multiple interpretations of meaning toward forms of presentation	Able to provide certain interpretations of meaning toward forms of presentation	Unable to provide any interpretations toward forms of presentation	
Value Judgment	Able to integrate multiple criteria, and judge on the appropriateness ¹ and effectiveness ² in delivering the key message of presentation in different contexts	Able to quote multiple criteria to judge on the appropriateness and effectiveness in delivering the key message of presentation	Able to propose multiple criteria, yet unable to judge on the appropriateness in delivering the key message of presentation	Able to propose one or two criteria, yet without judging on the appropriateness of presentation	Unable to make any judgment on designated artwork	

Part B(80 marks)

Candidates are assessed on their ability to demonstrate the relationship between art criticism and appreciation, and their personal art work.

Create a piece of two-dimensional artwork using any media, form, style and technique to present a theme in response to the critical appreciation in Part A in the white cartridge paper provided. Write an artwork statement of about 50 words to explain how your work is related to your art appreciation. This section carries 80 marks.



General Marking Criteria

With reference to the application of the visual element, the articulation of art media, the technique, the visual effect and visual communication; evaluate the candidates' ability to:

1. present the theme in a personal and creative way
2. select means of visual self-expression and determine the most appropriate method of communicating an idea, a thought, a feeling, a sentiment, etc.
3. demonstrate competence in dealing with visual elements
4. select and apply appropriate medium, techniques and processes in the execution and production of a painting.



The mark allocation of Part B

Marks/ Rubrics Marking Criteria	High	Middle			Low	Not Shown 0
	14-16	11-13	8-10	5-7	1-4	
Selection and Use of Materials & Techniques	Able to select and master the materials and the skills accurately and effectively in implementing the key message of the theme	Able to master the materials and the skills appropriately and effectively in outstanding the key message of the theme	Able to master the materials and the skills appropriately in delivering the key message of the theme	Able to use the materials and the skills relevant to the theme	Unable to use the materials and the skills to cope with the theme	8
Selection and Use of Visual Elements and Principles of Design	Able to select and master multiple visual elements and principles of design, accurately and effectively in implementing the key message of the theme	Able to master multiple visual elements and principles of design appropriately and effectively in outstanding the key message of the theme	Able to master the visual elements and principles of design appropriately in delivering the key message of the theme	Able to use the visual elements and principles of design relevant to the theme	Unable to use the visual elements and principles of design to cope with the theme	
Relationship between Practical Work and Appreciation & Criticism of the Artwork *	Able to assimilate various context of artworks or ideas from the appreciation & criticism into the relevant theme, explore their own way of painting and looking for their own painting language	Able to integrate various context of artworks or ideas from the appreciation & criticism, and challenge the problems in implementing the theme	Able to introspect particular form or idea of the appreciation & criticism of the artwork by carrying out reflection & considerations as filter on presenting the theme	Able to refer the form or idea of the appreciation & criticism of the artwork to present relevant theme	Unable to refer appreciation & criticism of the Artwork to relevant presentation	
Creativity & Imagination	Able to demonstrate personality characteristics through originality and unique imagination	Able to demonstrate personality characteristics through originality and rich imagination	Able to demonstrate personality characteristics through originality and by means of transference or association	Able to demonstrate personality characteristics or originality	Unable to show personality characteristics or originality	
Communication of the Theme	Able to integrate relevant forms of artistic creation in different emotions or idea	Able to use multiple, relevant and coordinate forms of artistic creation in different emotions or idea	Able to use relevant and coordinate forms of artistic creation in different emotions or idea	Only use irrelevant forms of artistic creation in different emotions or idea	Unable to use any relevant forms of artistic creation in different emotions or idea	

Note:

Candidates are required to write an artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making. This will be taken into consideration when assessing the practical work.

The marking rubrics of Part A and Part B
(see appendix)



Paper One, Question 1

(A) Describe, analyse and compare the forms and expressions of Plate (1a) and Plate (1b); interpret and evaluate these works.

(20 marks)



Plate (1a) David Musgrave. *Dirty Leaf*. 2004. Graphite on paper, 42.9 x 33.8 cm



Plate (1b) Piet Mondrian. *Gray Tree*. 1911. Oil on canvas, 78.5 x 107.5 cm.

There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	David Musgrave's <i>Dirty Leaf</i>	Piet Mondrian's <i>The Gray Tree</i>
Commonalities	<ul style="list-style-type: none"> • black, grey and white colours • plant as subject matter 	
Differences	<ul style="list-style-type: none"> ▪ graphite drawing ▪ realistic ▪ detailed drawing of a leaf ▪ use fine strokes to depict in meticulous detail ▪ create a sense of reality and texture by using many gradations of grey to depict the light and shades of the flagging leaf and the stem that looks like a cross ▪ without foreground and background 	<ul style="list-style-type: none"> ▪ painting ▪ abstract ▪ the composition is largely a tree trunk and its branches ▪ use of thick black lines and heavy brush strokes ▪ create a three-dimensional visual effect by using lines of varied thickness to depict the curved trunk and its stretching branches ▪ the foreground and background together is a grid pattern formed by coloured patches of varied tones massing the tree, thus enhancing its three-dimensional visual effect



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- idea and the theme
- characteristics of the two media
- different approaches of art-making

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Create a piece of two-dimensional work based on the theme
“Birds Singing in a Red-leaved Forest”.

(80 marks)

1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 1, Question 1)

- 18% of the candidates attempted this question.
- The performance was good in general.
- Most of the candidates used a realistic style to express their response to the theme.
- They used red leaves to convey the natural environment of forest.
- The interpretation of the theme was literal and direct.
- A few candidates provided elaborate scenery to deliver an abundant and appealing content with great significance.



Paper One, Question 2

(A) Describe, analyse and compare the forms and expressions of Plate (2a) and Plate (2b); interpret and evaluate these works.

(20 marks)



Plate (2a) Ben Tolman. *Deutschland*. 2014. Ink and gouache on paper, 33.2 x 25.4 cm. (Note: Deutschland is Germany in German)



Plate (2b) Liza Lou. *Kitchen*. 1991-1995. Glass bead installation, 15.6 square meters. (Note: Tide is the brand name of a laundry detergent. Cap'n Crunch is the brand name of a corn and oat breakfast cereal).



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Ben Tolman's <i>Deutschland</i>	Liza Lou's <i>Kitchen</i>
Commonalities	<ul style="list-style-type: none"> ▪ bright colour ▪ use pattern to emphasize the visual effect 	
Differences	<ul style="list-style-type: none"> ▪ ink and gouache drawing ▪ use black, red and golden yellow as the main colours ▪ create an illusion of three-dimensional space in a flat picture plate ▪ depict a architectural structure with great width and depth ▪ the architectural structure is composed of beams and posts ▪ use golden yellow to show the top of the beam; use black to show one vertical side and use red to show the other vertical side of the beams and posts ▪ the depiction of the tiny human figures provides a contrast with the architectural structure, giving a sense of extensiveness to the latter 	<ul style="list-style-type: none"> ▪ installation art ▪ colourful, glittering and decorative ▪ real three-dimensional space ▪ show a life-sized kitchen ▪ the kitchen is transformed by gluing glass beads to the surfaces of real objects ▪ use of contrasting colours on the floor, walls and furniture, and the use of complementary colours on the cupboards and table cloth to feature their substances, patterns and textures ▪ the creation of the work required innumerable, careful and lengthy processes



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- idea and the theme
- characteristics of the two media
- different approaches of art-making

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Create a piece of two-dimensional work based on the theme
“Three-dimensional Maze”.

(80 marks)

1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 1, Question 2)

- 7% of the candidates attempted this question.
- The performance was satisfactory in general.
- Most candidates made reference to Plate (2a) images which expressed the theme directly, resulting in flat and tedious works.
- Some candidates portrayed directly a scene of studying as the subject of a 'maze'.
- Some candidates demonstrated imagination in transforming the images into a maze and thus expressed the theme in a lively and effective manner.



Paper One, Question 3

(A) Describe, analyse and compare the forms and expressions of Plate (3a) and Plate (3b); interpret and evaluate these works.

(20 marks)

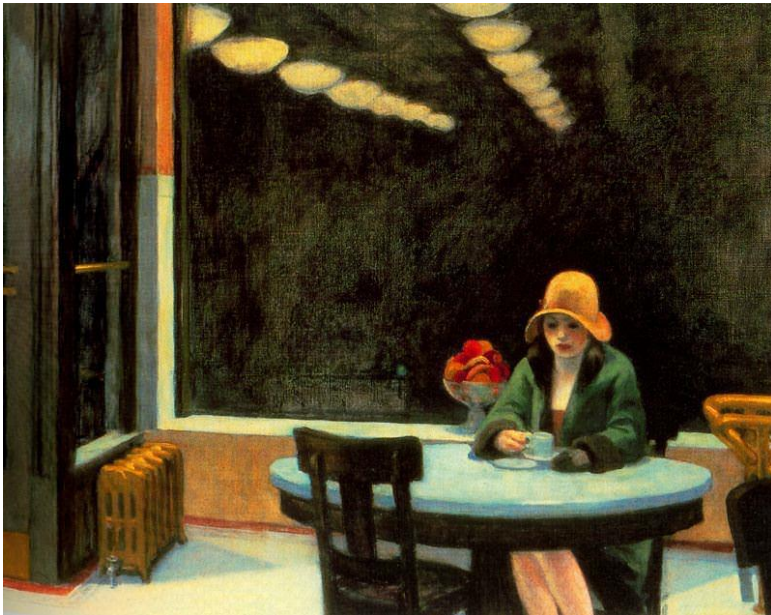


Plate (3a) Edward Hopper. *Automat*. 1927. Oil on canvas, 71.4 x 91.4 cm. (Note: Automat is a type of self-service restaurant)



Plate (3b) George Grosz. *Metropolis*. 1916-1917. Oil on canvas, 100 x 102 cm.



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Edward Hopper's <i>Automat</i>	George Grosz's <i>Metropolis</i>
Commonalities	<ul style="list-style-type: none"> ▪ portray human life in urban area 	
Differences	<ul style="list-style-type: none"> ▪ Realism ▪ the artist portrayed urban life with real-life setting ▪ a lady seats in a restaurant, there is no signs of any other person ▪ the lady seats calmly in the restaurant with a light facial expression ▪ the exterior behind the window glass is in darkness, contrasting sharply with the interior which is brightly lit and full of colours in blue, red, green and yellow ▪ one-point perspective; reflect a sense of reality 	<ul style="list-style-type: none"> ▪ Expressionism ▪ the artist portrayed urban life in an exaggerated manner using intense elements ▪ a herd of chaotic figures jostle in the urban streets ▪ the figures, with distorted faces, press against one another ▪ the main colour of the painting is red, an intense colour to create visual appeal ▪ the top and bottom edges of the buildings receding steeply into the vanishing point, creating a sense of spatial depth; multi-point perspective; show an urban space mingled with crowdedness and oppressiveness



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- idea and the theme
- characteristics of the two media
- different approaches of art-making

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Create a piece of two-dimensional work based on the theme
“Person(s) Walking on the Street on a Cold Night”.

(80 marks)

1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 1, Question 3)

- 56% of the candidates attempted this question.
- The performance was good in general.
- Most candidates used a realistic style to present their response to the theme.
- Many depicted cold night as rain or snow in the theme. A small number of candidates used people wearing a scarf and gloves to express the feeling of 'coldness'.
- Some left out the element of 'cold night' and simply painted a scene without contextualization.
- The interpretation of the theme hence became flat and tedious.



Paper One, Question 4

- (A) Describe, analyse and compare the forms and expressions of Plate (4a) and Plate (4b); interpret and evaluate these works.

(20 marks)



Plate (4a) Xu Beihong (徐悲鴻). *Two Running Horses*. 1944. Ink and colour on paper, size unknown

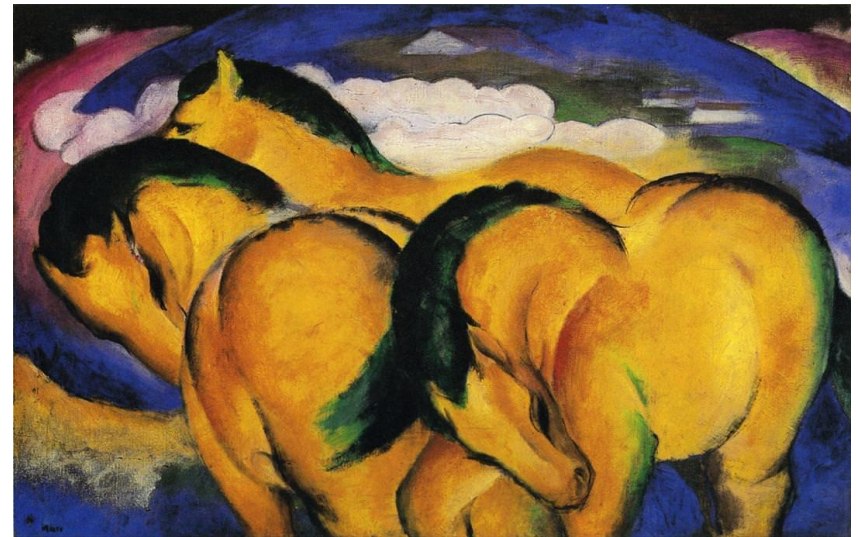


Plate (4b) Franz Marc. *Little Yellow Horses*. 1916. Oil on canvas, 66 x 104.5 cm.



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Xu Beihong's <i>Two Running Horses</i>	Franz Marc's <i>Little Yellow Horses</i>
Commonalities	<ul style="list-style-type: none"> ▪ horse as the subject matter ▪ shows the vitality of life 	
Differences	<ul style="list-style-type: none"> ▪ Chinese painting ▪ use of lines to delineate the bone contours of the horses and the graceful, fast bearing at their gallop ▪ mainly monochromatic, one of the horses is depicted with slight colours of purple and green; use an intricate mixture of heavy and thin ink patches and lines, and emptiness to show the muscles and bones, hair and tails of the horses ▪ emphasize on the use of lines and different tones of ink ▪ without foreground and background 	<ul style="list-style-type: none"> ▪ oil painting ▪ use of curvy colours to depict the appearance of the horses and their relaxed manner of licking their bodies ▪ colourful and mainly in warm hues of white, blue, red, green and yellow ▪ emphasize on the use of colour; use different tones of yellow and a little green to depict the body and texture of the horses; use black and green to depict their hair and tails ▪ the three horses stand on the foreground against a landscape background



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- idea and the theme
- characteristics of the two media
- different approaches of art-making

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Create a piece of two-dimensional work based on the theme
“Horse(s) Running Away from a Merry-go-round”.
(80 marks)

1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 1, Question 4)

- 4% of the candidates attempted this question.
- The performance was good in general.
- Most candidates made reference to Plate (4a) images which expressed the theme directly, resulting in flat and tedious works.
- Some candidates painted in a surrealistic style to express the theme.
- Candidates demonstrated a variety of expressions for color, composition and perspectives.
- Some candidates creatively constructed the 'run away' sense and expressed the theme in a lively and effective manner.



Paper One, Question 5

- (A) Describe, analyse and compare the forms and expressions of Plate (5a) and Plate (5b); interpret and evaluate these works.



Plate (5a) Fiona Hall. *Medicine Bundles for the Non-born Child*. 1994. Aluminum, rubber and plastics, 28 x 44 x 10 cm (jacket), 8.5 x 9 x 5.2 cm (booties), 13 x 13 x 7 cm (bonnet), 31 x 9 cm (thickness unknown) (teething ring), 17 x 20 x 13 cm (six-pack of baby bottles).



Plate (5b) Man Fung Yi (文鳳儀). *Weaving Intimacy for Myself at 14*. 2013. Brass, 97 x 42 x 9.5 cm.

(20 marks)



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Fiona Hall's <i>Medicine Bundles for the non-born child</i>	Man Fung Yi's <i>Weaving Intimacy for Myself at 14</i>
Commonalities	<ul style="list-style-type: none"> ▪ clothes and accessories as subject matter ▪ emphasize on the fabric texture and form ▪ in human scale ▪ 3-D work 	
Differences	<ul style="list-style-type: none"> ▪ in a set ▪ recycle materials like aluminum can, rubber and plastic wrapping for can ▪ use cut aluminum can strips to weave the cloth-like parts to assembled into the completed set of sculpture ▪ aluminum sliver, red, white and raw rubber colour ▪ laying on flat surface 	<ul style="list-style-type: none"> ▪ single piece ▪ bronze ▪ use welding bronze wire to form a dress ▪ black and yellow bronze colour ▪ hanging with wires



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- idea and the theme
- characteristics of the two media
- different approaches of art-making

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Create a piece of two-dimensional artwork based on the theme *“I Met Myself from the Past and from the Future at the Graduation Ceremony”*. (80 marks)

1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 1, Question 5)

- 9% of the candidates attempted this question.
- The performance was satisfactory in general.
- Most candidates depicted a happy sentiment in the theme. They used a realistic style to express their response to the theme.
- Some demonstrated a negative feeling in transforming the images into the interpretation of their further live.
- A small number of candidates used reflected images from a mirror or water to express the message of their 'future' and the 'past'.
- The interpretation of the theme appeared to be literal and unimaginative.



Overall performance in Paper 1

- Most candidates were able to seek out a variety of relevant foci in literal description.
- They were able to provide interpretations of meaning towards forms of expression from different perspectives, with some providing multiple interpretations of meaning and recognition of embedded messages in the artwork of a particular context.
- Most candidates were able to connect different experiences and feelings with the visual forms, without knowing the relationship among forms.
- However, many candidates only responded to one or two criteria related to the value judgement of the artwork without judging the appropriateness of the presentation.



Overall performance in Paper 1

- Most candidates demonstrated that they had mastered the materials, skills and visual elements appropriately in delivering the key messages of a given theme.
- Candidates' work showed that the majority of them were able to refer the forms and ideas of the appreciation and criticism of artwork when presenting the theme.
- However, some candidates rushed into the theme without having fully understood the requirements of the question and produced superficial work.
- Candidates should read carefully the instructions of the question.
- Different levels of performance were evident in interpreting and presenting ideas in the five questions provided.



PAPER 2 DESIGN



Briefing on assessment requirements, marking criteria and general performance of Candidates on Paper 2

Assessment requirements

Part A (20 marks)

With regard to the artwork provided, candidates are assessed on whether they can provide:

1. Precise detail in description
2. A reasonable depth of analysis
3. An in-depth interpretation and evaluation from varied perspectives



The mark allocation of Part A

Marks/ Rubrics Marking Criteria	High	Middle			Low	Not Shown
	5	4	3	2	1	0
Literal Description	Able to link different relevant foci, discover hidden details, and comprehend with innovative ideas	Able to link different relevant foci, and identify their relationships	Able to seek out many relevant, but not interrelated foci	Able to provide a single or barely relevant foci	Only provide plain description, vague and irrelevant foci	
Formal Analysis	Able to connect with many relevant experiences and analyse effectively key message of artwork through integrative understanding of art forms	Able to connect art form in many related experiences and feelings, knowing the relationships among forms, and attempting to analyse key message of artwork	Able to connect different experiences and feelings with the visual form, without knowing the relationship among forms	Able to develop only single, linear and isolated recognition of visual form, without connecting to any experiences or feelings	Unable to develop basic understanding of visual forms	
Interpretation of Meaning	Able to present innovative interpretation through comprehending of multiple layers of meaning toward forms of presentation	Able to compare and contrast many interpretations of meaning toward forms of presentation	Able to provide multiple interpretations of meaning toward forms of presentation	Able to provide certain interpretations of meaning toward forms of presentation	Unable to provide any interpretations toward forms of presentation	
Value Judgment	Able to integrate multiple criteria, and judge on the appropriateness ¹ and effectiveness ² in delivering the key message of presentation in different contexts	Able to quote multiple criteria to judge on the appropriateness and effectiveness in delivering the key message of presentation	Able to propose multiple criteria, yet unable to judge on the appropriateness in delivering the key message of presentation	Able to propose one or two criteria, yet without judging on the appropriateness of presentation	Unable to make any judgment on designated artwork	

Part B (80 marks)

Candidates are assessed on their ability to demonstrate the relationship between art criticism and appreciation, and their personal art work.

Create a piece of design using any medium, form, style and technique to present a theme in response to the critical appreciation in Part A in the white cartridge paper provided. Write a design work statement of about 50 words to explain how your work is related to your art appreciation. This section carries 80 marks.



General Marking Criteria

With reference to the application of the visual element, the articulation of art media, the technique, the visual effect and visual communication; evaluate the candidates' ability to:

1. present the theme in a personal and creative way
2. select means of visual self-expression and determine the most appropriate method of communicating an idea, a thought, a feeling, a sentiment, etc.
3. demonstrate competence in dealing with visual elements
4. select and apply appropriate medium, techniques and processes in the execution and production of a painting.



General marking guidelines:

With reference to the application of the visual element, the articulation of art media, technique, visual effect, idea development and design principles, evaluate the candidates' ability in the following areas:

1. Solving design problems

The extent to which the candidate successfully proposes feasible solutions for a given problem, and is able to develop design concepts which convey the ideas of a theme.

2. Presenting ideas by using media, material and technique

The extent to which the candidate is able successfully to apply the appropriate media, technique, and visual style to present the solution proposed.

3. Understanding and organization

The extent to which the candidate is able successfully to apply appropriate visual elements such as colour, pattern, texture, shape, form; and design principles such as contrast, rhythm, balance and emphasis.

4. Communication

The extent to which the candidate is able convincingly to convey a theme.

5. Meeting design requirements

The extent to which the candidate is able successfully to create a design that meets specific size, measurement and other requirements of the question;

6. Demonstrating originality

The extent to which the candidate is able to successfully convey design ideas which are original and creative.



The mark allocation of Part B

Marks/ Rubrics Marking Criteria	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Techniques	Able to select and master the materials and the skills accurately and effectively in implementing the key message of the theme	Able to master the materials and the skills appropriately and effectively in outstanding the key message of the theme	Able to master the materials and the skills appropriately in delivering the key message of the theme	Able to use the materials and the skills relevant to the theme	Unable to use the materials and the skills to cope with the theme	
Selection and Use of Visual Elements and Principles of Design	Able to select and master multiple visual elements and principles of design, accurately and effectively in implementing the key message of the theme	Able to master multiple visual elements and principles of design appropriately and effectively in outstanding the key message of the theme	Able to master the visual elements and principles of design appropriately in delivering the key message of the theme	Able to use the visual elements and principles of design relevant to the theme	Unable to use the visual elements and principles of design to cope with the theme	
Relationship between Practical Work and Appreciation & Criticism of the Artwork *	Able to assimilate various context of artworks or ideas from the appreciation & criticism into the relevant theme, explore their own way of painting and looking for their own painting language	Able to integrate various context of artworks or ideas from the appreciation & criticism, and challenge the problems in implementing the theme	Able to introspect particular form or idea of the appreciation & criticism of the artwork by carrying out reflection & considerations as filter on presenting the theme	Able to refer the form or idea of the appreciation & criticism of the artwork to present relevant theme	Unable to refer appreciation & criticism of the Artwork to relevant presentation	
Creativity & Imagination	Able to demonstrate personality characteristics through originality and unique imagination	Able to demonstrate personality characteristics through originality and rich imagination	Able to demonstrate personality characteristics through originality and by means of transference or association	Able to demonstrate personality characteristics or originality	Unable to show personality characteristics or originality	
Communication of the Theme	Able to integrate relevant forms of artistic creation in different emotions or idea	Able to use multiple, relevant and coordinate forms of artistic creation in different emotions or idea	Able to use relevant and coordinate forms of artistic creation in different emotions or idea	Only use irrelevant forms of artistic creation in different emotions or idea	Unable to use any relevant forms of artistic creation in different emotions or idea	

Note:

Candidates are required to write an artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making. This will be taken into consideration when assessing the practical work.

The marking rubrics of Part A and Part B
(see appendix)



Paper Two, Question 1

- (A) Describe, analyse and compare Plate (1a) and Plate (1b) with respect to the design concepts, structures, visual effects and communication effects of the two designs; interpret and evaluate these works.

(20 marks)



Plate (1a) Aaron Watkins. 16 lb Bowling Ball Packaging. 2009. Corrugated Paper.



Plate (1b) Esther Chang. Caterpillar Working Boots Packaging. Corrugated Paper.



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Aaron Watkins's 16lb Bowling Ball Packaging	Esther Chang's Caterpillar Working Boots Packaging
Commonalities	<ul style="list-style-type: none"> ▪ commercial packaging design ▪ corrugated paper 	
Differences	<p>Structure: folding design with hand-carry function</p> <p>Colour: corrugated paper raw colour</p> <p>Meaning: simple design highlights the feature of its load-bearing weight and the appearance of the product</p>	<p>Structure: single paper wrapping design</p> <p>Colour: corrugated paper raw colour with few printed information of the product</p> <p>Meaning: minimal design with low cost. Only the bottom of the boots was shown to emphasize the characteristics of the boots.</p>



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- The usage of colour, shape and symbols, and composition of the designs
- The relation between graphic and color selection and the designs' nature and image

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Design a packaging for a light bulb manufacturing company named “Bright” (明亮) for the energy saving LED (Light-emitting diode) light bulb shown in Plate (1c.1). The packaging should be designed in such a way that the bulb can be tested on the light bulb testing stand shown in Plate (1c.2) without unfolding the packaging.

The design should include the following texts (in Chinese, English or both Chinese and English):

- Bright (明亮)
- 3 Watt (3瓦)
- Cool White (冷白光)

The design should have TWO 3-dimensional renderings with an indication of the measurements and materials used. The placement of the packaging on the light testing stand, Plate (1c.2), should be shown in one of these 3-dimensional renderings.



Plate (1c.1) LED Light Bulb
50mm (diameter) x 95mm (height)



Plate (1c.2) Light Bulb Testing Stand

(80 marks)

1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 2, Question 1)

- 11% of the candidates attempted this question.
- The performance was good in general.
- Most candidates used a cubic box as the foundation of the packaging.
- Some candidates demonstrated maturity in concept and artfulness in their design with the 3-dimensional presentation of the package design.
- The best scripts showed good illustration skills..



Paper Two, Question 2

- (A) Describe, analyse and compare Plate (2a) and Plate (2b) with respect to the design concepts, silhouettes, visual effects and communication effects of the two fashion outfits; interpret and evaluate these works. (20 marks)



Plate (2a) Tang Tat Chi (鄧達智). *King of Kowloon* fashion design series. 1997..



Plate (2b) Yves Saint Laurent. *Mondrian Dress*. 1965.



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Tang Tat Chi's King of Kowloon Series	Yves Saint Laurent's Mondrian Dress
Commonalities	<ul style="list-style-type: none"> ▪ inspiration by the work of other artist ▪ woman dress 	
Differences	<p>Image: Chinese calligraphy</p> <p>Material: gauze</p> <p>Silhouette: short flared dress with big ruffles, gloves, bag and leggings</p> <p>Colour: black and white</p> <p>Concept: use the calligraphy graffiti of Tsang Tsou Choi, as the fabric pattern</p>	<p>Image: geometrical coloured shapes</p> <p>Material: cloth</p> <p>Silhouette: sleeveless round collar dress</p> <p>Colour: red, blue, yellow and white with black lines</p> <p>Concept: use the grid pattern created by Dutch artist Piet Mondrian as the fabric pattern</p>



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- The usage of colour, shape and symbols, and composition of the designs
- The relation between graphic and colour selection and organization's nature and image

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Design a set of staff uniforms suitable for both men and women for a beach concert based on the theme “Save Polar Bears”

The design should include:

- A T-shirt, a pair of shorts, a pair of sandals and a hat

EACH design item should have **TWO** 3-dimensional renderings with an indication of the measurements and materials used.

(80 marks)



1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 2, Question 2)

- 7% of the candidates attempted this question.
- The performance was very good in general.
- Most candidates showed their understanding of the requirement in the design.
- Some candidates demonstrated good illustration skills in presenting the design in a lively and effective manner.
- A number of candidates did not focus on the theme of the design and instead designed the fashion outfit without relating it to its purpose.



Paper Two, Question 3

(A) Describe, analyse and compare Plate (3a) and Plate (3b) with respect to the design concepts, visual effects and communication effects of the two designs; interpret and evaluate these works.



Plate (3a) Paula Bunny. pams Confectionery Range Packaging Series. 2015..



Plate (3b) Fukumitsuya (福光屋). Japanese Condiment Packaging Series.



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Paula Bunny pams Confectionery Range Packaging Series	Fukumitsuya Japanese Condiment Packaging Series
Commonalities	<ul style="list-style-type: none"> - packaging of a line of food products 	
Differences	<p>Image: cartoon characters and typography</p> <p>Material: plastic</p> <p>Structure: bag, party transparent so that the food inside can be seen</p> <p>Colour: vividly colourful</p> <p>Sale target: children</p> <p>Meaning: use cartoon characters who are closing their eyes while enjoying the food to attract children's attention</p>	<p>Image: pattern and typography</p> <p>Material: cloth and bottle</p> <p>Structure: bottle is draped with a cloth, and a string with a label is tied around</p> <p>Colour: Green, white, red and black</p> <p>Sale target: adult</p> <p>Meaning: the colour of the label and typography on the bottle is the same as the food inside the it</p>



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- The usage of colour, shape, materials and structure of the designs
- The relation between materials and structure selection and product's nature

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Design the FRONT VIEWS of the packaging (Plate 3c) for a series of THREE instant noodles targeting local young people for a Hong Kong food company named “Hong Kong Flavour” (香港風味). The three flavours of the instant noodles are:

- Curry Fish Ball (咖喱魚蛋)
- Shrimp Dumplings (鮮蝦雲吞)
- Beef Brisket Broth (清湯牛腩)

EACH design should include:

- The names of the company and instant noodles flavours (in Chinese, English or both Chinese and English)

The measurements of each design should be 12 cm (H) x 20 cm (W)
(in **HORIZONTAL ORIENTATION**)

(80 marks)



Plate (3c) The front view of the instant noodles packaging

1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 2, Question 3)

- 41% of the candidates attempted this question.
- The performance was good in general.
- Some candidates demonstrated maturity in concept and artful execution of their designs.
- However, some used a profusion of colours and cartoons to convey the front view of the packaging.
- Some of the designs were thronged of images, resulting in the conveying of a food carnival rather than instant noodles.



Paper Two, Question 4

(A) Describe, analyse and compare Plate (4a) and Plate (4b) with respect to the design concepts, visual effects and communication effects of the two designs; interpret and evaluate these works.

(20 marks)



Plate (4a) Pawel Krol. Poster for TRANSATLANTYK FESTIVAL. 2015. 69 x 100 cm.

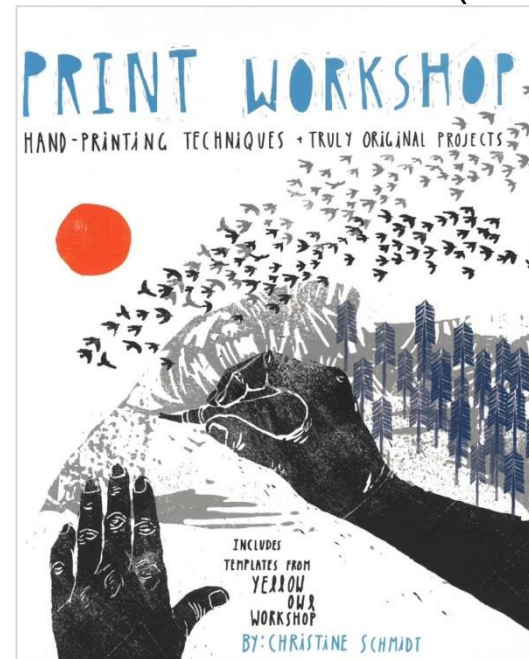


Plate (4b) Christine Schmidt. *Print Workshop* Book Cover. 23 x 19 cm.



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Pawel Krol's Poster for TRANSATLANTYK FESTIVAL	Christine Schmidt's Print Workshop Book Cover
Commonalities	<ul style="list-style-type: none"> ▪ black, grey and white as main colours ▪ bright colours are used to increase their visual effect ▪ a pair of hands was shown ▪ printed matter 	
Differences	<p>Image: mainly imagery of real objects, inclusive of a pair of hands, two legs, antiquated musical instruments, props and film making equipment, four chimneys passing out smoke of yellow, red, purple, blue and green colours</p> <p>Typography: block letters without serifs</p> <p>Function: poster design</p> <p>Meaning: use musical instruments, and film making equipment to show the theme of the festival</p>	<p>Image: hand drawn illustrations and typography, a pair of hands, landscape of hills, woods, birds and sun</p> <p>Typography: hand writing</p> <p>Function: book cover design</p> <p>Meaning: using the pair of carving hands to highlight the content of the book</p>

2. Formal Analysis

A reasonable depth of analysis on the aspects of

- The usage of colour, shape and symbols, and composition of the designs
- The relation between graphic and colour selection and organization's nature and image

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Design a COVER for a magazine “Men’s Handicraft” (手作男) which targets male readers

The design should include the following texts (in Chinese, English or both Chinese and English):

- Men’s Handicraft (手作男)
- First Edition (創刊號)
- Hand Tools Comparison (手工工具大比拼)
- May 2017 (2017年5月)
- HK\$20

The measurements of the design should be 29 cm (H) x 21 cm (W) (**in VERTICAL ORIENTATION**)

(80 marks)



1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 2, Question 4)

- 35% of the candidates attempted this question.
- The performance was good in general.
- Some candidates demonstrated maturity in concept and artfulness in their designs in dealing with the magazine cover design with the image of craftsman.
- The best scripts conveyed a sense of humour and showed good illustration skills.
- However, some candidates made reference to Plates (4a) and (4b) composition directly, resulting in a superficial design.



Paper Two, Question 5

- (A) Describe, analyse and compare Plate (5a) and Plate (5b) with respect to the design concepts, structures, visual effects and communication effects of the two designs; interpret and evaluate these works. (20 marks)



Plate (5a) Elisabeth Henriksson.
U Form Lamp. 2008. Acrylic,
Variable dimensions



Plate (5b) Flexa. *Pim Pom*. 2007. Plastics.



There are no model answers for questions requiring comparison and contrast, analysis, and interpretation. Responses were judged on the basis of viewpoints provided and communication of:

1. Literal Description

Precise detail in description



Comparison	Elisabeth Henriksson's U Form Lamp	Flexa's Pim Pom
Commonalities	<ul style="list-style-type: none"> • can be transformed into different form • consumer can involve in the design 	
Differences	<p>Structure: lamp made up of U-shape parts</p> <p>Materials: acrylic acid resin</p> <p>Colour: white</p> <p>Form: can be composed into different forms according to user's own design</p> <p>Function: lighting and decoration</p>	<p>Structure: combination of a ball, legs and desk furniture</p> <p>Materials: plastic</p> <p>Colour: combination of different colour scheme: red, pink, blue and green</p> <p>Form: can be placed into different forms according to user's need</p> <p>Function: different functions including desk and stool, chair, and interesting toy for children</p>



2. Formal Analysis

A reasonable depth of analysis on the aspects of

- The inter-relationships among the various visual characteristics
- Differences in function
- The relation between materials and structure selection and product's nature
- Relation between the product and user

3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

4. Value Judgment

An in-depth evaluation from varied perspectives



(B) Design a 5-person desk and chair combination for the library of the School of Architecture at a university. The design should include illumination and charging devices for individual users. The design should consider individual users' personal privacy without affecting the library's need to monitor.

The design should have TWO 3-dimensional renderings with an indication of the measurements and materials used. The sitting posture of the users should be shown in one of the renderings.

(80 marks)



1. Selection and Use of Materials & Techniques
2. Selection and Use of Visual Elements and Principles of Design
3. Relationship between Practical Work and Appreciation & Criticism of the Artwork
4. Creativity & Imagination
5. Communication of the Theme



General performance of candidates (Paper 2, Question 5)

- 6% of the candidates attempted this question.
- The performance was very good in general.
- Most candidates showed their understanding of the allocation of the combination in the design.
- Some candidates demonstrated good illustration skills in presenting the design effectively.
- However, a number of candidates did not focus on the requirement of the design, resulting in flat and tedious works.



Overall performance in Paper 2

- Most candidates were familiar with the written presentation on critical appreciation of design work and expressed their viewpoints.
- They were able to seek out a variety of relevant foci in literal description.
- Some candidates were able to connect different experiences and feelings with the visual forms, providing multiple interpretations of meaning towards the form of presentation.
- Some responded to multiple criteria related to the value judgment of the designated artwork to judge the appropriateness of the design.



Overall performance in Paper 2

- Most candidates were able to master the materials and skills appropriately in delivering the key messages of the theme.
- They were able to express the key messages of the design by visual elements and principles of design.
- Most candidates demonstrated personality characteristics with originality and by means of transference or association.
- Some designs displayed the hidden meaning of the given theme and reflected a high quality of understanding of the design.



Overall performance in Paper 2

- In general, candidates used relevant and coordinated forms of artistic creation in different ideas, especially in fashion and 3-D designs.
- However, some answered the questions without having fully understood the requirements and produced superficial work.
- It is recommended that candidates read the instructions of the question carefully.



Arrangements for Papers 1 and 2 in 2018 HKDSE Visual Arts – Implementation of Medium-term review of the New Academic Structure



香港考試及評核局
Hong Kong
Examinations and
Assessment Authority

New Cartridge Paper for Part B

- No artwork statement is required
- The size of the cartridge paper provided in the exam will be changed to

A2

A2
(420 mm x 594 mm)



Instructions for Part B

- On the white cartridge paper provided, create a piece of two-dimensional artwork using any medium, form, style and technique to present a theme/design.
- Creative/Design brief (if any) such as notes, sketches and layouts that you produce for the examination should be drawn on the white bond paper provided.
- The white bond paper may be submitted along with the finished work if candidates consider it essential to explain his/her artwork/design work.
- This section carries 80 marks (no change).



Mark Allocation of **4** Marking Criteria for Part B (Effective from **2018** HKDSE)

	High	Middle			Low	Not Shown
	17-20	13-16	9-12	5-8	1-4	0
Selection and Use of Materials & Technique	Able to select and master the materials and the skills accurately and effectively in implementing the key message of the theme	Able to master the materials and the skills appropriately and effectively in outstanding the key message of the theme	Able to master the materials and the skills appropriately in delivering the key message of the theme	Able to use the materials and the skills relevant to the theme	Unable to use the materials and the skills to cope with the theme	
Selection and Use of Visual Elements and Principles of Design	Able to select and master multiple visual elements and principles of design, accurately and effectively in implementing the key message of the theme	Able to master multiple visual elements and principles of design appropriately and effectively in outstanding the key message of the theme	Able to master the visual elements and principles of design appropriately in delivering the key message of the theme	Able to use the visual elements and principles of design relevant to the theme	Unable to use the visual elements and principles of design to cope with the theme	
Creativity & Imagination	Able to demonstrate personality characteristics through originality and unique imagination	Able to demonstrate personality characteristics through originality and rich imagination	Able to demonstrate personality characteristics through originality and by means of transference or association	Able to demonstrate personality characteristics or originality	Unable to show personality characteristics or originality	
Communication of Theme	Able to integrate relevant forms of artistic creation in different emotions or idea	Able to use multiple, relevant and coordinate forms of artistic creation in different emotions or idea	Able to use relevant and coordinate forms of artistic creation in different emotions or idea	Only use irrelevant forms of artistic creation in different emotions or idea	Unable to use any relevant forms of artistic creation in different emotions or idea	91

Changes in Mark Range in Part B

- **No change** in the requirements of the four marking criteria
- Revised mark range for each criterion (from 3 to 4 marks each)
- The total marks for Part B (Visual Arts Making/ Design) remains unchanged as being 80 marks

i.e., 4 criteria X 20 marks = 80 marks



2018 HKDSE Visual Arts – Professional Development Programme

Date	Event	Place
20 April 2018 TO 19 May 2018	Exhibition of Artworks and Scripts of HKDSE in Visual Arts 2017	Young Achievers' Gallery, EDB Kowloon Tong Education Services Centre, 19, Suffolk Road, Kowloon



Q & A





Thank You