

HIGHER ART

GCE O Level

(Subject 6124)

INTRODUCTION

The Higher Art syllabus is designed to provide artistically talented and academically able students with the opportunity to give form and meaning to their ideas, thoughts and feelings through visual and tactile forms. The breadth and depth of study cater to a range of abilities and interests. The process of art making involving the use of a variety of media and technologies, as well as its role in the development of critical and creative thinking, continue to be maintained. Visual literacy skills such as perceiving and responding to visual images, and analysis of visual information in its many forms are further enhanced and developed in this syllabus. This document presents the aims, the framework, the learning outcomes, the content and the examination requirements of the Higher Art syllabus.

AIMS

The aims of the syllabus are to:

- nurture an informed awareness and appreciation of the visual arts;
- enhance ability to identify, analyse and solve problems in visual arts creatively;
- develop competency in the use of art and design principles, materials and processes;
- foster self-confidence and a sense of achievement through the practice of the visual arts;
- cultivate an inquiring mind, a spirit of experimentation and a passion for the visual arts.

FRAMEWORK

The framework for the Higher Art syllabus is structured under three behavioural domains of **Perceiving**, **Communicating** and **Appreciating**. These behavioural domains take into consideration the cognitive, psychomotor and affective dimensions that students are involved in when they are engaged in the visual arts. The three domains are interconnected and operate dynamically.

Under the domain of **Perceiving**, students respond to and interpret visual images and objects sensitively and informatively. They learn to discriminate and make connections between different visual qualities and phenomena. Through observing and analysing visual stimuli in nature and the man-made environment as well as works of art, students develop visual awareness and sensitivities that encourage imagination and the generation of ideas.

Under the domain of **Communicating**, students express their thoughts, experiences and feelings in visual, tactile, oral or literary forms. This involves drawing on ideas, organising information, solving problems and expressing intent and purpose. Through research and exploration, students develop process skills to reinforce the effectiveness of communicating.

Under the domain of **Appreciating**, students value the visual arts as a means of expression. Students learn to evaluate and appreciate artworks made by themselves and other artists. They are able to see the connection of the visual arts to their lives and better appreciate its significance in the wider context of culture and society. Students develop aesthetic and cultural awareness from which personal and cultural identities could be examined and built upon. Through this, students will continue their interest and participation in the visual arts beyond school.

LEARNING OUTCOMES

The learning outcomes for the Higher Art syllabus are organised under the domains of **PERCEIVING**, **COMMUNICATING** and **APPRECIATING**.

By the end of secondary education, students will be able to:

PERCEIVING	COMMUNICATING	APPRECIATING
<ul style="list-style-type: none"> record from observation and experience. identify and define problems, issues and themes in visual expressions. 	<ul style="list-style-type: none"> conceptualise and translate ideas into artworks. apply art knowledge and skills in the creation of artworks and the solving of visual arts problems. explore creative use of materials, techniques and technologies to generate ideas and solutions to problems. acquire competence in manipulating art media towards the expression of an idea. communicate with relevant working vocabulary the processes involved in art making. 	<ul style="list-style-type: none"> enjoy experiences of art making. achieve a sense of confidence and self esteem through the visual arts. make connections between visual expressions and personal experiences. critically appraise artists and artworks. value local artworks as part of the development of Singapore's history and cultural heritage. develop an inquiring attitude and life long interest in the visual arts.

SYLLABUS CONTENT

The content of the syllabus comprises **Studio Practice**, the **Study of Visual Arts** and the **Visual Arts Task**. The creation of artworks and the critical appraisal of artists/artworks are two modes of learning that are central to a balanced art education. The application of art knowledge and skills towards a visual arts task expands learning in Studio Practice and the Study of Visual Arts and provides artistically talented and academically able students with the opportunity to stretch their abilities. The scope and focus of these components are described below.

Studio Practice

Studio Practice engages students in the creation of artworks. Students hone their observation skills, learn to discriminate visual qualities and give form to their ideas and experiences when they are engaged in art making. Studio Practice provides opportunities for students to acquire a working understanding of various art elements and principles. It also develops competency in manipulating various art media for self-expression. Students would be given opportunities to explore a good range of media and experiment with different techniques in their studio practice. Some of these media could include: painting, sculpture, photography, stained glass, ceramics, installation, multi-media and animation.

Students acquire skills such as research, experimentation and exploration, idea development, personal reflection and evaluation in the process of creating artworks. Preparatory studies are an integral and important part of the Studio Practice. Through the preparatory studies, students learn to think through issues and problems and develop their abilities to translate ideas into artworks.

Study of Visual Arts

Studio Practice is enhanced and reinforced by critical learning experiences in the Study of Visual Arts. The awareness and critical appraisal of artists/artworks and the context in which artworks are made allow students to experience and engage with the visual arts in greater breath. The Study of Visual Arts emphasises the development of critical thinking skills such as description, analysis, interpretation and evaluation¹. It provides students with the opportunities to respond to and discover insights from artists/artworks. These learning experiences inculcate in students greater appreciation for the visual arts and their role in society.

The content for the Study of Visual Arts is organised along four broad themes. These themes provide a broad framework for the study of different artists/artworks across different periods of modern history. These themes touch on diverse realms of human experience and provide this component of the Art syllabus with the necessary scope and focus. The broad themes with the list of artists/artworks are as follows:

- Self/Relationships
- Society/Culture
- Space/Structure
- Ideas/Imagination

Visual Arts Task

The Visual Arts Task complements and enhances Studio Practice and the Study of Visual Arts by focusing on the application of art skills and knowledge to the solving of visual arts problems. It presents students with a simulated scenario akin to those encountered by visual arts practitioners and provides opportunities for students to employ process skills of task analysis, solution generation and evaluation in problem solving.

¹ Feldman, Edmund Burke, *“Practical Art Criticism”*, p.23–44, Prentice Hall, 1994.

SELF/RELATIONSHIPS

Theme	Topics	Focus	Artists/Artworks
Self/ Relationships	Self-Identity <i>Self-portrait as a projection of one's self</i>	Almost every artist has attempted the exploration of self in the form of self-portraiture. By exploring different self-portraits, students understand why artists create these works and how they represent themselves through their art.	<ol style="list-style-type: none"> 1. Affandi (Indonesia) <i>Self Portrait</i>, 1975, oil on canvas 2. Vincent van Gogh (The Netherlands) <i>Self Portrait with Bandaged Ear</i>, 1889, oil on canvas 3. Bayu Utomo Radjikin (Malaysia) <i>Lang Kacang</i>, 1991, mixed media
	Social Identity <i>Portraiture as a reflection of the subject's status in society</i>	<p>A painting can be used to establish a person's status in society.</p> <p>A portrait can be representative of a person's inherent or perceived importance as an individual.</p> <p>Students will explore how artists engage a variety of elements to portray their sitters' personalities, characters and/or status.</p>	<ol style="list-style-type: none"> 4. Georgette Chen (Singapore) <i>Portrait of Eugene Chen</i>, 1940, oil on canvas 5. Lai Foong Moi (Singapore) <i>Labourer (Lunch Break)</i>, 1965, oil on canvas
	Relationships <i>Portraiture as a manifestation of relationships between people</i>	Portraiture can tell us about the relationships between the people in the picture. The facial expressions, poses, arrangements and setting provide rich information about the sitters and how they relate to one another. Students learn how artists depict the diversity and dynamics of human relationships in their works.	<ol style="list-style-type: none"> 6. Liu Kang (Singapore) <i>Artist and Model</i>, 1954, oil on canvas 7. Dorothea Lange (United States of America) <i>Migrant Mother, Nipomo Valley</i>, 1935, Gelatin silver print 8. Hendra Gunawan (Indonesia) <i>Family Portrait</i>, 1968, oil on canvas

SOCIETY/CULTURE

Theme	Topics	Focus	Artists/Artworks
Society/ Culture	Social Commentary <i>Ways of life</i>	Many artists use their art to depict ways of life during particular periods of time. These artworks record various lifestyles and daily experiences of people at work and at play. By studying these artworks, students understand the different ways daily experiences are interpreted and used as sources of inspiration by artists.	<ol style="list-style-type: none"> 1. Liu Kang (Singapore) <i>Life by the River</i>, 1975, oil on canvas 2. Chua Mia Tee (Singapore) <i>Workers in a Canteen</i>, 1974, oil on canvas 3. Nyoman Nuarta (Indonesia) <i>Rush Hour</i>, 1992, brass and copper 4. Tan Tee Chie (Singapore) <i>Brobak Birds Competition</i>, 1966, woodcut
	Cultural Commentary <i>Traditions and heritage</i>	The preservation of one's heritage and culture has been a concern for many artists. These artists have used their artworks to express their feelings and experiences of different cultural practices and heritage. By studying these artworks, students understand how artists made reference to their culture in their artworks.	<ol style="list-style-type: none"> 5. See Hiang To (Indonesia) <i>Malay Man with Wayang Kulit</i>, 1977, Chinese ink and colour 6. Montien Boonma (Thailand) <i>Buffaloes from the Field to the Town</i>, 1988, unhusked rice, sacks, straw, horn, stools 7. Ibrahim Hussein (Malaysia) <i>My Father and the Astronaut</i>, 1970, acrylic on canvas
	Function of Design in Society <i>Design and its applications</i>	Design is the utilitarian manifestation of the visual arts in society. It has become an important part of modern living. Students will understand and appreciate the function of the visual arts in modern society.	<ol style="list-style-type: none"> 8. Philippe Starck (France) <i>Juicy Salif (Lemon Squeezer)</i>, 1990, product 9. Vikas Gore (United States of America) <i>The Esplanade-Theatres on the Bay</i>, 2002, architecture

SPACE/STRUCTURE

Theme	Topics	Focus	Artists/Artworks
Space/ Structure	Pictorial Space <i>The treatment of space and structure in 2-D artworks</i>	Artists use different methods to represent pictorial space on the 2-D surface. These methods range from attempts to recreate an illusionist space to exploration of space and structure on the 2-D surface itself. Students learn how artists use different treatment of space and structure in 2-D artworks, including the use of geometric projection, scientific/mathematical perspective, layered/atmospheric perspective, multiple-perspectives, fragmentation, colours, lines and tonal variations to achieve their intentions.	<ol style="list-style-type: none"> 1. Dede Eri Supria (Indonesia) <i>Labyrinth</i>, 1987-88, oil on canvas 2. Chen Chong Swee (Singapore) <i>Scenery</i>, 1980, Chinese ink and colours 3. Claude Monet (France) <i>Impression Sunrise</i>, 1872, oil on canvas 4. Chen Wen Hsi (Singapore) <i>Hérons</i>, 1990, Chinese ink and colours
	3-D Space <i>The treatment of space and structure in 3-D artworks</i>	There are many different possibilities of employing space and structure in 3-D artworks as demonstrated by artists in realistic, semi-abstract or abstract sculptures as well as environment art. In their treatment of space, artists also take into consideration issues such as the environment itself, its significance, its changes over time and its interaction with other objects. In exploring these artworks, students understand how artists employ space and structure in 3-D artworks to achieve their intentions.	<ol style="list-style-type: none"> 5. Auguste Rodin (France) <i>The Thinker</i>, 1880, bronze 6. Ng Eng Teng (Singapore) <ol style="list-style-type: none"> a) <i>Dreaming</i> (1992), bronze b) <i>Hopeful</i> (1992), bronze c) <i>Wondering</i> (1992), bronze d) <i>Looking Ahead</i> (1987), bronze 7. Umberto Boccioni (Italy) <i>Unique Forms of Continuity in Space</i>, 1913, bronze 8. Constantin Brancusi (Romania) <i>Monument Ensemble at Târgu Jiu</i> (<i>Table of Silence, Gate of Kiss, Endless Column</i>), 1937, sculpture 9. Matthew Ngui (Singapore) <i>You can order and eat delicious poh-piah amongst other things</i>, Documenta X, 1997, installation 10. Christo Javacheff (Bulgaria) <i>Wrapped Coast</i>, 1969, fabric, installation 11. Andy Goldsworthy (United Kingdom) <i>Stick Hole</i>, 1987, installation

IDEAS/IMAGINATION

Theme	Topics	Focus	Artists/Artworks
Ideas/ Imagination	<p>Dreams & Imagination</p> <p><i>Exploration of dreams and imagination in the visual arts</i></p>	<p>Many artists have explored and used different methods and styles to create dream-like and imaginative artworks. Students will understand how dreams and imagination inform and inspire the visual arts.</p>	<ol style="list-style-type: none"> 1. Salvador Dali (Spain) <i>Homage to Newton</i>, 1985, bronze 2. René Magritte (Belgium) <i>Personal Values</i>, 1952, oil on canvas 3. M.C. Escher (The Netherlands) <i>Reptiles</i>, 1943, lithograph 4. Lucia Hartini (Indonesia) <i>Spy Lens</i>, 1989, oil on canvas
	<p>Concepts & Ideas</p> <p><i>Abstraction – the simplification of form, line & gesture.</i></p>	<p>Many artists work with abstraction. One of the methods adopted by some artists in abstraction is the simplification and transformation of form and subject matter. Some artworks remind us of familiar forms while others are representations of essential elements such as lines, colours and shapes. Students will understand how artists have used abstraction to present their concepts and ideas.</p>	<ol style="list-style-type: none"> 5. Henry Moore (United Kingdom) <i>Reclining Figure</i>, 1938, cast lead and bronze 6. Han Sai Por (Singapore) <i>Growth</i>, 1985, marble 7. Piet Mondrian (The Netherlands) <ol style="list-style-type: none"> a) <i>Avond (Evening); Red Tree</i>, 1908, oil on canvas b) <i>Gray Tree</i>, 1911, oil on canvas c) <i>Composition No. II; Composition in Line and Color</i>, 1913, oil on canvas d) <i>Composition with Large Blue Plane, Red, Black, Yellow, and Gray</i>, 1921, oil on canvas 8. Antony Gormley (United Kingdom) <i>European Field</i>, 1991, terracotta, 40,000 figures, installation

EXAMINATION REQUIREMENTS

Candidates taking the GCE O Level Higher Art Syllabus Examinations will be required to offer Paper 1: Coursework and Paper 4: Visual Arts Task with *either* Paper 2: Drawing and Painting, or Paper 3: Study of Visual Arts.

Paper	Description	Examination Duration	Weighting	Requirement
Paper 1	Coursework	Not Applicable	60%	Compulsory
Paper 2 Or Paper 3	Drawing and Painting	3 hours	40%	Choose one out of the two papers
	Study of Visual Arts	2 hours		
Paper 4	Visual Arts Task	Not Applicable	Independent	Compulsory

Higher Art Grading

The grading system and rules of award for Higher Art are as follows:

- a. A candidate must achieve grade 1 or 2 in each of the three components to be awarded Distinction in Higher Art.
- b. A candidate must achieve grade 6 or higher in each of the three components to be awarded Merit in Higher Art.
- c. A candidate who achieves grade 7 or lower in one or more components will not be awarded with a grade in Higher Art. The candidate will be awarded a grade in 'O' level Art only.

WEIGHTING AND ASSESSMENT OF PAPERS

Level	Requirement	Assessment	Weighting	
‘O’ Higher Art	Paper 1 (Coursework)			
	Compulsory	<p>One Coursework unit comprising the finished artwork and <i>not</i> more than eight A2 sheets of preparatory studies. Candidates are to include explorations of artists/artworks relevant to the chosen theme/media in their preparatory studies.</p> <p>The question paper will be issued to the candidates in the month of January of the examination year. <i>Six</i> themes will be issued and candidates are to make response to one of the themes.</p>	60%	
	Paper 2 (Drawing and Painting)			
	Optional	<p>3 hours</p> <p>Paper to be given three weeks before the commencement of the O Level Examination. <i>Six</i> themes will be issued and candidates are to make response to one of the themes on paper of size A3 or A2. Preparatory studies of three to five A3 sheets of paper must be submitted.</p>	40%	
	Paper 3 (Study of Visual Arts)			
	Optional	<p>2 hours</p> <p>Section A: Two structured questions will be set, each accompanied by a visual stimulus.</p> <p>Section B: Two structured comparison questions will be set, each accompanied by a pair of visual stimuli.</p> <p>Candidates must answer one question in Section A, one question in Section B and one question from either Section A or Section B.</p>	40%	
	Paper 4 (Visual Arts Task)			
Compulsory	<p>3 months (January to March of examination year)</p> <p>Three Visual Arts Task questions will be set. Candidates will answer one question. Candidates will submit a report of 1200–1500 words.</p>	Independent		

DESCRIPTION OF PAPERS

Paper 1: Coursework

Coursework *must be* undertaken under normal conditions of classroom study. Each submission must be accompanied by a statement from the subject tutor and endorsed by the Principal of the school, testifying that it is the authentic work of the candidate.

Six broad themes will be set for the Coursework. Each candidate will be expected to present **one** unit of Coursework based on **one** chosen theme for assessment.

The unit of Coursework must show evidence of the working process. It should therefore comprise relevant preparatory studies, such as studies produced before and during the production of a finished piece. The preparatory studies must include research into the theme, exploration of artists/artworks relevant to the chosen theme and the development of ideas or concepts leading to the final artwork. These could be in the form of drawings, sketches, photographs, reproduced images, research information/data, written notes/annotations and experimental samples. Candidates must submit not more than **eight** A2 sheets of preparatory studies; those who do not do so, will not have the full range of marks made available to them.

Example of a theme: “Freedom”

In responding to this theme, candidates may explore the definitions of freedom or ideas associated with freedom. Alternatively, candidates could reflect on their own experiences of freedom or lack of freedom. Candidates could explore objects/specimens associated with the theme (for example, open cages, birds in flight) as sources of inspiration from which they could develop towards their final artwork.

In researching on relevant artists/artworks, candidates could look at Agung Kuniawan’s ‘*Very, Very Happy Victims*’ and/or Ng Eng Teng’s ‘*Freedom Child*’ and include sketches, annotations and reflections of these artists/artworks in their preparatory studies.

Candidates may employ any appropriate media and techniques to express their artistic intentions. The following list should be used as a guide to determine the types of Coursework and the category of submission. This list is neither definitive nor exhaustive and may be added to.

Fine Art (2-D):

Examples – painting, calligraphy, collage, printmaking (various techniques e.g. etching, wood block, lino), papercut, stained glass.

Fine Art (3-D):

Examples – sculptures, installation, assemblage, ceramics, glass, puppetry.

Design (2-D):

Examples – graphic design, illustration, computer-generated graphics, fashion/costume design.

Design (3-D):

Examples – interior/architectural model, product/package design, jewellery, environmental design.

Textiles/Fibre Art:

Examples – tapestry, quilt, weaving, embroidery, screen-printing, batik, tie and dye.

Electronic/Lens-Based Media:

Examples – photography, multi-media, film, video.

Assessment Objectives

Paper 1: Coursework

The five assessment domains applied to the Coursework paper are:

- 1 Gathering and Investigation of Information**
- 2 Exploration and Development of Ideas/Concepts**
- 3 Aesthetic Qualities**
- 4 Selection and Control of Materials and Technical Processes**
- 5 Personal Response**

The following assessment objectives stated in the five domains define a range of assessable qualities and skills which can be demonstrated by candidates at this level.

The domains as assessment criteria are as follows:

Candidates should demonstrate the ability to:

1 Gathering and Investigation of Information (20%)

- utilise a variety of sources to gather information;
- produce evidence of research into a variety of aspects based on the chosen theme;
- make references to and integrate knowledge of artists/artworks with their own art making.

2 Exploration and Development of Ideas/Concepts (20%)

- explore, develop and evaluate ideas/concepts in the various stages;
- show a relevant and consistent inquiry in the development of ideas and intentions;
- explore a range of visual ideas by manipulating images, signs, symbols and materials;
- communicate personal ideas, beliefs and interpretations of issues/themes/concepts.

3 Aesthetic Qualities (20%)

- illustrate an understanding of art and design principles;
- deploy art principles in the designing and making of artworks;
- make aesthetic judgements appropriate to the chosen idea/media/form.

4 Selection and Control of Materials and Technical Processes (20%)

- select and experiment with materials and technical processes;
- apply and manipulate appropriate techniques and materials in a thoughtful and disciplined manner.

5 Personal Response (20%)

- exhibit a personal engagement in the preparatory studies and an original input in the final artwork;
- demonstrate curiosity, exploration, critical thinking and reflection;
- make personal choices in developing ideas using material, symbols and synthesising these to make works.

Achievement Levels for Paper 1: Coursework

Assessment Criteria	<i>Candidates demonstrate:</i>			
	Excellent	Good	Satisfactory	Below Average
Gathering and Investigation of Information (20%)	their ability to gather extensive information relevant to the chosen theme and show keen observation and astute perception, and creative interpretation. The investigation is recorded in a detailed and comprehensive manner.	their ability to gather substantial information relevant to the chosen theme and show close observation, comprehension of the concepts/ideas and interpretation. Information is accurate and competently recorded.	their ability to gather appropriate information somewhat relevant to the theme and show consistent observation and some analysis and interpretation.	little ability to gather information which has relevance to the chosen theme or final work.
Exploration and Development of Ideas/Concepts (20%)	their ability to show accomplished and expressive ideas/concepts in an interpretative manner. Works produced reflect a sustained original effort and show an informed understanding of artists/artworks and meaningful application of knowledge towards the final work.	their ability to show confidence and developed ideas/concepts in a convincing manner using varied and appropriate art concepts. Reference made to artists/artworks is relevant, and there is appropriate application of knowledge towards final work.	their ability to integrate ideas/concepts showing some synthesis of subject matter and form. Works may appear formulaic yet an attempt is made to give meaning to the works. Some reference is made to artists/artworks and attempt is made to apply knowledge towards the final work.	some engagement with the work. Ideas/concepts are presented in a superficial manner which may appear incoherent or clichéd. Reference made to artists/artworks is cursory and is of little relevance towards the final work.
Aesthetic Qualities (20%)	their ability to show an in-depth understanding of art elements and principles and use this understanding to exploit expressive and representational possibilities effectively.	their competent use of art elements and principles. Works produced demonstrate a proficient understanding of the above.	an adequate manipulation of art elements and principles. Works produced demonstrate an understanding of the above.	Some knowledge and understanding of art elements and principles. Works produced reveal an inexperienced use of the above.

Assessment Criteria	<i>Candidates demonstrate:</i>			
	Excellent	Good	Satisfactory	Below Average
Selection and Control of Materials and Technical Processes (20%)	a highly sustained and accomplished manipulation of materials and technical processes. Works are experimental and include an understanding of the expressive potential of materials and processes.	a proficient and confident use of materials and processes showing an ability to manipulate them expressively.	an understanding of materials and processes, showing an ability to adequately manipulate them to achieve the intended result.	little understanding and manipulation of materials and processes.
Personal Response (20%)	their ability to create works which are highly experimental, engaging and sophisticated.	their ability to create works which reflect personal commitment in their work in an accomplished manner.	their ability to highlight their interests, involvement and understanding acquired through art experiences.	little evidence of interest and personal involvement in their works.

Paper 2: Drawing and Painting

The Drawing and Painting paper provides candidates with an opportunity to display personal and creative expressions as well as interpretations of concepts/ideas and feelings to a given theme. Six themes will be set, of which candidates should attempt *one*. The themes will give candidates the necessary latitude to make a personal response.

This paper is given to candidates *three* weeks before the commencement of the 'O' Level Examination so as to allow adequate time for preparatory studies to be made and items to be considered. Candidates may attempt to depict the theme in a representational or non-representational manner in either A3 or A2 size. However, the basis for the interpretations must be clearly shown in the preparatory studies. Whichever the chosen approach, the study must be informed by the objects/specimens/images which should act as the starting point and whose traces should remain apparent in the resultant composition. Candidates may employ any appropriate media and techniques to realise their artistic intentions.

The preparatory studies of between *three* to *five* A3 sheets of paper must be submitted to illustrate the different possible interpretations, exploration and development of ideas. These can be in the form of drawings, sketches, research information/data, reproduced images and written notes. Candidates who do not submit the preparatory studies may not have the full range of marks made available to them.

Candidates should be advised that they may, if they wish, bring appropriate selected specimens or objects into the examination room to study. The suitability of the specimen(s) or object(s) must be verified with the subject teacher prior to the examination itself.

Examples of themes:

Example 1: "Shattered"

Candidates may make studies of cracked lenses, shattered dreams and broken bones.

Example 2: "Tubes"

Candidates may interpret the theme as cylindrical containers, garden hose, drinking straws, animal intestines, and even trains as described by the London Underground (The Tube).

Assessment Objectives

Paper 2: Drawing and Painting

The five assessment domains applied to the Drawing and Painting paper are:

- 1 Investigation and Interpretation of Theme**
- 2 Exploration and Development of Theme**
- 3 Aesthetic Qualities**
- 4 Control of Materials and Technical Processes**
- 5 Personal Response**

The following assessment objectives stated in the five domains define a range of assessable qualities and skills, which can be demonstrated by candidates at this level.

The domains as assessment criteria are as follows:

Candidates should demonstrate the ability to:

1 Investigation and Interpretation of Theme (20%)

- demonstrate an understanding and creative interpretation of the chosen theme;
- record their exploration of theme and show their development and evaluation of ideas or concepts.

2 Exploration and Development of Theme (20%)

- explore, develop and evaluate theme in the various stages;
- show a relevant and consistent inquiry in the development of ideas and intentions;
- explore a range of visual ideas by manipulating images, signs, symbols and materials;
- communicate personal ideas, beliefs and interpretations of themes.

3 Aesthetic Qualities (20%)

- illustrate an understanding of art elements and principles;
- make aesthetic judgements appropriate to the chosen idea/media.

4 Control of Materials and Technical Processes (20%)

- apply and manipulate materials appropriately;
- demonstrate technical competency in rendering and handling the chosen media.

5 Personal Response (20%)

- exhibit personal engagement in the preparatory studies and an original input in the final artwork;
- demonstrate curiosity, innovation, critical thinking and reflection.

Achievement Levels for Paper 2: Drawing and Painting

Assessment Criteria	Candidates demonstrate:			
	Excellent	Good	Satisfactory	Below Average
Investigation and Interpretation of Theme (20%)	their ability to research and gather extensive information related to the chosen theme. Express ideas/concepts in a highly sophisticated and creative manner. The investigation is recorded in a detailed and comprehensive manner.	their ability to gather substantial information, make personal interpretation and integrate ideas/concepts in a convincing manner. Information is relevant and competently recorded.	their ability to gather appropriate information. Ideas/concepts may appear superficial. Works appear formulaic yet an attempt is made to interpret and give meaning to the works.	their ability to gather some information. Show some understanding and interpretation of the chosen theme but with little exploration. Works appear incoherent or clichéd.
Exploration and Development of Theme (20%)	their ability to show accomplished and expressive ideas/concepts in an interpretative manner.	their ability to show confidence and developed ideas/concepts in a convincing manner using varied and appropriate art concepts.	their ability to integrate ideas/concepts showing some synthesis of subject matter and form. Works may appear formulaic yet an attempt is made to give meaning to the works.	some engagement with the work. Ideas/concepts are presented in a superficial manner which may appear incoherent or clichéd.
Aesthetic Qualities (20%)	an in-depth understanding of art elements and principles. Show and exploit expressive and representational possibilities effectively.	their ability to use art elements and principles competently. Works produced demonstrate a practiced and proficient understanding of the above.	an adequate manipulation of art elements and principles. Works produced demonstrate a reliable understanding of the above.	little or no knowledge of art elements and principles. Works produced reveal an inexperienced use of the above.

Assessment Criteria	<i>Candidates demonstrate:</i>			
	Excellent	Good	Satisfactory	Below Average
Control of Materials and Technical Processes (20%)	a highly sustained and accomplished manipulation of materials and a high level of technical competency. Works display a sophisticated level of rendering skills and understanding of the expressive potential of materials and processes.	their ability to use media expressively and manipulate materials in a confident and proficient manner. Works display a good level of rendering skills and competency in exploiting materials and processes to achieve the intended result.	a reliable understanding of the materials and technical processes. Works show competent rendering skills and some ability to manipulate media and materials to achieve the intended result.	little understanding and manipulation of materials and processes and weak rendering skills.
Personal Response (20%)	personal expressive quality and a high level of sophistication in their works, which reflect a sustained, innovative and original effort.	personal commitment. Works reflect a good degree of refinement and original effort.	some involvement and understanding of their art experiences.	little evidence of interest and personal involvement in their works.

Paper 3: Study of Visual Arts

This Study of Visual Arts paper provides opportunities for candidates to describe, analyse, interpret, and evaluate artworks and artists in response to visual stimuli. Candidates are expected to have knowledge and understanding of the artists and artworks listed in the content of Study of Visual Arts and be able to form personal opinions about the visual arts and its significance. Candidates should note that the visual stimuli referred to in the question paper *may not* all come from the content list of artists/artworks and should be prepared to apply their skills of visual literacy to *unseen, related* artworks.

The Study of Visual Arts paper consists of **Section A** and **Section B**.

Section A

Two structured questions, each accompanied by a visual stimulus.

Section B

Two structured comparison questions, each accompanied by two visual stimuli.

Candidates are to attempt **one** question in Section A, **one** question in Section B and **one** question in either Section A or Section B.

Assessment Objectives

Paper 3: Study of Visual Arts

The three assessment domains applied to the Study of Visual Arts paper are:

- 1 Artistic Perception and Interpretation**
- 2 Cultural and Aesthetic Appreciation**
- 3 Personal Response**

The following assessment objectives stated in the three domains define a range of assessable qualities and skills which can be demonstrated by candidates at this level.

The domains as assessment criteria are as follows:

Candidates should be able to:

1 Artistic Perception and Interpretation

- discuss and analyse visual aspects in works of art, based on an understanding of elements of art and principles of design;
- discuss, analyse and interpret how artists express their intentions in their artworks.

2 Cultural and Aesthetic Appreciation

- describe and discuss how society, culture and personal beliefs influence artists and artworks;
- forge links between different artists and artworks.

3 Personal Response

- form and express personal opinions regarding artists and artworks;
- demonstrate critical thinking and reflection.

Paper 4: Visual Arts Task

The Visual Arts Task *must be* undertaken under normal conditions of classroom study. Each submission must be accompanied by a statement from the subject tutor and endorsed by the Principal of the school, testifying that it is the authentic work of the candidate.

The Visual Arts Task paper provides opportunities for candidates to apply their knowledge and skills from the Studio Practice and Study of Visual Arts towards a chosen Visual Arts Task. Three Visual Arts Task questions will be set, of which candidates should attempt one. The questions will allow for choices across different visual arts disciplines and offer candidates the scope to explore and engage in an area of their interest.

This paper is given to candidates in January of the examination year. Candidates are given three months to complete this paper. Candidates are to submit a report of between 1200–1500 words in an A4 size format at the end of three months. Candidates must demonstrate their ability to analyse and define the issues of their chosen task, propose appropriate and feasible solutions and evaluate the processes and outcome. Candidates may include relevant research materials, studies, drawings, annotations and/or images in the report.

Examples of Visual Arts Task Questions:

Question 1

The Singapore Art Museum is planning an exhibition to showcase Impressionist paintings and you have been recruited to join the curatorial team for this exhibition. The chief curator has requested each member of the team to present 3 paintings by different artists for curatorial selection. As a member of the team, you are to make a selection of 3 paintings. Explain your choices.

Question 2

Critically evaluate the design of a common household item of your choice such as a vacuum cleaner or a pepper/salt shaker. Suggest improvements to the design of this item or re-design the item. Explain why your new design is an improvement over the original.

Question 3

You have been commissioned to create an artwork/a series of artworks along the public walkway in the underpass in *Citylink*. You are to present a proposal to the Town Council detailing the concept for this artwork/series of artworks and your sources of inspiration for the project.

Assessment Objectives

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The four assessment domains applied to the Visual Arts Task paper are:

- 1 Investigation and Analysis of Task**
- 2 Conceptualisation and Development of Solution**
- 3 Evaluation of Process and Outcome**
- 4 Personal Response**

The following assessment objectives stated in the four domains define a range of assessable qualities and skills which can be demonstrated by candidates at this level.

The domains as assessment criteria are as follows:

Candidates should be able to:

1 Investigation and Analysis of Task (25%)

- investigate and analyse chosen task, demonstrating clear understanding of task as well as related issues;
- discuss, interpret and record relevant research and exploration in the course of task analysis;
- apply appropriate art knowledge and skills in task analysis.

2 Conceptualisation and Development of Solution (25%)

- show a relevant and consistent inquiry in the conceptualisation and development of solution to task;
- demonstrate ability to apply art knowledge and skills to arrive at creative and innovative solutions to task.

3 Evaluation of Process and Outcome (25%)

- demonstrate ability to carry out critical evaluation of working processes and outcome;
- explore implications and consequences of solution to task.

4 Personal Response (25%)

- exhibit personal engagement;
- demonstrate curiosity, innovation, critical thinking and reflection.

Candidates are reminded of the need for good presentation.