

# ART

## HIGHER 2 (2017)

### (Syllabus 9750)

## CONTENTS

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	<i>Page</i>
INTRODUCTION	2
AIMS	2
FRAMEWORK	3
LEARNING OUTCOMES	3
SYLLABUS CONTENT	4
EXAMINATION REQUIREMENTS	8
WEIGHTING AND ASSESSMENT OF PAPERS	8
DESCRIPTION OF PAPERS	9

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## INTRODUCTION

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The Higher 2 (H2) Level Art syllabus is designed to provide students with an in-depth study in the visual arts. The breadth and depth of the syllabus cater for a wide range of interests and abilities. 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 thinking, continue to be maintained. These aptitudes are essential in the face of the challenges of the knowledge-based and innovation-driven economy.

In addition to the practical experiences, students at this level, being capable of higher-level thinking, will investigate artistic conventions and concepts through the Study of Visual Arts component. Visual literacy skills, such as perceiving and responding to visual images, and analysis of visual information, 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 H2 Level Art syllabus.

## AIMS

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The aims of the syllabus are to:

- cultivate deeper understanding and appreciation of visual arts within social and cultural contexts
- encourage experimentation and innovation through exploration and creative use of materials and processes
- increase proficiency in the use of art and design principles to communicate ideas and concepts
- develop critical and analytical skills through research, exploration and creation of artworks
- foster self-confidence and a sense of achievement through the practice of visual arts
- lay the foundation for life long interest in the visual arts.

## FRAMEWORK

The framework for the H2 Level 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, 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, exploration and the creation of artworks, students develop practical as well as process skills to communicate creatively and effectively.

Under the domain of **Appreciating**, students value the visual arts as a powerful 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 H2 Level Art syllabus are organised under the domains of **PERCEIVING**, **COMMUNICATING** and **APPRECIATING**.

By the end of pre-university education, students will be able to:

PERCEIVING	COMMUNICATING	APPRECIATING
<ul style="list-style-type: none"> <li>record investigation in a comprehensive manner showing inquiry through critical thinking and reflection</li> <li>research, analyse and define issues/problems in light of social and cultural contexts</li> <li>make inferences and draw relationships between issues/problems encountered by artists and their own culture and experiences</li> </ul>	<ul style="list-style-type: none"> <li>conceptualise and translate ideas in a distinctly personal and interpretative manner</li> <li>explore the expressive/representational potential of art and design principles and apply them effectively in the creation of artworks</li> <li>explore creative use of materials and technical processes to generate innovative ideas and solutions to problems</li> <li>acquire an advanced level of technical competency in manipulating art media towards the expression of an idea</li> <li>communicate with precise working vocabulary the processes of art making and responses to artworks</li> </ul>	<ul style="list-style-type: none"> <li>enjoy experiences of art making and value the unique opportunities for imaginative and innovative ideas in visual arts</li> <li>achieve a sense of confidence through the practice of visual arts</li> <li>critically appraise artists/artworks and ideas/concepts</li> <li>value local artworks as part of a country's history and cultural heritage</li> <li>develop an inquiring attitude and life long interest in visual arts</li> </ul>

## SYLLABUS CONTENT

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The H2 Level Art syllabus emphasises the development of visual literacy as well as critical and creative thinking by encouraging personal responses to art making and art appreciation. The development of abilities to create, respond to and interpret artworks is well integrated into the contents of **Studio Practice** and the **Study of Visual Arts**. These two components build on the competencies achieved at Ordinary Level Art and are central to a holistic art education.

### 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. The 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 wide 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 will 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

The 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 breadth. The Study of Visual Arts emphasises the development of critical thinking skills such as description, analysis, interpretation and evaluation<sup>1</sup>. 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 its role in society.

The content for the Study of Visual Arts is organised along two broad themes: *Visual Arts and Representations* and *Visual Arts and Society*. The theme of *Visual Arts and Representations* provides a broad framework for the investigation of form and content and touches on ideas and concepts underpinning visual representation. The theme of *Visual Arts and Society* draws on the diverse realms of human experience to examine Art as a system for the communication of social values, beliefs and opinions.

The topics and the list of artists/artworks under the themes are:

#### Visual Arts and Representations

- Realistic Representations
- Abstract Representations
- New Media Representations

#### Visual Arts and Society

- About People
- About Society
- About Culture

The topics are interconnected as artists draw ideas and address issues from different topics. Where relevant, artists are repeated across different topics to reflect the interconnectedness.

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<sup>1</sup> Feldman, Edmund Burke, *“Practical Art Criticism”*, p.23-44, Prentice Hall, 1994.

## VISUAL ARTS AND REPRESENTATIONS

THEME: VISUAL ARTS AND REPRESENTATIONS		
<b>TOPIC:</b> Realistic Representations <ul style="list-style-type: none"> <li>The naturalistic treatment of space and forms in artworks</li> </ul>		
<b>FOCUS:</b> Some artists choose to depict the world using naturalistic representations of space and form. With the rise of modern art, many extended the idea of realistic representation to include super/photographic realism and surrealism. These artists employ realistic representation in their artworks to express their ideas and concepts. Through study of these artworks, students discover why naturalism was selected as a means of expression. Students will appreciate the mechanism of realistic representation, and realise its purpose and function.		
<b>René Magritte (Belgium)</b>  Apart from representing the real, realistic representation is also used to present the imaginative and the surreal. Teachers may use the realistic works by Chua Mia Tee and surrealistic works by Dede Eri Supria for comparison.	<b>Ron Mueck (Australia)</b>  Concepts and ideas behind superrealistic sculptures of Ron Mueck have stretched the idea of realism and created a new dimension of 3-D artworks. Teachers may use works by Duane Hanson and Chuck Close for comparison.	<b>Andreas Gursky (Germany)</b>  The photographic medium and its relationship with what is considered as realistic representation are explored and challenged in the interpretation of contemporary experiences. Teachers may use works by Thomas Struth and Cindy Sherman for comparison.
<b>TOPIC:</b> Abstract Representations <ul style="list-style-type: none"> <li>Geometric and Expressionistic Abstractions</li> </ul>		
<b>FOCUS:</b> Since the development of modern art, artists have widely explored abstraction as an expressive device. The explorations ranged from geometric to expressionistic abstraction. This innovative approach to representation brought about new energies and dimensions in artistic creation, stretching the definition of art. Understanding the concepts underlying abstract representation provides students with the accessibility to many modern and contemporary artworks. Students gain an appreciation of abstract representation and are able to critically evaluate such artworks in an informed manner.		
<b>Wassily Kandinsky (Russia)</b>  Wassily Kandinsky stretched the exploration of geometric abstraction through the simplification of lines, forms, compositions and colours. He sought to use the fundamental elements of art to visualise the essence of music. Teachers may highlight the works of Piet Mondrian and Anthony Poon for comparison.	<b>Jackson Pollock (United States of America)</b>  Jackson Pollock heralds a fresh approach towards expressionistic abstract painting that delves beyond the canvas surface with his action paintings. Teachers may discuss works by other artists such as Chua Ek Kay and Fiona Rae for comparison.	<b>Constantin Brancusi (Romania)</b>  Brancusi's exploration of pure form in his abstract sculptures created new paradigms with which sculpture could be engaged. Teachers may use sculptures by Donald Judd and Han Sai Por for comparison.

**THEME: VISUAL ARTS AND REPRESENTATIONS****TOPIC:** New Media Representations

- The Use of Ready-Mades and Other Media

**FOCUS:** Some artists use ready-made objects in their works to express their ideas. The use of ready-mades has expanded the definition of art and created new approaches to art. In addition, artists began to explore new media made available by technological advances. Art took on new forms with the introduction of time-based media such as film and live performance. These works challenge the idea of art and open the ground for new media installations, performances and video art. Students explore the concept of the ready-made and discover the fresh approaches it introduced to artistic representation. They will critically engage with the issues and concerns surrounding the new media and its representational mechanisms.

<b>Marcel Duchamp (France/United States of America)</b>  The use of ready-mades or real objects as artworks ushered in an entirely new paradigm in art. Artists begin to question the art object and art itself as an entity. Teachers may discuss how Montien Boonma and Haim Steinbach used ready-mades in their installations for comparison.	<b>Damien Hirst (United Kingdom)</b>  Damien Hirst's installations of dead livestock prove shocking; yet these works extend the use of the ready-made beyond that of man-made objects. Teachers may discuss the works of Marc Quinn and Cai Guo Qiang for comparison.	<b>Joseph Beuys (Germany)</b>  Joseph Beuys' performances facilitate a radically new approach to art. This new art form opens up a new dimension of the artist being the medium and the possibility of art outside the context of a museum, bounded by a particular time and space. Teachers may discuss the works of Tang Da Wu and Tehching Hsieh for comparison.	<b>Nam June Paik (Korea/United States of America)</b>  The new medium of video as explored by Nam June Paik offers a new approach towards artistic creation. Made possible by technological development, it allows artists to stretch the idea of time and space within the context of an artistic creation. Teachers may discuss the works of Bill Viola and Mona Hatoum for comparison.
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**THEME: VISUAL ARTS AND SOCIETY****TOPIC:** About People

- Identity and Relationships

**FOCUS:** Artists portray themselves and the people they encounter in a variety of ways. Portraits may range from a literal record of a person's features to a representation of the character possessed by a group or individual. Many artists also seek to represent human relationships, conveying through their artworks the emotional nuances that underlie the complexity of these bonds. By studying different artworks that encapsulate the themes of identity and relationships, students appreciate the insights provided by the artist to the sitter's persona and social orientation. Students would be able to interpret such artworks and make informed comments about them.

<b>Lucian Freud (United Kingdom)</b>  Lucian Freud explores the multi-layered dimensions of human identity and relationships through his artworks, paying particular attention to the psychological dimension. Teachers may discuss Jenny Saville's and Francis Bacon's works for comparison.	<b>Ng Eng Teng (Singapore)</b>  Ng Eng Teng explores the themes of identity and relationships in his sculpture. Through his work, he portrays different aspects of the human condition, its emotions and states of mind. Teachers may discuss Antony Gormley's and Marc Quinn's sculptures for comparison.	<b>Amanda Heng (Singapore)</b>  Some artists create works that focus on the social status of women. Through her works, Amanda Heng sheds light on issues related to the social status of women in an Asian society. Teachers may discuss the works of Mona Hatoum and Cindy Sherman for comparison.
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THEME: VISUAL ARTS AND SOCIETY		
<b>TOPIC:</b> About Society <ul style="list-style-type: none"> <li>Social Commentary</li> </ul>		
<b>FOCUS:</b> Some artists use their art to depict various socio-political, socio-economic and socio-ecological conditions. Issues such as war, social unrest, urbanisation and the destruction of nature have always been of concern to artists. Their artworks serve as visual records of these events, and as expressions of their opinions about the society they live in. Through the study of these artworks, students learn about the different ways artists represent their social experiences of the urbanised world. They learn to interpret and analyse these social commentaries, and make informed comments about them.		
<b>Dede Eri Supria (Indonesia)</b>  Dede Eri Supria's art deals mainly with his socio-political and economic concerns. He juxtaposes images of urbanisation and mass culture with images of the poor to articulate the alienation faced by modern man. Teachers may discuss the works of Edward Hopper and Duane Hanson for comparison.	<b>Tang Da Wu (Singapore)</b>  Tang Da Wu explores the relationship between man and his environment as a recurring theme in his art. He explores how man has tampered with nature and consequently destroyed the harmonious balance he enjoyed with his environment. Teachers may discuss the works of Andy Goldsworthy and Olafur Eliasson for comparison.	<b>Yue Minjun (China)</b>  The wide self-mocking grin in the human clones, trademark in Yue Minjun's works, connotes a sense of cynicism and dissatisfaction with the human relationships in increasingly urbanised societies. Teachers may discuss the works by Banksy and Hendra Gunawan for comparison.
<b>TOPIC:</b> About Culture <ul style="list-style-type: none"> <li>Cultural Commentary</li> </ul>		
<b>FOCUS:</b> The cultural heritage of a society, nation or country plays a key role in the development of the visual arts. Many artists create artworks to express their thoughts and concerns about culture. The artworks may be produced either as a celebration or as a critique of the prevailing cultural practice. Studying these artists and artworks, students will appreciate the influence that culture and heritage can have in shaping the visual arts. They would be able to critically engage with the content of the artworks that both contribute to and reflect the cultural development of a society.		
<b>Andy Warhol (United States of America)</b>  Andy Warhol's art is representative of how popular culture, the mass media and the age of mechanical reproduction have first challenged, and later become integrated, into the artworks of many artists. The impact of popular culture on art continues to be significant today. Teachers may discuss the works of Wang Guangyi and Takashi Murakami for comparison.	<b>Liu Kang, Chen Wen Hsi and Georgette Chen (Singapore)</b>  The Singapore <b>pioneer artists</b> travelled to Bali, Indonesia in search of a regional cultural identity later termed the "Nanyang style". Through their search for the Nanyang style, they pushed cultural development in Singapore to new heights while simultaneously preserving the more traditional practices.  <b>Tang Da Wu, Anthony Poon, Han Sai Por and Chua Ek Kay (Singapore)</b>  <b>Modern artists</b> in Singapore play a crucial role in shaping new artistic trends. They influence the culture and development of art in our society by introducing new practices at various platforms.	

## EXAMINATION REQUIREMENTS

Candidates taking the H2 Level Art Examinations will be required to offer Paper 1: Study of Visual Arts and Paper 2: Coursework.

Paper	Description	Examination Duration	Weighting	Requirement
Paper 1	Study of Visual Arts	3 hours	40%	Compulsory
Paper 2	Coursework	Not Applicable	60%	Compulsory

## WEIGHTING AND ASSESSMENT OF PAPERS

Level	Requirement	Assessment	Weighting
'A' (H2)	<b>Paper 1 (Study of Visual Arts)</b>		
	<b>Compulsory</b>	3 hours Section A: <b>Two</b> structured questions will be set, each accompanied by a visual stimulus. Section B: <b>Two</b> structured comparison questions will be set, each accompanied by a pair of visual stimuli. Section C: <b>Two</b> essay questions will be set. Candidates must answer <b>one</b> question in Section A, <b>one</b> in Section B and <b>one</b> question in Section C.	40%
	<b>Paper 2 (Coursework)</b>		
	<b>Compulsory</b>	One Coursework unit comprising the finished artwork and <i>not</i> more than <b>eight</b> A2 sheets of preparatory studies.	60%



## DESCRIPTION OF PAPERS

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### Paper 1: Study of Visual Arts

The Study of Visual Arts allows candidates to apply their understanding of social and cultural contexts in the analysis, interpretation and evaluation of artists/artworks. Candidates are expected to have good knowledge and understanding of the artists/artworks listed in the syllabus content under the two broad themes, *Visual Arts and Representations* and *Visual Arts and Society*. Through responses to visual stimuli and essay questions, candidates demonstrate their abilities to critically analyse issues, themes or problems significant to Art practices. Candidates will also be able to draw links with their direct experience or environment in order to form personal opinions about the artists/artworks. 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* works.

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

#### **Section A**

Two structured questions, each accompanied by a visual stimulus.

#### **Section B**

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

#### **Section C**

Two essay questions.

Candidates are to attempt **one** question from Section A, **one** question from Section B and **one** question from Section C.

## Assessment Objectives

### Paper 1: 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**

- critically analyse and interpret artworks in light of their social and cultural contexts
- make informed judgements about the artists' use of visual elements in their works in relation to their intentions.

#### **2. Cultural and Aesthetic Appreciation**

- exhibit an insightful knowledge of the artists/artworks in terms of the styles and techniques employed
- demonstrate perceptive skill in drawing relationships between issues, themes and problems encountered by artists and their own culture.

#### **3 Personal Response**

- demonstrate critical thinking and consistent inquiry into issues, themes and problems
- exhibit personal opinions and creative responses towards issues, themes and problems discussed.

## Paper 2: 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.

Each candidate must present for assessment, **one** unit of Coursework. 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 selected theme or topic 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.

Candidates may employ any appropriate media and techniques to express their artistic intentions in the Coursework. 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* – drawing, 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 models, product/package design, jewellery, environmental design.

### **Textiles/Fibre Art:**

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

### **Digital/Lens-Based Media:**

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

## **Assessment Objectives**

### **Paper 2: 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/topic
  - integrate the study of visual images and objects 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 materials, symbols and synthesising these to make works.

**Achievement Levels for Paper 2: Coursework**

<b>Assessment Criteria</b>	<b>Candidates demonstrate:</b>			
	<b>Excellent</b>	<b>Good</b>	<b>Satisfactory</b>	<b>Below Average</b>
<b>Gathering and Investigation of Information (20%)</b>	Their ability to gather extensive and appropriate information, show keen observation, astute perception and creative interpretation. The investigation is recorded in a detailed and comprehensive manner.	Their ability to gather substantial information, show close observation, comprehension of the concepts/ideas and interpretation. Information is accurate and competently recorded.	Their ability to gather appropriate information which is consistent, show observation and some analysis and interpretation.	Their ability to gather some information which has little relevance to the work.
<b>Exploration and Development of Ideas/Concepts (20%)</b>	Their ability to show highly accomplished and expressive ideas/concepts in a sophisticated, sustained and highly interpretative manner. Works produced reflect a sustained original effort.	Their ability to show confidence and develop ideas/concepts in a convincing manner using varied and appropriate art concepts.	Their ability to complete a planned work and to integrate ideas/concepts showing some synthesis of subject matter and form. Works may appear formulaic yet an attempt is made to give interpretation and meaning to the works.	Some engagement with the work. Ideas/concepts are presented in a superficial manner which may appear incoherent or clichéd.
<b>Aesthetic Qualities (20%)</b>	Their ability to show an in-depth understanding of art elements and design principles and use this understanding to exploit expressive and representational possibilities effectively.	Their competent use of art elements and design principles. Works produced demonstrate a proficient understanding of the above.	An adequate manipulation of art elements and design principles. Works produced demonstrate an understanding of the above.	Some knowledge and understanding of art elements and design principles. Works produced reveal an inexperienced use of the above.
<b>Selection and Control of Materials and Technical Processes (20%)</b>	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 match intention.	Little understanding and manipulation of materials and processes.
<b>Personal Response (20%)</b>	Their ability to create works which are highly experimental, engaging and sophisticated.	Their ability to reflect personal commitment in their work in an accomplished manner.	Their ability to highlight their involvement and understanding acquired through their art experiences.	An elementary level of interest and involvement in response to making works.