

# 2012 HKDSE Visual Arts

**Briefing Sessions on Practice Papers**

**27 & 28 Feb 2012**

# Programme

- Introduction of the Practice Paper
- Briefing on assessment requirements, marking criteria and general performance on Paper 1
- Break
- Briefing on assessment requirements, marking criteria and general performance on Paper 2
- Q & A

# Introduction of the Practice Paper

- Delivered to Schools on 10 Jan 2012
- To provide teachers with more information about the practice papers.
- To discuss the requirements of the practice papers, the marking criteria, samples of performance, and common errors made by students.
- To provide useful feedback to teachers and students in preparation for the 2012 HKDSE examination.
- Practice Paper Link:  
[http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject\\_Information/va/PP-va-E.pdf](http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject_Information/va/PP-va-E.pdf) (English Version)  
[http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject\\_Information/va/PP-va-C.pdf](http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject_Information/va/PP-va-C.pdf) (Chinese Version)
- Practice Paper Marking Scheme (provisional):  
[http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject\\_Information/va/PPms-va-E.pdf](http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject_Information/va/PPms-va-E.pdf) (English Version)  
[http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject\\_Information/va/PPms-va-C.pdf](http://www.hkeaa.edu.hk/DocLibrary/HKDSE/Subject_Information/va/PPms-va-C.pdf) (Chinese Version)

# Research Test on 2012 HKDSE Visual Arts Practice Paper

- There are about 100 scripts from 8 schools.
- Formal procedures adopted in the public exams were followed including selection of sample scripts, standardization of marking criteria, marking and compilation of examiner's report. In view of the paper structure, scripts were marked by three examiners and five markers on question basis.

# Briefing on assessment requirements, marking criteria and general performance of students 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

Performance	High	Medium			Low	Not Shown
Marking Criteria						
Literal Description (表象描述)	5	4	3	2	1	0
Formal Analysis (形式分析)	5	4	3	2	1	0
Interpretation of Meaning (意義詮釋)	5	4	3	2	1	0
Value Judgement (價值評價)	5	4	3	2	1	0

## **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

Performance	Performance					Not Shown
	High	Medium			Low	
Marking Criteria						
Selection and Use of Materials & Techniques (媒材及技法的選擇和運用)	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Visual Elements and Principles of Design (視覺元素及設計原理的選擇和運用)	14-16	11-13	8-10	5-7	1-4	0
Relationship between Practical Work and Appreciation & Criticism of the Artwork * (創作與評賞的關係)	14-16	11-13	8-10	5-7	1-4	0
Creativity & Imagination (創意與想像力)	14-16	11-13	8-10	5-7	1-4	0
Communication of Theme (主題傳意)	14-16	11-13	8-10	5-7	1-4	0

- ✱ 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)

# Specific Marking Criteria for Each Question:

## Question 1

**(A) Analyse and compare the expressions of the angels of Plate (1) and Plate (2); interpret and evaluate the meanings of these works. (20 marks)**



Plate (1) Antony Gormley. *The Angel of the North*. 1998. Steel. 2000 x 5400 cm.



Plate (2) Fra Angelico. *The Annunciation*. 1430-32. Fresco. 230 x 321 cm.

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

1. Literal Description  
Precise detail in description

Comparison	Antony Gormley's <i>The Angel of the North</i>	Fra Angelico's <i>The Annunciation</i>
Commonalities	For example: <ul style="list-style-type: none"> <li>■ The subject matter of angel</li> <li>■ ...etc</li> </ul>	
Differences	For example: <ul style="list-style-type: none"> <li>■ Sculpture / Public Art</li> <li>■ Motionless</li> <li>■ the image of the angel is abstract and simple</li> <li>■ ...etc</li> </ul>	For example: <ul style="list-style-type: none"> <li>■ Fresco</li> <li>■ the angel is communicating with another figure (Virgin Mary)</li> <li>■ the image of the angel is based on a human figure</li> <li>■ ...etc</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- the idea and the theme
- the characteristics of the two media
- the 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 '*Angel with Wing(s) on Earth*'. (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 & the Imagination
5. Communication of the Theme

Focus:

- the message of *angel with wing(s) on earth*
- the scene of an angel on earth
- the image of angel with wing(s)
- the application of the visual elements, articulation of art media, techniques, and visual effects

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.

## General performance of students (paper 1, question 1)

- 23% of students attempt this question. The mark range of this question is 40 to 83.
- Sample 47
- Students are familiar with the written presentation on critical appreciation of artwork. They can present relevant data which are identified and gathered from the artwork in the regular way.
- Sample 75
- Students demonstrate how their art-making is related and transfer from the art appreciation & criticism through artwork statement and which help assessors to understand their intention.
- Some students' critical appreciation target at the photography for illustration instead of the sculpture on its own.



## Specific Marking Criteria for Each Question: Question 2

**(A) Analyse and compare the metaphor of Plate (3) and Plate (4); interpret and evaluate the meanings of these works. (20 marks)**



Plate (3) Ai Wei Wei. *Table with two legs*. 2005. Table, late Ming or early Qing Dynasty (1368-1911). 70 x 186 x 115 cm.



Plate (4) WANG Huai Qing. *Separation and Reunion*. 1992. Oil on canvas. 145 x 112 cm.

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

1. Literal Description  
Precise detail in description

Comparison	Ai Wei Wei's <i>Table with Two Legs</i>	<i>WANG Huai Qing's Separation and Reunion</i>
Commonalities	For example: <ul style="list-style-type: none"> <li>■ By using metaphor</li> <li>■ Furniture as the key element</li> <li>■ ...etc</li> </ul>	
Differences	For example: <ul style="list-style-type: none"> <li>■ Sculpture</li> <li>■ the object is being deconstructed and reconstructed in a new way</li> <li>■ ...etc</li> </ul>	For example: <ul style="list-style-type: none"> <li>■ Oil painting</li> <li>■ the object is being deconstructed and becomes different planes in the painting</li> <li>■ ...etc</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- the idea and the theme
- the characteristics of the two media
- the 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 'Re-construct a Chair' by using metaphor. (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 & the Imagination
5. Communication of the Theme

Focus:

- the message of *re-construct a chair*
- the expression by using metaphor
- the method of deconstruction and reconstruction of a chair
- the application of the visual elements, articulation of art media, techniques, and visual effects

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.

## General performance of students (paper 1, question 2)

- 2% of students attempt this question. The marks of the two samples are 34 and 65.
- Sample 46
- Students are able to use multiple, relevant and coordinate forms of artistic creation in different emotions or ideas.
- There are no model answers for each question and alternative answers are acceptable as long as they are reasonable in terms of assessment requirements.

## Specific Marking Criteria for Each Question: Question 3

**(A) Analyse and compare the expressions of women of Plate (5) and Plate (6); evaluate the similarities and differences of the aesthetic perception of women presented in these works. (20 marks)**



Plate (5) Zhou Fang. *Court Ladies Adorning Their Hair with Flowers*. Tang Dynasty (618 - 907). Colour on silk. 48 x 180 cm.



Plate (6) Cui Xiu Wen. *Angel No.5*. 2006. Photography. 100 x 150 cm.



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

1. Literal Description

Precise detail in description

Comparison	Zhou Fang's <i>Court Ladies Adorning Their Hair with Flowers</i>	Cui Xiu Wen's <i>Angel No. 5</i>
Commonalities	<p>For example:</p> <ul style="list-style-type: none"> <li>■ a reflection of the characteristics of women of the time that the artworks were produced in</li> <li>■ focus on human manner</li> <li>■ ...etc</li> </ul>	
Differences	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Chinese painting</li> <li>■ the figures wearing calm facial expression</li> <li>■ the scale of the figures is different</li> <li>■ ...etc</li> </ul>	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Contemporary photography</li> <li>■ the girls look pregnant and have a disturbing facial expression</li> <li>■ the scale of the figures is almost the same</li> </ul>



## 2. Formal Analysis

A reasonable depth of analysis

- the idea and the theme
- the characteristics of the two media
- the 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  
'New Era Girl'. (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 & the Imagination
5. Communication of the Theme

## Focus:

- the message of a *new era girl*
- the features of a new era girl
- the images of the girl
- the application of the visual elements, articulation of art media, techniques, and visual effects

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.

## General performance of students (paper 1, question 3)

- 15% of students attempt this question. The mark range of this question is 44 to 84.
- Sample 99
- Students are able to provide certain interpretations of meaning toward form of expression. Some students provide multiple interpretations of meaning and embedded messages of the artwork in particular context.
- Students can elaborate and interpret the aesthetic perception of women in different views.

# Specific Marking Criteria for Each Question: Question 4

**(A) Analyse and compare the expressions of the human figures of Plate (7) and Plate (8); interpret and evaluate the meanings of these works. (20 marks)**



Plate (7) Luis Chan. *The Green Bridge*. 1980. Acrylic on Canvas. 69 x 135 cm.



Plate (8) Miao Xiao Chun. *The Last Judgement in Cyberspace-The Front View*. 2006. Digital output photo  
107 x 100 cm

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

1. Literal Description  
Precise detail in description

Comparison	Luis Chan's <i>The Green Bridge</i>	Miao Xiao Chun's <i>The last Judgement in Cyberspace-The Front View</i>
Commonalities	For example: <ul style="list-style-type: none"> <li>■ realization of life</li> <li>■ ...etc</li> </ul>	
Differences	For example: <ul style="list-style-type: none"> <li>■ seeing the way of the world in traditional Chinese perspective</li> <li>■ expressing the way of the world by using different characters</li> </ul>	For example: <ul style="list-style-type: none"> <li>■ seeing the last judgment in religious perspective</li> <li>■ using one repeated image to represent different characters</li> <li>■ ...etc</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- the idea and the theme
- the characteristics of the two media
- the 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 'Life and Afterlife'. (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 & the Imagination
5. Communication of the Theme



## Focus:

- the message of life and afterlife
- the relationship between this life and the next
- the application of the visual elements, articulation of art media, techniques, and visual effects

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.

## General performance of students (paper 1, question 4)

- 9% of students attempt this question. The mark range of this question is 44 to 76.
- Sample 49
- Students can make reasonable judgement about the artwork. They are able to propose one or two criteria to judge the appropriateness of form of expression.
- There are different perspectives of life and afterlife in the artwork.

# Specific Marking Criteria for Each Question: Question 5

**(A) Analyse and compare the expression of fruit of Plate (9) and Plate (10); interpret and evaluate the meanings of these works. (20 marks)**



Plate (9) Yayoi Kusama. *Pumpkin*. 1998. Acrylic on Canvas. 45.9 x 53.2 cm.



Plate (10) Paul Cézanne. *Still Life with Apples and Oranges*. 1895-1900. Oil on canvas. 73 x 92cm.

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

### 1. Literal Description

Precise detail in description

Comparison	Yayoi Kusama's <i>Pumpkin</i>	Paul Cézanne's <i>Still Life with Apples and Oranges</i>
Commonalities	For example: <ul style="list-style-type: none"> <li>■ the subject matter of still life</li> <li>■ focus on the relationship of the objects and vision</li> <li>■ ...etc</li> </ul>	
Differences	For example: <ul style="list-style-type: none"> <li>■ the theme is presented using flattened images</li> <li>■ the expression presentation is relatively patterned</li> <li>■ ...etc</li> </ul>	For example: <ul style="list-style-type: none"> <li>■ the theme is presented by using multiple perspectives</li> <li>■ the presentation of expression is relatively figurative</li> <li>■ ...etc</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- the idea and the theme
- the characteristics of the two media
- the 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 'Different Perspectives of Fruit in A Fairy Tale'. (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 & the Imagination
5. Communication of the Theme

## Focus:

- the message of different perspectives of fruit in a fairy tale
- the context of a fairy tale
- the composition of the fruit(s) in different perspectives
- the application of the visual elements, articulation of art media, techniques, and visual effects

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.



## General performance of students (paper 1, question 5)

- 12% of students attempt this question. The mark range of this question is 34 to 86.
- Sample 48
- Students show the ability of mastering multiple visual elements and principles of design to outstand the theme.
- In general, students are able to integrate various contexts of artworks or ideas from the appreciation & criticism to the theme.
- But some students cannot present the ‘Different Perspectives of Fruit ‘ in their artwork.



# 2012 HKDSE Visual Arts

**Briefing Sessions on Practice Papers**

**Break**

## Briefing on assessment requirements, marking criteria and general performance of the samples 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

Performance	High	Medium			Low	Not Shown
Marking Criteria						
Literal Description (表象描述)	5	4	3	2	1	0
Formal Analysis (形式分析)	5	4	3	2	1	0
Interpretation of Meaning (意義詮釋)	5	4	3	2	1	0
Value Judgement (價值評價)	5	4	3	2	1	0

## Part B (80 marks)

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

Create a piece of design 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 a design work statement of about 50 words (supplement with preliminary sketches if necessary) to explain how your work is related to your critical appreciation. This section carries 80 marks.

## General Marking Criteria

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

Performance	Performance					Not Shown
	High	Medium			Low	
Marking Criteria						
Selection and Use of Materials & Techniques (媒材及技法的選擇和運用)	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Visual Elements and Principles of Design (視覺元素及設計原理的選擇和運用)	14-16	11-13	8-10	5-7	1-4	0
Relationship between Practical Work and Appreciation & Criticism of the Artwork * (創作與評賞的關係)	14-16	11-13	8-10	5-7	1-4	0
Creativity & Imagination (創意與想像力)	14-16	11-13	8-10	5-7	1-4	0
Communication of Theme (主題傳意)	14-16	11-13	8-10	5-7	1-4	0

\*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.

# Specific Marking Criteria for Each Question: Question 1

**(A) Compare and analyse Plate (1) and Plate (2) with respect to the design concepts, the use of colour and patterns, and the overall visual effects of the two specific sites below: (20 marks)**



Plate (1) Shoes Shop



Plate (2) Tennis Court



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

1. Literal Description  
Precise detail in description

Comparison	Shoe Shop	Tennis Court
Commonalities	For example: <ul style="list-style-type: none"> <li>■ Use of eye-catching and easily recognized design motifs</li> <li>■ Provokes happy, fun and casual atmosphere of the sites</li> <li>■ The design is highly related to the nature of the site</li> <li>■ ...etc</li> </ul>	
Differences	For example: <ul style="list-style-type: none"> <li>■ Grid: Square / Geometric</li> <li>■ Colour Scheme: Plain and simple</li> <li>■ Use of realistic everyday images</li> <li>■ Western style</li> </ul>	For example: <ul style="list-style-type: none"> <li>■ Grid: Organic / Free</li> <li>■ Colour Scheme: monotone and a bit unrealistic</li> <li>■ Use of exaggerated images</li> <li>■ ...etc</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- Use of colour and pattern, grid and overall visual effects.
- Successful positioning of the footwear brand relating the products to our daily life, and the tennis court relating to outdoor / natural scene.
- Using relevant images and patterns to promote a sense of space.

## 3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

## 4. Value Judgment

An in-depth evaluation from varied perspectives

**(B) Design a mural for a Western style restaurant. Your design should reflect the overall relaxed and healthy atmosphere. (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 & the Imagination
5. Communication of the Theme

## Focus:

- Development of relevant images, design motifs and patterns as elements to promote a “sense of space” and identity.
- Application of design on a large scale format.
- Elaboration of a concept and design characteristics.

Note: The design work statement which serves to demonstrate the relationship between the design criticism and appreciation, and the design work, should be taken into consideration when assessing the practical work.

## General performance of students (paper 2, question 1)

- 9% of students attempt this question. The mark range of this question is 33 to 71.
- Sample 14
- Few students can use “grid” as the term in their formal analysis.
- Few students evaluate the functional aspect of the design in this question.

# Specific Marking Criteria for Each Question: Question 2

**(A) Compare and analyse Plate (3) and Plate (4) with respect to the design concepts, the use of colour and the typography of the two logos. (20 marks)**



Plate (3) Bakery



Plate (4) Chinese Restaurant

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

1. Literal Description  
Precise detail in description

Comparison	Bakery	Chinese Restaurant
Commonalities	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Use of symbolic logos</li> <li>■ Associated with Chinese and oriental design motifs</li> <li>■ Use of eye-catching typography, in vertical format</li> <li>■ Create customized fonts</li> <li>■ Given a specific identity to the brand</li> <li>■ ...etc</li> </ul>	
Differences	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Grid: Square / Geometric</li> <li>■ Colour Scheme: Colourful</li> <li>■ Use of abstract shapes</li> <li>■ HK (local) style</li> </ul>	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Grid: Organic / Free</li> <li>■ Colour Scheme: Plain</li> <li>■ Use of concrete images</li> <li>■ Chinese style</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- Use of colour, typography, shapes and symbols, and composition of the logos.
- The nature of the two eateries; emphasis on varieties, taste and cooking styles.
- Relationship between the design and market positioning (e.g. pricing).

## 3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

## 4. Value Judgment

An in-depth evaluation from varied perspectives



**(B) Design a logo and the take-away packaging for a popular Xiao Long Bao (小籠包) shop called “O’ Shanghai” 「老上海」. Your design should include the Chinese and English names and be able to reflect the shop’s traditional character and high quality. (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 & the Imagination
5. Communication of the Theme

## Focus:

- Development of a logo for “O’ Shanghai” that conveys the message of traditional and the shop’s high quality standard.
- Development of a functional packaging for the shop.
- Application of visual elements and aesthetics in general.
- Elaboration of a concept and design characteristics.

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.

## General performance of students (paper 2, question 2)

- 11% of students attempt this question. The mark range of this question is 39 to 85.
- Sample 20
- Only few students focus on the functional aspect of the package. (e.g. protection of the product)
- Students' logo design-work is complicated. Matching the design and market needs - 'traditional character and high quality' work is less.

# Specific Marking Criteria for Each Question: Question 3

**(A) Compare and analyse Plate (5) and Plate (6) with respect to the design concepts, the use of colour, images, the composition and the overall visual effects of the poster and logos. (20 marks)**



Plate (5) 'Please keep quiet' poster displayed at a library



Plate (6) Variation of logos of an animation studio

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

1. Literal Description

Precise detail in description

Comparison	'Please Keep Quiet' Poster	Logos of PIXAR
Commonalities	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Work on Type-Play, i.e. replace letters by objects of similar shapes</li> <li>■ Use of eye-catching, fun and easily-recognized objects</li> <li>■ Promote the creative and humorous positioning and identity of the space and the company</li> <li>■ ...etc</li> </ul>	
Differences	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Use of ink brush strokes</li> <li>■ Use of found objects</li> <li>■ Static</li> <li>■ Oriental style</li> </ul>	<p>For example:</p> <ul style="list-style-type: none"> <li>■ Use of modern typography</li> <li>■ Use of animated objects</li> <li>■ Dynamic</li> <li>■ American style</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- Use of colour, images composition and the overall visual effects.
- The successful positioning of the place and company.
- Using relevant objects (contents and shapes) to replace characters / types.

## 3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

## 4. Value Judgment

An in-depth evaluation from varied perspectives

**(B) Design two door signs for a hotel appealing to young people; one should communicate the message 'Please do not disturb' and the other should communicate 'Please make up my room'. There are no limitations on the shape and size of the signs. Candidates could decide on their own slogans and images. (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 & the Imagination
5. Communication of the Theme

## Focus:

- Development of relevant images, design motifs and patterns to replace characters / types.
- Application of design in a traditional / non-traditional format.
- Incorporation of text message and visuals / images.
- Elaboration of a concept and design characteristics.

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.



## General performance of students (paper 2, question 3)

- 12% of students attempt this question. The mark range of this question is 45 to 85.
- Sample 22
- Only few students focus on the functional aspect of the door signs for a hotel . (e.g. Size and shape)
- Few students can present a ‘unify and with variation’ door signs in this question.
- Many students use ‘cartoon characters’ to illustrate their ideas.

# Specific Marking Criteria for Each Question: Question 4

**(A) Compare and analyse Plate (7) and Plate (8) with respect to the design concepts, functions, materials, structure and the overall visual effects of the two package designs. (20 marks)**



Plate (7) Paper gift box for tea leaf



Plate (8) Glass bottle for soya sauce

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

1. Literal Description  
Precise detail in description

Comparison	Paper gift box for Tea	Glass bottle for Soya Sauce
Commonalities	For example: <ul style="list-style-type: none"> <li>■ Hand-drawn illustrations on the packing</li> <li>■ Presence of tactile feelings</li> <li>■ Attention to detail</li> <li>■ Fit for high-end market, limited editions</li> </ul>	
Differences	For example: <ul style="list-style-type: none"> <li>■ Material: Paper (textured)</li> <li>■ Complicated folding structure</li> <li>■ Cultural appeal</li> <li>■ Oriental style</li> </ul>	For example: <ul style="list-style-type: none"> <li>■ Material: Glass (smooth)</li> <li>■ Simple shaped bottle</li> <li>■ Scientific appeal</li> <li>■ International style</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- Use of colour, illustrations and the overall visual effects.
- The choice of material.
- The relationship between the design and market.

## 3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

## 4. Value Judgment

An in-depth evaluation from varied perspectives

**(B) Design a “Lunar New Year” package for 2 kilograms of organic rice. The brand is called “The Earth” 「大地」. Your design should include the Chinese and English names, and indicate the form, size and material of the package. Candidates could decide on their own slogans and images. At least two of the package in 3-dimensional form renderings should be presented. (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 & the Imagination
5. Communication of the Theme

## Focus:

- Development of special packaging design for a commodity product.
- Incorporation of appropriate information and application of the visual elements and aesthetics in general.
- Incorporation of text message, visuals and specific theme.
- Elaboration of a concept and design characteristics.

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.

## General performance of students (paper 2, question 4)

- No student attempt this question.

## Specific Marking Criteria for Each Question: Question 5

**(A) Compare and analyse Plate (9) and Plate (10) with respect to the design concepts, silhouettes, materials, use of colour, and the overall visual effects of the two fashion outfits. (20 marks)**

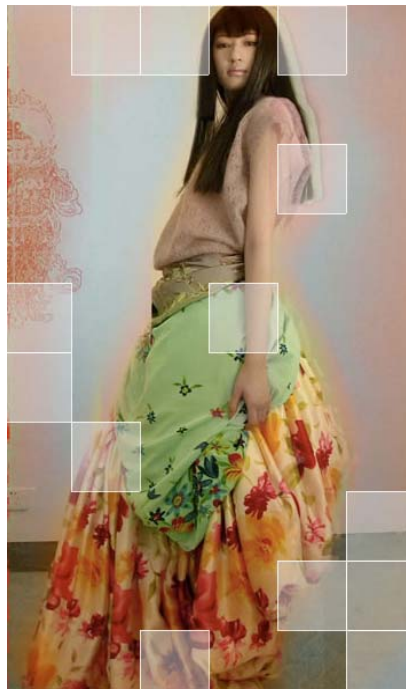


Plate (9) Fashion design by Jenny Li



Plate (10) Fashion design by Wang Yi Yang



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

### 1. Literal Description

Precise detail in description

Comparison	Jenny Ji's brand	Wang Yi Yang's brand
Commonalities	For example: <ul style="list-style-type: none"> <li>■ Layering effect and oversized</li> <li>■ Emphasis on silhouettes</li> <li>■ Appeal for young and individualistic market</li> </ul>	
Differences	For example: <ul style="list-style-type: none"> <li>■ Soft</li> <li>■ Nostalgic</li> <li>■ Feminine Market</li> <li>■ Colour: Festive, girly</li> </ul>	For example: <ul style="list-style-type: none"> <li>■ Stiff</li> <li>■-- Avant-garde</li> <li>■-- Neutral Market</li> <li>■-- Colour: Monotone</li> </ul>

## 2. Formal Analysis

A reasonable depth of analysis

- Use of fabric, colour, silhouettes and the overall visual effects.
- The style of fashion photography in relating to the brand image.
- The relationship between the design and market.

## 3. Interpretation of Meaning

An in-depth interpretation from varied perspectives

## 4. Value Judgment

An in-depth evaluation from varied perspectives

**(B) Design a spring outfit for a brand appealing to young people called “90 Hou” (Post 90s ) 「90 後」. Both the front and back views of the outfit should be presented in the rendering. (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 & the Imagination
5. Communication of the Theme

Focus:

- Appropriacy of the outfit with regard to the specific criteria and market set.
- Application of visual elements and aesthetics in general.
- Elaboration of a concept and design characteristics.

Note: The artwork statement which serves to elaborate on the relationship between art criticism and appreciation, and art making, should be taken into consideration when assessing the practical work.

## General performance of students (paper 2, question 5)

- 7% of students attempt this question. The mark range of this question is 50 to 63.
- Sample 42
- Students demonstrate the illustration skills effectively in this question.
- Students' understanding of post 90's generation is superficial.

# Overall performance

- Students are familiar with the written presentation on critical appreciation of artwork.
- They can present relevant data which are identified and gathered from the artwork in the regular way.
- Most students are able to combine different relevant foci, and identify their relationships in Literal Description.
- It is recommended that students do not need to copy the information of the artwork while answering the question and focus to the relevant details.
- Students can write what they see and feel into a verbal form of expression in analysing the artwork.

- Students can connect different experiences and feelings with the visual form, without knowing the relationship among forms. They can base on the literal description to examine how the visual elements are combined according to principles of organization.
- For some students, they respond to the artwork in a linear and systematic way. However, there was a lack of correspondence to the questions in the Formal Analysis.
- Students are able to provide certain interpretations of meaning toward form of expression. Some students provide multiple interpretations of meaning and embedded messages of the artwork in particular context.
- However, many students only respond to one or two criteria in this part. In-depth interpretation on particular perspectives is scanty.
- It is suggested that students should focus on pursuing the different layers of meaning of art through literal description and formal analysis of the artwork.

- Students can make reasonable judgement about the artwork. They are able to propose one or two criteria to judge the appropriateness of form of expression.
- It is noted that many students do not express any comment on the value judgement of the artwork.
- Students are able to select and master the materials and the skills accurately and effectively to carry through the theme.
- Students show their ability of mastering multiple visual elements and principles of design to outstand the theme.
- For some students, they have developed unique ideas in their art-making. However, further refinement of their selection and use of visual elements and principles of design need to be improved.
- In general, students are able to integrate various contexts of artworks or ideas from the appreciation & criticism to the theme.



- Students demonstrate how their art-making is related and transfer from the art appreciation & criticism through artwork statement and which help assessors to understand their intention.
- The artwork statement provides a chance for markers to comprehend the students' artwork. It is also noted that students demonstrated an ability to create their artwork from different perspectives and with originality.
- Some students are able to demonstrate individuality, originality, transference and association. But a number of students show little individuality and originality in their art-making.
- Students are able to use multiple, relevant and coordinated forms of artistic creation in expressing different emotions or idea. On the other hand, some students use irrelevant forms of artistic creation in different emotions or idea.
- Students are required to complete **both Parts A and B of the question.**

# 2012 HKDSE Visual Arts

**Briefing Sessions on Practice Papers**

**Q & A**

# 2012 HKDSE Visual Arts

**Briefing Sessions on Practice Papers**

**Thank you**

**HKDSE Visual Arts Examination  
Assessment Criteria and Marks/ Rubrics**

**Part A: Art Appreciation and Criticism**

Marks / Rubrics Assessment Criteria	High	Middle			Low	Not Shown
	5	4	3	2	1	
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 Judgement	Able to integrate multiple criteria <sup>1</sup> , and judge on the appropriateness <sup>1</sup> and effectiveness <sup>2</sup> 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 judgement on designated artwork	

**Part B: Visual Arts Making**

Marks / Rubrics Assessment Criteria	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	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	
Relationship between Practical Artwork and Appreciation & Criticism	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 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	

<sup>1</sup> "Appropriateness" is the

<sup>2</sup> "Effectiveness" is the ca

香港中學文憑試視覺藝術科考試  
評分準則及分數 / 描述

甲部：藝術評賞

分數 / 描述	高		中			低
	5	4	3	2	1	
表象描述	能把不同切題的焦點連結，發現隱藏細節，並作出獨特的理解	能把不同切題的焦點連結，並找焦點之間的關係	能找出多種切題，但互不相干的焦點	能提出單一或極少切題的焦點	平舖直敘，不著邊際、毫無切題的焦點	
形式分析	能聯繫藝術形式於多種切題的經驗，並透過形式之間綜合的理解，針對創作主題作有效的分析	能聯繫藝術形式於多種相關的經驗或感受，並理解形式之間的關係，嘗試以此來分析作品的主题	能聯繫藝術形式於不同的經驗或感受，但未能理解形式之間的關係	能對視覺形式只作單一、線性或孤立的認知，不能與任何經驗或感受的聯繫	對視覺形式未能有任何初步的認知	
意義詮釋	能透過表現形式作出多重意義的理解，提出獨特的詮釋	能針對表現形式能比較或綜合多種意義的詮釋	能針對表現形式能作出多種意義的詮釋	能針對表現形式只能作出某種意義的詮釋	未能針對表現形式作出任何有效的詮釋	
價值評價	能整合多項規準 <sup>1</sup> ，判斷在不同情境下，創作形式配合主題表現的恰當性或有效性	能援引多項規準，判斷創作形式是否配合主題表現的恰當性或有效性	能提出多項規準，但沒判斷作品的形式表現是否恰當	能提出一至兩項規準，但沒判斷作品的形式表現是否恰當	未能提供任何相關或有效的判斷	

乙部：藝術創作

分數 / 描述	高		中			低	無顯示
	14-16	11-13	8-10	5-7	1-4	0	
媒材及技法的選擇和運用	能選擇及掌握精準而有效的媒材及技法來貫徹主題	能掌握適當而有效的媒材及技法來凸顯主題	能掌握適當的媒材及技法來表現主題	能運用與主題相關的媒材及技法	未能運用相關的媒材及技法來處理主題		
視覺元素及設計原理的選擇和運用	能選擇及掌握多樣、精準而有效的視覺語言及設計原理來貫徹主題	掌握多樣 <sup>2</sup> 而適當的視覺語言及設計原理來凸顯主題	能掌握適當的視覺語言及設計原理來表現主題	能運用與主題相關的視覺語言及設計原理	未能運用相關的視覺語言及設計原理來處理主題		
創作與評賞的關係	能透過評賞和不同情境的作品形式或意念，再融合主題，提昇成爲自己的創作語言	能透過評賞和不同情境的作品形式或意念，並挑戰難題、融合主題	能透過評賞，參考某種情境的作品形式或意念，並反思過濾、表現主題	能透過評賞，參考有關情境的作品形式或意念，並表現主題	未能透過評賞作出相關的表現		
創意與想像力	能展示個性、獨創性和嶄新的想像	能展示個性、原創性和豐富的想像	能展示個性、原創性和移情/聯想	能展示個性或原創性	毫無個性或原創性		
主題傳意	能運用統整而切題的藝術形式/符號，表現不同層次的情感或意念	能運用多樣而切題、並互相配合的藝術形式/符號表現情感或意念	能運用互相配合而切題的藝術形式/符號表現情感或意念	能運用互不相干但切題的的藝術形式/符號表現情感或意念	未能運用任何切題的藝術形式/符號表現情感或意念		

<sup>1</sup> 藝術的「規準」(criteria)，又可稱爲「判準」，意即判斷的準則，有別於講求絕對客觀衡量的「標準」。

<sup>2</sup> 「多樣」是指不同  
(number of varieties)

性，只有多樣的「多樣」