

2012 HKDSE Visual Arts

Briefing Sessions on Practice Papers

Sample Scripts

試題編號 Question No.

1	2	3	4	5	6	7	8	9	10	11	12
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13	14	15	16	17	18	19	20	21	22	23	24
											≥25

每題另起新頁作答。

Start each question on a new page.

The art form of Plate (1), The North of Angel is an installation and it was created by Antony Gormley in 1998. The art form of Plate (2), The Annunciation is painting and it is created by Fra Angelico in 1430-32.

Both Plate (1) and (2) are about 'angel' but their art style is totally different. Plate (1) is installation art while Plate (2) is the renaissance art.

Plate (1) shows the large-scale and three-dimensional angel installation, but Plate (2) shows an angel talking to a sitting woman.

In Plate (1), the 3-dimensional angel installation transform the perception of a space. It is placed under the sky and on the grass ground. The landscape shows the deep space. On the other hand, the space of Plate (2) is showed by linear perspective.

The angle installation of Plate (1) is in red. Together with the blue sky and green grass around the

Do not copy the information of the artwork while answering the question but focus to the relevant details

Able to found out many relevant, but not interrelated details

Sample 47

Plate (2) is generally earthy, like yellowish-brown.

The angel installation is in geometric form and it is semi abstract. But Plate (2) is realistic, Fra created the realistic object especially by painting the flow of the cloth in Plate (2), and the body shape of Plate (2) is in proportion.

Next, the meanings of Plate (1) and (2) are going to be discussed.

On one hand, I think Antony Gormley want to express that he is pursuing for freedom through Plate (1). The angel installation is opening its wings, and looking at the big sky. It reflects that Antony knew that the world is big and he wanted to as free as the angel, which can open the wings, and fly freely in the sky, as well as find different interesting things in the big world.

On the other hand, Fra Angelico painted a religion story from bible through Plate (2). The Sitting woman is the mother of Jesus. And the angel is tell

Description
Analysis

Description
Interpretation

Description
Interpretation

Jesus. So, the angel of Plate (2) is to transmit the message from the God to human beings. But the angel of Plate (1) is to express the pursuit of freedom of the artist.

Interpretation

I prefer Plate (1) than Plate (2). This is because plate (1) is a express the view and feeling of the artist, instead of only tell a story. It makes the viewers also want to explore the world freely. Besides, the realistic image of Plate (2) is being appreciated too. Fra painted Plate (2) very detailly. For example, the pattern in the building, and the deer of the wing of the angel.

Interpretation

Judgement: propose one or two criteria, yet without judgement of the appropriateness of form of expression

In conclusion, both Plate (1) and Plate (2) are successful art work. The angel in both paintings successfully shows the feeling of artist and a story respectively.

D:3, A:3, I:3, J:2

<<Angel with wings on Earth>>

I think kid is the angel on the Earth. Kid makes the world more lovely, so vivid, and energetic. Like, ^{the angel in} Plate (1), kids love to explore the world, they interested in everything on the earth, as it is new to them. Besides, like Plate (2), if we use the perspective of religion to see 'kid', they are the gift from God. These makes me think that kid is the angel on the earth, and thus the angel in my painting is a kid.

In the painting, the angel points at the gear wheel and the wheel starts to rotate. That means the kid makes the world more energetic. As our earth has more and more advanced technology, I painted the upper part as the broad inside computers.

The colour of the angel is sharp, like that in Plate (1). Besides, I used many straight lines and curved lines to create my painting, like Fra Angelico used them in Plate 12.

Able to introspect particular form or idea of the appreciation & criticism of the artwork to present relevant theme



	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique	✓					
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork		✓				
Creativity & Imagination		✓				
Communication of Theme		✓				

Sample 47

Sample 75



所有在人間有翼的天使

~~畫圖建議~~

圖中的天使的形態顯示保護的姿勢，而他身後有一雙翅膀。

我採用了圖(2)中天使的姿勢使我的天使看起來更堅決。圖中的天使代表了保護舊區的人

There is only few information refer the idea of artwork in the artwork statement.

However the student can integrate various context of artworks or ideas from the appreciation & criticism to the theme which are shown in part A.

圖(1)所顯示的是安東·葛姆雷於1998年的立體作品《~~鋼筋~~》。這件作品《北方天使》。它是一件2000 x 5400 cm 的作品，非常巨大。

作品的主体是一個直立的人像，沒有頭髮，也沒有刻意突出胸部和男性生殖器觀，是一個單純的直立人像。這個身體比例十分真實的人像沒有雙手，但卻在原先雙手的位置有兩塊像翅膀般的長方形橫向式伸出。其長度約等於2000多米（每一邊），與人像的高度相約，所以十分搶眼。以上描繪了立像的形態。作品不是整件都是鋼製作的，它是由鋼筋一條一條有秩序的圍繞而成的。鋼筋的方向只有橫向和直向，所以作品看起來簡潔、不花俏、有力量 and 震撼力。在鋼筋與鋼筋之間的空隙中，並不是空的、能穿過的，而是紅色的。整件作品就像是一個血紅的人像，鋼筋圍著，有人性味亦有無機可擊的感覺。我相信那等血紅色的身軀使整件作品的感情更澎湃（刺眼的）以及有力量。而圖(2)中是一張照片，有藍天白雲，綠茵草地，天空佔十分九，草地只佔十分之一，作品立在草場坡邊，有向天仰望將要飛騰的感覺，而在人像腳下的，我相信是作者。

弗拉·安基利柯的

圖(二)所顯示的是《聖告圖》，是一份濕壁畫作品。約於1430-32年製作。

1430年，即中世紀，文藝復興期間。這時候的人大多信奉天主教，所以在作品中除了有西

如天使

Description Analysis

用格。~~敬~~。

在文藝復興時期，女人在畫中出現非常常見。

(圖二)中是一張橫向式畫作，色調陳舊柔和，屬暖色系，土黃，土紅色多。畫中有兩個女子面對面。左作的女子身穿淺粉紅滑布衣裙，雙手放於胸前，擺出尊敬謙遜的姿態與神情。她背後有一雙翅膀，不是白色的，也不巨大，有點像雀鳥的翅膀，而且有顏色花紋的，不像天使的翅膀般神聖。而右方的女人坐在水圓椅上，雙手交叉置於腹前，身向前斜，姿態與樣貌端莊有禮，但沒有左方的女人的敬謙感。可見兩者地位仍有分別。她們處於一個有蓋的庭院中，與花園相遇，畫的左方可看到花園的圍欄與草地。而在有蓋的地方，建築帶西方建築風格，由拱形的橫樑和圓柱形的柱，配上一些立花紋，使西方的特色和文化感濃烈。兩位女士的頭部後都有一個深色的圓形，像是一些衣物，但我相信那兩個圓形的存在使作品中兩位主角的面容一樣貌更清晰突出和成為焦點。若沒有這兩個圓形，女人們的頭部和牆壁顏色相似，便不突出了。~~另外~~另外左方的花園也令作品更生動，鮮真，以綠畫而多一點綠色，不至太單調，增加了畫面豐富感。

兩份均是外國藝術家的作品，但

(圖一)中的作品是現代作品，無論選材、模式、造形以至表達方式都具強烈現代的感，與圖二的古代作品分別極大。這兩件作品都

Able to propose multiple criteria, yet unable to judge the appropriateness of form of expression

天使強壯，有力量也有份量，與大自然相
符相承，也有希望的感覺。而作品二的天使
弱，沒有強勢，但純潔，要衝鋒，簡樸。
兩件作品也突顯了作者不同的性格，作品一的
作者有大志，有野心，但作者二應是一個文靜、守
本份的人。

我很欣賞作品一的規模和造形，令我
充分感受到作者那份有力量、份量的情感。同
時我也很欣賞作品二突出女人頭部的手法和
那些球狀描繪拱形建築描繪得很
寫實和優雅的技巧，兩件作品均令我
留下深刻印象。

Able to propose multiple
criteria, yet unable to judge
the appropriateness of
form of expression

D:5, A:4, I:4, J:3

	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique			✓			
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork		✓				
Creativity & Imagination		✓				
Communication of Theme		✓				

First of all, Plate (3) and (4) have different kinds of form, Plate (3) show the artwork is a sculpture while Plate (4) is an oil painting. Though they are created by the modern artists, Ai Wei Wei for Plate (3) and Wang Hui Qing for Plate (4). In Plate (3), the sculpture was created in 2005 with the source of table in late Ming or early Qing Dynasty. Yet, Plate 4 was painted in 1992 which is called ^{and called "Table with two legs"} "Separation and Reunion".

In Plate 3, it shows an incomplete Chinese table with only two legs which normally have 4 legs. The edges of table with traditional floral pattern show it is in Chinese style. Moreover, the table was hended with the symmetric diagonal shape that emphasizes the sharp edge of the table and geometric. However, in Plate 4, the chairs are looks flat but with different point of views. And the shapes of the chairs are more organic than the one in Plate 3. Yet, the figures are isolated which are different from the single one in Plate 3.

Analysis
Description
in "「交叉法」" format.

In colour, both works have use less colour to show the object. For instance, only brown in Plate 3 and 'black a

Sample 46

be the element of the sculpture in Plate 3 which can show the depth of space of the pattern. While, Plate 4 has only "blocks of color" in showing the chairs with a less variation of colour background. On the whole, both artworks have the earthy tone, which are grey, brown, black, etc.

In the expression of message, both artwork can show the broken feeling of the chairs, that may be used to express the broken feeling of a family. As the table and chairs are the soul of a home which gather the family members together, such as having meal or dinner.

Plate 3 can show the broken feeling of a table which can be imagined that the family relationship is broken as the table can be a communication platform for the family.

Plate 4 also reveal the feeling of "broken" in which ^{some} the table and chairs are isolated and ^{some} are gather.

That can present idea of the broken relationship of the family, just like ^{the} home ^{early} of the work "Separation" and "Reunion". To present the idea of Reunion, Wang Hwai Qing has add some small figures on the table, such as " " " " " "

Able to provide multiple interpretations of meaning toward form of expression

There are no model answers for each question and alternative answers are acceptable as long as they are reasonable in terms of assessment requirements.

family and there is an "arm" ~~shown~~ on the chair which shows the strength.

Lastly, I think that ^{both} Plate (3) and (4) can broke the boundaries from the traditional art. Such as, Ai Weiwei used the old table to create a new artwork, and Wang Huai Qing use some "collage" feeling to simplify the table and chairs. Yet, the symmetric but not stable shape that created by Ai Wei Wei is more interesting than the flat images in Plate (4).

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.

D:3, A:3, I:3, J:2

"Re-construct a Chair"

"Re-construct" refers to build up after destroy, then "Chair" is a common tool that we need to use in every day that we can't live without it. But what is the motivation that cause you to re-construct a chair? That's "change".

Living in a modern city, time is very important that people want to combine many things together. Take "chair" as an example. Combining different kinds of chair, such as working chair, chair with fur which keeps warm, chair with wheels, or even "toilet" can be the chair! As we have most of the time in the washroom!

However, is it perfect to combine all the advantages into one chair? Of course not!

In my artwork, it is the setting of my life. The ^{huge} chair represent my the care of living and different parts of it corresponds to different view of the sky (background). The big hole of the seat represent the "toilet". The chair seems to be normal which my traditional wooden chair. Yet some parts have been changed, e.g. the leg is actually a hook or some parts are broken, and some materials have been changed. How about the other two legs? They are still original. There's a man sitting on the wall that is me with original style of the chair. Indeed, I love the original chair. Reference has been taken from the isolation of figure in Plato's the chair!

Student tries to use multiple, relevant and coordinate forms of artistic creation in expressing different emotions.

	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique			✓			
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork		✓				
Creativity & Imagination		✓				
Communication of Theme			✓			



Sample 46



Only refer the form or idea of the appreciation & criticism of the artwork to present relevant theme

Sample 38

	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique				✓		
Selection and Use of Visual Elements and Principles of Design				✓		
Relationship between Practical Work and appreciation & Criticism of the Artwork				✓		
Creativity & Imagination				✓		
Communication of Theme				✓		

3/ 圖5的作品是一幅唐代的，描畫女性的圖畫。圖中的女性給人一種悠閒、古典的味道，線條的優雅亦襯托出傳統女性的古典美態。

圖6給人的感覺則較趨向現代，圖中的女孩和圖5的一樣表現靜態，表情變化亦不大，但動作及身型卻像在調劑一種社會現象。

首先，在圖畫藝術方面，圖5的畫表現了傳統中國工筆畫的仔細美，中國畫一向追求的不在於其「像真」，而是神態的美。因此，作品的色彩上沒有太多的深淺變化，而是著重線條及輪廓的表現。空間則是一個缺乏背子的空間，遠近表現的手法非用了強烈透視感，取而代之的是人物的大小，以及在畫中顯著的腳的著陸點表現出微薄的空間感。這種平面的構圖，令畫面更顯開放，~~林開之感~~令人可以看出女人與背景之間並不緊湊，有流動空間，更能突出人物的動靜中帶動，有停不緊，雖統一，猶有變化，亦能突出人物與物件之間的互相溝通、連結。

圖6的表現手法則是趨向西方，但描述的依然是國土的女性，只是時代變遷上與圖5的典型女性產生差異。首先，雖然和圖5一樣，圖中的女性都一字型的並排，但在並排間她們卻較少出小變互動空間，相較圖5的在賞花弄月的休閒活動，圖6的女性似乎比較像在擺姿勢，像模特兒一般的姿態畫。

Able to compare and contrast many interpretations of meaning toward form of expression

Sample 99

嗎了《天長王號刀》的题目，寬令人浮思。悲哀的神情真的如青天一般，能把心境開放到世界每個角落嗎，還是只流於擔心自己的因年少不羈所犯下的惡果，永遠被困在這個無門無出路的地獄？唐代女性與現代女性的最大分別，就在於此。

在評價上，我雖不知周昉與崔白、韓幹的大名，但從作品可以看出他們在面對社會時表現的心境。歷史永遠是由畫由書逐漸勾勒出來。因為這些記錄古代生活的畫的出現，才令今人更能穿越古今中外，擴闊視野，明白祖先的生活、風俗、文化，明白自己的來源。因此依我看，周昉一畫的確有開拓今人眼界之用，在記錄生活的情趣也下了一點是令人浮思的。在崔白作品中，我們可見後現代藝術的各種特徵，一如挪用、重複、相片拼貼等等，我們可說他是創新，但創新中又帶點由舊人創而來的轉化，而他成功表現社會問題，未婚、早熟等，但那終究只是一個現象，對歷史的觀察，甚至藝術表達方式等影響上，我認為並沒有太大的可取之處。但不論如何，作品的含意依然是值得浮思細味的。周昉的作品含意雖然不多，亦無太多象徵主義成分，但

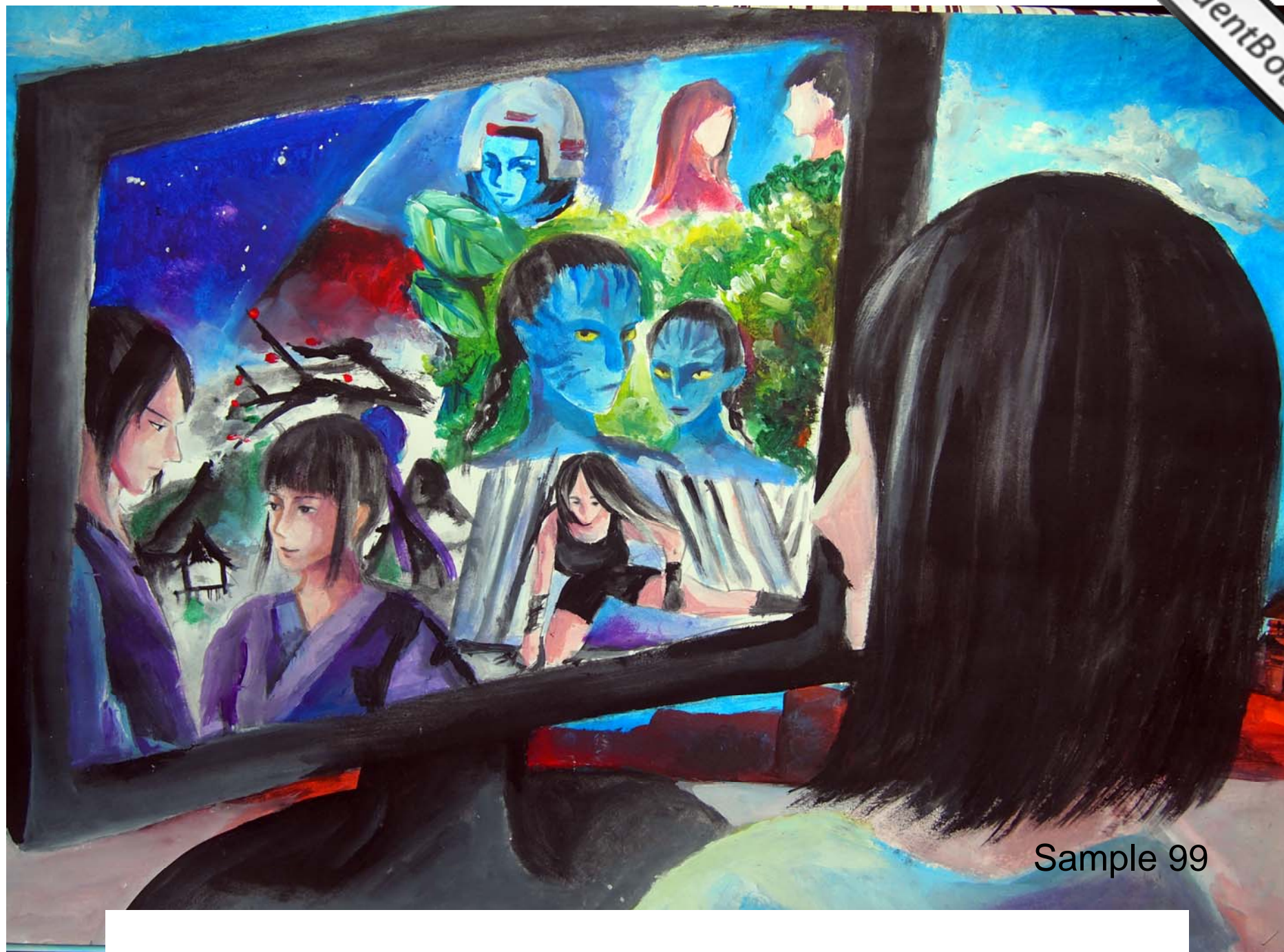
Able to integrate multiple criteria, and judge on the appropriateness of forms of artistic creation in different contexts

D:5, A:4, I:5, J:5

创作者自白：新世代的人都沉迷著電腦裡的幻想世界，~~因此~~因此除了早熟外，絕大部分的現代人都~~太~~最常见的现象是在於沉醉在幻想、虛擬世界中。被導演悉心打造的人物反映出新世纪女性敢作敢为的性格，又同时好戰好勇，例如是「阿月蓮」的士者，遊戲中被打造成武功高强的女主角，操縱戰機、高達等的女強人，~~甚至~~甚至古裝中的梁女侠、祝英台等。傳世世界的確為我們~~并~~帶來很多理想，然而真實世界的那片虛闊天空，是我們這些女孩中朋友^{在古到今，甚至遙遠}的，如圖6的女孩一樣，只顧自悲自哀，^{至未來}卻不看一下眼前天空。背子是反映社會，背子，亦是現實的象徵。天使們，何時才能飛上天空？

Able to integrate various context of artworks or ideas from the appreciation & criticism to the theme

	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique		✓				
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork		✓				
Creativity & Imagination		✓				
Communication of Theme		✓				



Sample 99

First of all, both paintings, Plate (7) & (8) are painting about humans but in a totally different way.

In both paintings, there are numerous ~~painting~~ humans in the front group and some landscape at the background. All the humans in plate (7) and (8) seems to be clumps as a big group of people. And the painting of both plate (7) and plate (8) are a bit chaos.

For plate (7), the ~~painting as~~ humans as well as the background are painted in abstract style. And the human gestures are distorted and elongated like a rubber playing by children. The rubber-shape humans seem to merge together as their heads are stick together. Some of the heads are at the bottoms and some of the chests or bodies are above others' heads or shoulders.

The group of people in the right are less distorted when comparing to the group of people in the left hand side. It seems to be a process that people originally normal will then merge together as shown as the people in the right, where some of the heads are already ~~ap~~ appear at the bottom or at the background. ~~the~~ This style show a sense of abnormal feeling

Able to combine different relevant foci, discover hidden details, and comprehend with innovative ideas

Sample 49

And for the clothes ~~and the~~ ~~of~~ with different ^{shape} colours, they are plains as blocks of colour. The artist used pattern like stripe, triangles which make the clothes look as some wall paper. This also make the human seems merge and stick together. The technique of blocks of colours are similar to Gauguin's work, Jacob Wrestling with the Angel.

Able to compare and contrast many interpretations of meaning toward form of expression

Both of plate (7) and Gauguin paintings used blocks of colour which is very shape and vibrate. The artist of plate (7) may have learnt from Gauguin. And there are ~~bridge~~ bridge-like objects in both painting with create cut-off view. But for plate (7), the bridge in green colour, however, link up the two groups of people.

Able to provide multiple interpretations of meaning toward form of expression

With this painting, the artist may want to present that harmonious ~~was~~ world other than the reality. It may be a world of the underworld or the heaven. People are merged together and they may become one organism finally. The world will be happy as shown in the shape colour.

Then for plate (8), the painting ~~was~~ painted in a much more realistic

as the 1 to 7 ideal proportion. The people in plate (8) are separated to several groups sitting or standing on the clouds or on the land. The people is much smaller than that in plate (7). And they are not merged together.

In plate (8), the people ~~is~~ are doing many different actions like playing music, carrying the statue or the cross. They seem busy. And some of the people are carrying people ~~from~~ from the black land to the white clouds. like saving them from the death.

Much different from plate (7), all the people in plate (8) are naked with no clothes. And they are in grey colour but not colourful. The black and white tone of usage make the human figures ~~more~~ a big contrast by the dark & light effect.

For plate (8), ~~the~~ the artist may ^{have} learnt from ~~the~~ Michelangelo's the Last Judgement. ~~But the plate~~ Although plate (8) is dull in colour, they may deliver the similar topic about the death and the afterlife. The people carrying others on land to the sky are leading the death to the after-world. It is a mysterious world but in a very clear manner.

Able to combine different relevant foci, discover hidden details, and comprehend with innovative ideas

There are different perspectives of life and afterlife in the artwork.

Moreover, the artist may want to show that the afterlife is happy as ~~somebody~~ ^{someone} is playing music in that world.

~~When the~~ For me, I personally think that plate(8)'s artist ~~have~~ has successfully create the world of the afterlife from the former idea of the Last Judgement. And the human figures in plate(8) is so realistic and shape and clear, the artist has shown his great technique in it.

Moreover, the ~~cloud~~ clouds in plate(8) ~~are~~ ~~light~~ seems really light but it can carry humans. The artist has successfully painted this to show the mysterious of the afterlife.

But for plate(7), In my own opinion, It is a bit messy as the focus of the painting ~~are~~ are like a chaos ~~stack~~ ~~to~~ where the whole painting ~~is~~ is in the similar tone of colour. Although it successfully present the happy ~~feel~~ feeling, it seems a bit untidy. Yet, maybe it is what the artist wanted, to show human figures stick together like blocks of colours or wall paper.

Able to quote multiple criteria to judge the forms of creation on the appropriate and effective expression of the key message

D:5, A:4, I:4, J:4

My imagine of Life and afterlife is that the heaven and the world of death. The heaven is the afterlife that is very beautiful and full of feeling of love whereas the life is tough. We are living in the 'life' where trees are dead, people are hopeless.

While the people living in the afterlife always want to save us. The people from both sides raise up their hands as they want to hold the another hands.

Maybe, someone ~~at~~ claims that the afterlife is unknown and far far from us. But I believed the two worlds are connected. We are 'growing' and searching the afterlife world while some ribbons or strings from the afterlife world are trying to save us.

In this painting, I learn from the concept of plate(8) where the two worlds are located on the sky ~~and~~ or on the ground.

Able to provide multiple interpretations of meaning toward form of expression

Sample 49



	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique		✓				
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork		✓				
Creativity & Imagination		✓				
Communication of Theme		✓				

Now, here are 2 artworks, Plate (9) and Plate (10) being analysed.

Plate (9) is called 'Pumpkin', painted by Tatyana Krasnaya while Plate (10) is called 'Still Life with Apples and Oranges', which is painted by Paul Cézanne. These two artworks are drawing about fruits. However, the ways of presentation is totally different.

First of all, let's compare the similarities and differences of these 2 artworks. For similarities, firstly, the object of these two artworks are fruits. In Plate (9), the fruit painted is a pumpkin while in plate (10), the fruits are orange and apples. Secondly, the colour scheme of these two works is similar. The colour used in plate (9) is solely yellow and black while in plate (10), the artist has combined the use of warm colour and black. What's more, the fruit was presented in a 3-dimensional way. Though the way of presentation in plate (9) is mainly in 2-dimensional, it is distinguishable that the pumpkin is in 3-dimension. Besides, the shadowing effect of the apples and orange in plate (10) is obviously that they are presented in 3-dimensional.

However, there are number of differences. First of all, the way of presenting the value of the fruit is different. In Plate (9), the value of the pumpkins are presented in spots while in Plate (10), the value of the objects are presented by the shadows and dark and light effect. Secondly, the brush

Able to combine different relevant foci, discover hidden details, and comprehend with innovative ideas

Sample 48

the texture of the pumpkins are smooth and the brushstrokes are uniform. However, in Plate (10), the texture of the objects is rather rough and coarse than Plate (9). Thirdly, the composition of the objects is totally different. In Plate (9), the pumpkin is the central focus of the painting. Besides, the objects are planimetric. However, in Plate (10), the fruits and the clothes are put rather chaotic than the composition in Plate (9). Moreover, the objects are recessional. Fourthly, the spatial arrangement of the paintings are also different. In Plate (9), the background is shallow. On the other hand, the background is more open than Plate (10).

With the different artistic methods applied in the artworks, the artist wants to show different message. For Plate (9), Yayoi Kusama want to express the loneliness of the pumpkin. Though the colour of the pumpkin is bright, in the painting, there is just a pumpkin without any siblings. In order to give the stronger feeling of the loneliness of the pumpkin, the brushstrokes of the pumpkin is different from the background, which isolated the pumpkin from the environment. Therefore, the artist wants to present the loneliness of the pumpkin or even himself.

For Plate (10), Paul Cézanne wants to present the sense of togetherness of the fruits. Though the Apples and oranges are placed together, it seems

Able to compare and contrast many interpretations of meaning toward form of expression

The fruits exist harmoniously without making one another colour become unreal or weird. Besides, the fruits cooperate with the background giving a sense of togetherness. It seems that the fruits are belongs to the family.

Among these two artworks, I prefer Plate (9) than Plate (10). It is because the way of presentation of Plate (9) is more unique than Plate (10). By just using two colours with pattern and texture, the message behind can be easily shown to the viewers. Besides, the eye-catching yellow colour would impress the viewers so much. However, the way of presentation of Plate (10) is too normal. It can only show the techniques of the artist and the composition is simple. It is just an ordinary still life drawing without applying unique painting techniques or presentation method. Therefore, I prefer Plate (9) than Plate (10).

Able to quote multiple criteria to judge the forms of creation on the appropriate and effective expression of the key message

D:5, A:4, I:4, J:4

In the fairy tale, fruits ways representing something. In Snow white, apple represent 'poisons'. In the Bible, it represent sins. In general, it can represent sex and energy or even temptation. Therefore, I have drawn an apple in the centre of the painting, let the viewer imagine what is the meaning of this apple. Actually, this apple does not have any special meaning but just an apple. People may think that this apple may have a special meaning as they have read different fairy tale. Besides, The rough drawing on the background is representing some many things of the fairy tales. Therefore, the theme was shown.

Able to integrate various context of artworks or ideas from the appreciation & criticism to the theme and enhance one's own art creations



The student shows the ability of mastering multiple visual elements and principles of design to outstand the theme.

The student can present the 'Different Perspectives of Fruit' in his artwork.

	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique	✓					
Selection and Use of Visual Elements and Principles of Design	✓					
Relationship between Practical Work and appreciation & Criticism of the Artwork	✓					
Creativity & Imagination		✓				
Communication of Theme	✓					

圖(1)為一鞋店，它的外牆一格格的，每一格裡面都有不同的物件，如鞋、衣服、時鐘、日曆等，更有商店的牌子者，而店中的商品則放在中間的位置，看起來十分簡樸，乾淨。

圖(2)是網球場的地板設計，它主要以花為主題，藍色的花面積不一，形成一種動感，看着他們像在綻放一樣，這個設計亦呈現了一種統一性，圖中全部都是花，只是顏色和種類的不同。有些花以白色作主色，有的以藍色作為主色，形成一種對比效果。

圖(1)、(2)的風格很不一樣，(1)的較簡單，牆的底色用了一隻較亮的灰白色，配合他的店舖，而且一格一格的，像一種花紋，看起來很整潔，連天花上的燈也在格子內。我相信這種設計絕對在配合他店舖的形象，可能他的鞋款同樣以簡潔端莊為名，配合這種格調。格子內的一些生活上的用品，除了用品外，格子內亦有一些關於鞋的海報，突顯了這店舖的主題。

圖(1)比較不一樣，它的感覺充滿活力，相反(1)是較寫實，以生活用品作為線索，藉此配合它所賣的鞋同樣是生活必需品。而(2)用了藍色、白色作主色，感覺十分清新，看起來很像球員打網球時散發出的魅力和光茫，像花一般綻放。

Able to use "grid" as the term in their formal analysis.

跟圖(1)不一樣是圖(1)用了多種物件串連起來去表達主題。

兩種設計都考慮到場地的因素去用不同的方式演繹。我認為兩種都十分切合主題。圖(1)能以樸素純潔的形式表達他賣出的鞋是很舒服，簡單，切合生活的。另外，圖(2)為網球場設計了很多花開的場地，讓我們看到了運動員所散發的魅力，有種充滿陽光氣息的感覺。

個人認為圖(1)雖然沒有使用很多技巧，只是純粹的把一些物件的图片張貼起來，但卻把店舖的感覺毫不保留地展示了出來，由外牆設計可見，它既能突出商標，同時也帶出了那種舒適的感覺，是十分可取的意念。

我比較喜歡圖(1)的設計，起初看起來沒什麼特別之處，但仔細看的話，便感受到那種像家的感覺，覺得它的設計跟主題十分配合。

圖(2)也有它的可取之處，運動可讓人精神起來，打網球的時候，大地也在為你歡呼，花也一一綻放。這個設計充滿活力，顏色看起來也不會刺眼，同樣是舒服的設計。但在圖(1)相比之下，(2)似乎較普通，因為從一般角度看來，(2)只是把花和網球放在一起，而圖(1)則是把鞋和網球放在一起，更能表達主題。

Able to compare and contrast many interpretations of meaning toward form of expression

Able to evaluate the functional aspect of the design in this question

總括而言，兩個設計大致上都是配合該場地的。
一個以多種物件排列表達主題，另一個以一樣物件表
達一種氣氛，大家都十分貼題。兩個設計都有可取的
地方，亦達到要設計的原意，正是為某一個特別主題而塑
造的一種風格。

D:4, A:4, I:4, J:4

Artwork statement

我的壁畫設計其實參考了圖(1)和(2),我的設計中有一個湯勺,有一些淡黃色的湯打翻了,傾向左邊,有湯的位置都添上了色彩。當中有花、蔬果以及魚,這些都代表着餐廳新魚羊的食材,健康的味道。他們身上的顏色有規律的變化,紅、橙、黃、綠、藍和紫。其實隱約可見我分開了六個直行,把他們設為六種不同的顏色,看起來很豐富的色彩。這種方式暗示着它把食物把食材弄得不再單調,說明它的廚師能把食材煮出美味的餚菜。

另外,我選擇的底色都較柔和,如淡黃,淡綠,灰色,看起來較舒服,順眼。灰色的位置即是沒有被湯淹沒的地方,所以沒有很多色彩。

這個設計我參考了圖(1)的一格一格方式,設用了六個直行,分開不同顏色。而且更參考了圖(2)的花圖案,讓人看起來有種輕鬆快樂的感覺。

	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique			✓			
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork		✓				
Creativity & Imagination		✓				
Communication of Theme		✓				



Sample 14

圖(3)所顯示的設計是泰昌餅家的商標。商標主要分為上、下兩部份。上部份主要為圖像，設計是以粗線條的外框和圓形的分割形狀為主題，有點兒像玻璃彩繪。而下半部份則是中英文名的商店名稱。圖(4)所顯示的商標設計則是中式餐館「極品廚」的設計。設計同樣可分為上下兩部份。比例上，圖像的上半部份佔得比較多。設計把中式餐館常用到的豈形標化簡單化，並在豈上繪上了中國象徵著如意吉祥的雲彩。而下半部份亦是中英文名的字形設計。

兩個的設計同樣有中國特色，不過圖(4)設計的傳統味道比較濃厚一點。從圖(3)餅店名字可推斷它主要是賣中式糕餅，因西式餅店較少用餅家。中式的傳統糕點主要以圓形為主，餅上會有凹凸的餅模字樣花樣。這使我相信圖(3)的設計是以這為概念來源。但同時，其設計也有新穎的一面，如在顏色、字形設計方面。

在顏色運用方面，設計選取了比較和藹的大地色系，令這個色調都比較舊、自然，即使當中的紅、黃、綠也不再鮮豔，突顯了泰昌餅家傳統的特點。除了上述的餅模、玻璃彩繪外，其設計也有點像古時家家戶戶的門窗，這令設計更有韻味。

Able to connect art form in many related experiences and feelings, knowing the relationships among forms, and attempting to analyse key message of artwork

Sample 20

同樣地，圖(4)的商標設計亦可看到中國的特色。顯而易見地，設計者選用了中國的代表色——紅色；整張設計就只有紅白兩色，強調了其「中式」餐館的主要賣點——中菜。而圖形亦主要用了圖形與線條來構圖，當中的「香氣」(曲線)亦吸引了觀者的注意，彷彿能^{真的}看到其食物的香氣般。

Able to combine different relevant foci, and identify their relationships

在字形運用方面，泰昌餅店的字形設計與其上半部份的設計互相和應。其造形在白字黑綠底的前提下，同樣有點餅模、框架的效果。而圖(4)的設計則是傳統的楷體，不過有趣的是，細心者能看見「極」和「廚」字二字有點兒被壓縮的效果，反而「品」則像被放大。牠認為有品味、精品的意義。

在设计手法方面，圖(3)和(4)都用了比例和平衡，使設計看起來十分協調。而後者在線條的運用上亦有規劃的效果。

Able to quote multiple criteria to judge the forms of creation on the appropriate and effective expression of the key message

兩張設計，我比較喜歡圖三的設計理念，但則比較喜歡圖(4)的整體效果。前者令我聯想起很多有中國特色的東西，含有強濃厚的中國風韻，但掩蓋起商

一個商標設計的最大目的便是吸引顧客、讓人一目了然，這才是商標設計的成功之處。相反，中式餐館則隨便蓋著商店名稱，客人亦能得知其賣點，因為從圖形、色彩和字體的運用上（兩者都是中國獨有的），便能得知其銷售的產品。

D:4, A:4, I:4, J:4

作品自白：

我这件作品主要參考了圖(4)的比例和圖案形象化。饅頭既然叫作老上海，想必其賣點便是傳統經典的上海蘇式饅頭。由於其特色是賣小籠包，因此我便以小籠包來作主題，加上上海中環餐館的竹蒸籠來時顯「歷史悠久」。

真正的蒸籠因要長時間蒸煮，因此竹的顏色都較接近褐色，因此我以不同的啡和褐來作主色。另外，我也加上了中國獨有的筷子來營造動感。

同時，當說起上海時我便想起一些懷舊金曲如「梅蘭梅蘭我愛你」等情歌，加上老上海自稱其專門店，我更以貴金的大花綢作包裝的背景，新添些少韻味及新穎感。

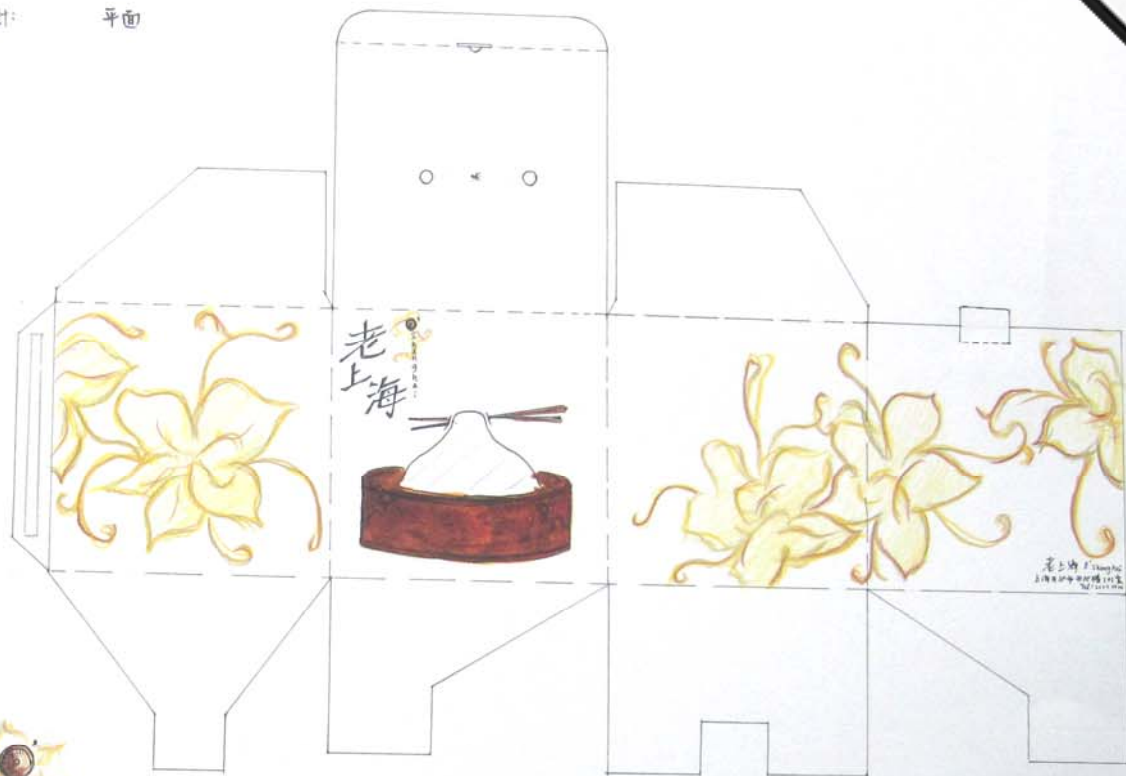
	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique			✓			
Selection and Use of Visual Elements and Principles of Design			✓			
Relationship between Practical Work and appreciation & Criticism of the Artwork			✓			
Creativity & Imagination			✓			
Communication of Theme			✓			



立体

书籍设计:

平面



Logo 设计:



比例: 1 : 2 cm

○ ○ 洞
 — 贴
 □ 透明
 * 缺角

Sample 20

Students' logo design-work is complicated. Matching the design and market needs - 'traditional character and high quality' work is less.



(甲) 圖(5)中可看畫家以較暗的橙啡色作為海報的背景色，海報上有以水墨形式勾畫的線條，在面已有有一張光碟及一本書以具併貼的方式產了二張人臉，海報上面方有兩道眉，光碟及書本作眼睛，海報中間的大勾就是人臉的大鼻子，而海報下面印有的字就形成了嘴巴，整體圖簡潔有序，雖然簡單的三道主線就形成了人臉上的輪廓五官，十分有趣。

圖(6)中可看一間著名美國動畫公司的商標設計，設計中清晰見到公司的名稱，字樣同樣是以簡潔為主，黑字體與白色背景色襯托之下更顯然而見。不過，商標設計中亦有加入公司產品的元素，包括第三個商標中的卡通人物，是這間公關公司出品的動畫裏最著名的人物主角「單眼仔」，他對這間公司具有一定的代表性，而且，加入卡通人物造型在商標可增添趣味和吸引力，這觀者一看便了解公司的產品和形象是以卡通動畫片為主。而然而，第一個商標則是公司的傳統設計，每套動畫的片頭都有一小台燈，令人印象深刻。

就兩份作品作比較，圖(5)和圖(6)同樣以簡

Sample 22

的事物包括視聽光碟和書本，清楚象徵了圖書館的形象。而且，海報上的字的意思與書本互相呼應，因為書本正是代表了海報上人臉的眼睛。同時，圖(5)的畫面能營造空間感，因為光碟和書本都是立體物件，卻可與平面的背景設計融合在一起；同時，營造兩個視角效果。而隨意的曲線所造成的人臉就予人輕鬆有趣的感覺，與海報傳遞的嚴肅信息的感覺截然不同。而且橙啡色令人有同樣有較輕鬆寫意的味道。

同樣地，圖(6)的設計亦有空間感的呈現，立體的卡通人物造型令原本平板的平面設計添上了更多的趣味和形成視覺焦點。而且，以白色為背景色是有創新，具有無限想象空間的感覺，就如這間公司不斷地從平面空白的紙上創出無數活潑動人的卡通動畫片，帶給人無限的新鮮感。

不過，我則較欣賞圖(7)的設計，因為它為以一兩件具有意象的物件代表了設計意念中的主題，如知識，保持安靜等，讓我們在

谐的感觉。而且，平面设计中也包含中西方的元素，包括水墨的线条运用和光暗立体分明的事物互相组合，是十分趣的。

D:5, A:4, I:4, J:4

The student can present a 'unify and with variation' door signs in this question.

我的設計意念是源自圖(5)，我參考了圖(5)海報上画有人臉的形式來發展我的創作，希望以輕鬆有趣的圖像吸引觀者，同時亦可透露出有关的訊息。

設計中，我為了營造搞怪有趣的感覺創造出一個帶有誇張潮流味道的男子頭像，加上鮮明強烈對比的顏色如紅黃，藍等可加強視覺效果。而且，設計中的元素都包括年青人喜歡有趣特別的事物，就如左邊男子嘴上有一條拉鍊，意思是帶出不要吵鬧打擾和保持安靜，而右邊另一位男頭像上頭頂著是一頂拖把，意思是要清潔打掃房間的意思。兩幅設計同樣運用了統一與變化的視覺元素，包括顏色和人物肖像的特徵如紅唇和眼鏡。

然而，我的設計概念與圖(5)同樣著重了圖像的表達，雖然有運用適當的文字來凸顯主題，但用字簡潔清晰。同時，亦有運用具意象或有特徵的事物如充碟書本與「拉鍊嘴」及「地拖頭」來作設計中的元素。

	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique		✓				
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork		✓				
Creativity & Imagination		✓				
Communication of Theme			✓			

The design should focus on the functional aspect of the door signs for a hotel e.g. Size and shape)



Sample 22



图9的时装设计作品中可看到不同的颜色,黄色,红色,绿色,粉红色等等。当中颜色的配搭都有自己的特色,黄色代表著阳光,红色则代表著热情,而红加黄的配搭则常给人一种温暖的感覺,而绿色则是一种大自然的色彩,两种布都有花及大自然印花图案,使作品附有仲夏的气息。

图10的时装设计作品中则只运用了蓝、黑、白三种颜色。黑色与白的颜色配搭使蓝色地方更为突出,并使用 tone-on-tone 的方法,使整体感覺和諧起来。

图9的作品使用了不规则的剪裁,而是使用了二三十年代西方的大泡泡裙。不规则的剪裁能有效的展现立体的视觉美学。

图10的作品则是使用了长方形的外形,再运用了80年代的超大剪裁而成的。而服装有一件长版的乾濕襖,款外套,内衣是一件纯黑色的恤衫,这样可表达出男性的造型,但不失女性的氣質。

我个人覺得图9的作品是想表达女性就如大自然,要好好的去欣賞而且生命有不同的颜色,並会遇到不同的花朵。上身则表达平凡的东西亦不一定简单。

而图10的作品则想表达时代女性现今充满色彩有沉闷的白中开点欢乐。使用較深的颜色再在白色的背景下,有效展现色彩的对比。

我个人比較喜欢图10的作品,因為看似簡約但事實上帶出不同的东西及表達。而且使用的色系亦比图9的簡單俐落。表現出時下女性

Able to find out many relevant (colour), but not interrelated details.

Able to provide certain interpretations of meaning toward form of expression.

Able to propose one or two criteria, yet without judgement of the appropriateness of form of expression.

Sample 42

這個設計用了紅黑白的配搭，外面的大襖
運用了乾嘉襖的設計，內襯一條短裙。正因為
九十後，他們喜歡表現自我，所以才大膽運用
紅配黑的這個配搭。

D:4, A:3, I:3, J:2

The student demonstrate the illustration skills effectively in this question.



	High	Middle			Low	Not Shown
	14-16	11-13	8-10	5-7	1-4	0
Selection and Use of Materials & Technique		✓				
Selection and Use of Visual Elements and Principles of Design		✓				
Relationship between Practical Work and appreciation & Criticism of the Artwork			✓			
Creativity & Imagination			✓			
Communication of Theme			✓			

