



Anglo-Chinese School
(Independent)

UPPER SECONDARY ART PROGRAMME



Year 4 Express (2017) Fong Chun Kit, graphite & colour pencil on paper



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(Independent)

**UPPER
SECONDARY
ART
PROGRAMME**

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Year 4 Visual Art (2022) Kieran Ong, acrylic on canvas board

The Upper Secondary Art programmes (both Express & IP) are for students who are passionate about artistic creation and would like to pursue the discipline at a higher level.

INTRODUCTION

The study of art provides students with the opportunity to give meanings to experiences by expressing their ideas and feelings in visual and tactile forms.

The direct experience of the practical and theoretical aspects of art provides students with a fuller understanding of the role of art in the development of mankind.

Year 3 IP (2021) Kieran Ong, acrylic on canvas



INTRODUCTION

Art encourages and fosters creative, critical and analytical thinking, sensitivity and powers of observation.

As a result, particular enjoyment and aesthetic pleasure are experienced and self-confidence is engendered.

Year 3 Express (2021) Tan Tao Zhi, acrylic on canvas



INTRODUCTION

Our art syllabus has been designed to combine the necessary breadth and depth of study with choice to accommodate a wide range of abilities and resources.

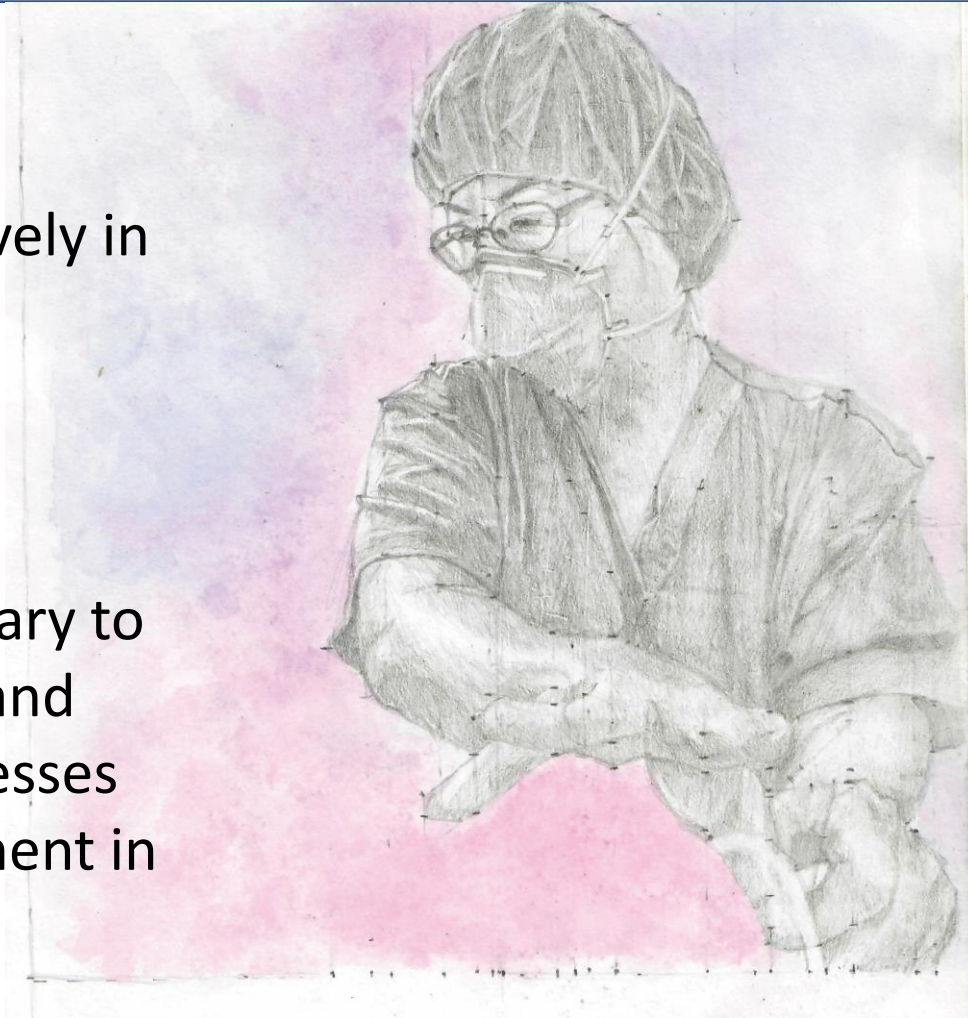
Students working to this syllabus will reflect the diversity of what people make and do.

The syllabus recognizes the growing importance of thinking skills and information technology and encourages the use of these disciplines to deliver a balanced curriculum.



The aims of the syllabus are to:

- heighten an awareness and appreciation of art within historical, cultural, social and environmental contexts
- develop an ability to identify and solve problems creatively in visual and tactile form
- encourage creativity, experimentation and innovation through the inventive use of materials, techniques and technologies
- develop technical ability and manipulative skills necessary to competently form, compose and communicate in two and three dimensions using a variety of materials and processes
- foster confidence, enthusiasm and a sense of achievement in the practice of art
- cultivate a thinking and inquiring mind
- acquire a working vocabulary in art



Year 3 IP (2020) Lee Wei Kin, graphite & acrylic on paper

LEARNING OUTCOMES

Knowledge and skills

- understand how history, social trends and cultural differences impact on art practices
- identify problems and explore a variety of innovative solutions to problems encountered
- record from observation and personal experience explore, analyse, organise, develop and translate ideas into artworks
- make skillful and creative use of materials, techniques and technologies to generate ideas and create artworks
- communicate information about student's process of art-making and responses to artworks with a relevant working vocabulary
- understand and be able to examine the development of art movements and be able to forge links between them
- be able to draw links and make comparisons between the developments of art movements.

LEARNING OUTCOMES

Knowledge and skills

- value the diversity of artworks made in different times and places
- enjoy experiences in art-making
- take risks and seek more creative and innovative solutions to problems
- be reflective and curious about the environment
- be able to work independently
achieve a sense of confidence in their artistic ability

Year 3 IP (2021) Shivesh s/o Sivaperakas,
oil on canvas



LEARNING OUTCOMES

Knowledge and skills

- value the diversity of artworks made in different times and places
- enjoy experiences in art-making
- take risks and seek more creative and innovative solutions to problems
- be reflective and curious about the environment
- be able to work independently achieve a sense of confidence in their artistic ability



Year 4 IP (2021) Ryan Daniel Chua, digital painting

UPPER SEC ART SYLLABUS

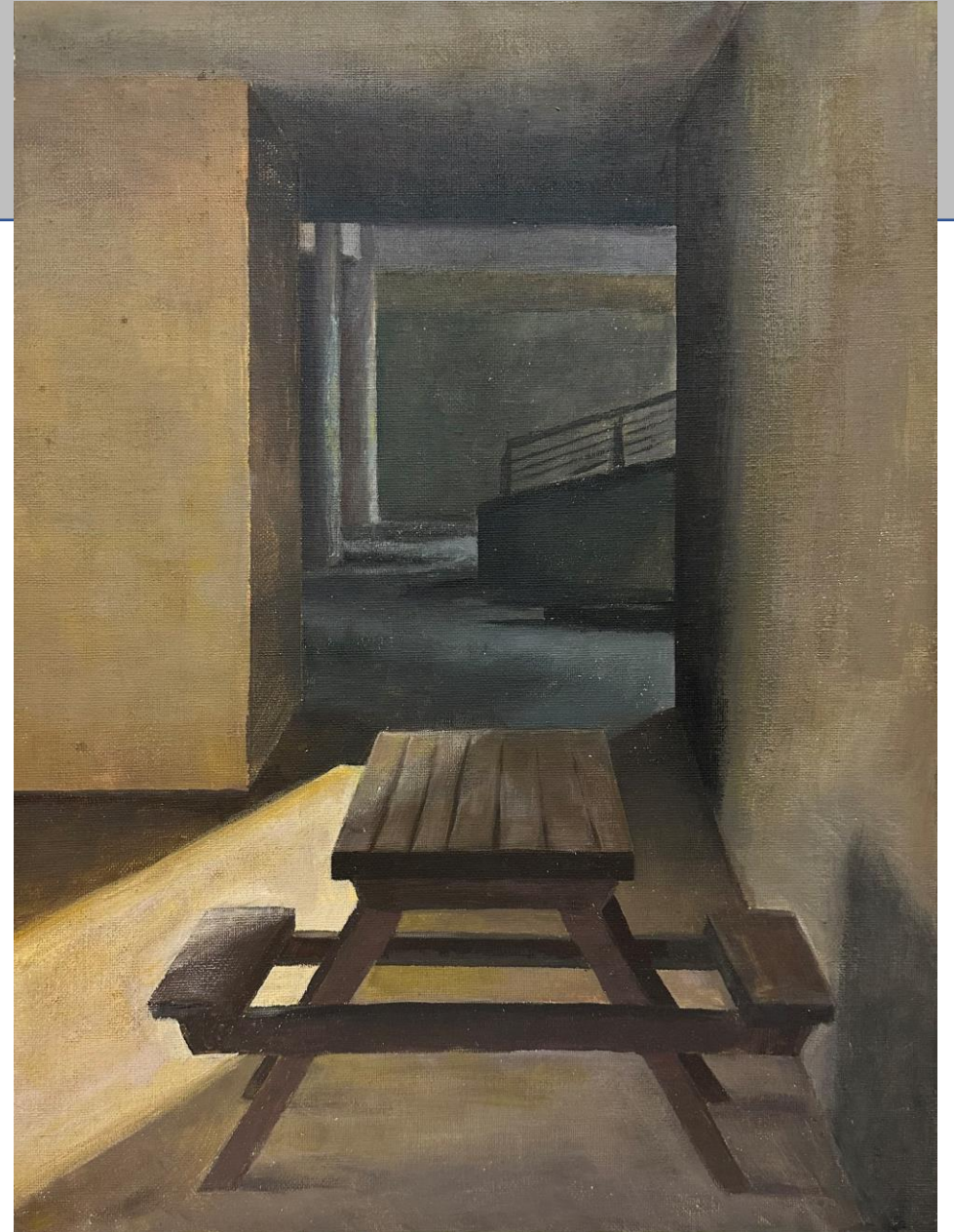
Year 3

- a. **Studio work:** Common syllabus focusing on the foundation of art making for both Express and IP students
- b. **Theory:** Study of Visual Arts [SOVA]

Year 4

Express students to take O-Level Exams

IP students to continue exploring art making leading towards IB Visual Art Programme



Year 4 Visual Art (2022) Kieran Ong, acrylic on canvas board



Year 3

Common syllabus for both Express and IP students

Studio Work 60%
SOVA 40%



Year 3 Art (2022) Darren Tay Yu Jun,
acrylic on canvas



A. STUDIO WORK FOUNDATION OF ART MAKING (Year 3)

Common syllabus for both Express and IP students



Year 3 Art (2022) Darren Tay Yu Jun,
acrylic on canvas

A. STUDIO WORK (60%)

FOUNDATION OF ART MAKING (Year 3)

Semester 1

Exploration with different techniques, media, and methods in art making.
(various projects)



Year 3 Art (2021) Tan Tao Zhi

A. STUDIO WORK (60%)

FOUNDATION OF ART MAKING (Year 3)

Semester 2

Year-End Project (Thematic)

⑤ PENCIL, COLOUR, FINAL.

Need to see
more study on
color palette
(contrast)

Background: swirls to depict the human being being lured / hypnotized to take the chameleon. The creature figure connecting to the eyes is the represents people in society. It is in the shape of a chameleon as to show that the people don't want to see a change in the future.

The eyes also look intensely into the viewer to let the viewer experience the pressure of society. This would look in turn, make them be a-wa minute of the pressure they give themselves, and once again look into the same pair of eyes to see the emotions portrayed in the viewer.

More study on the background is needed.

the connection with the chosen theme "reflective surface" can be more strong



swirls directed to human

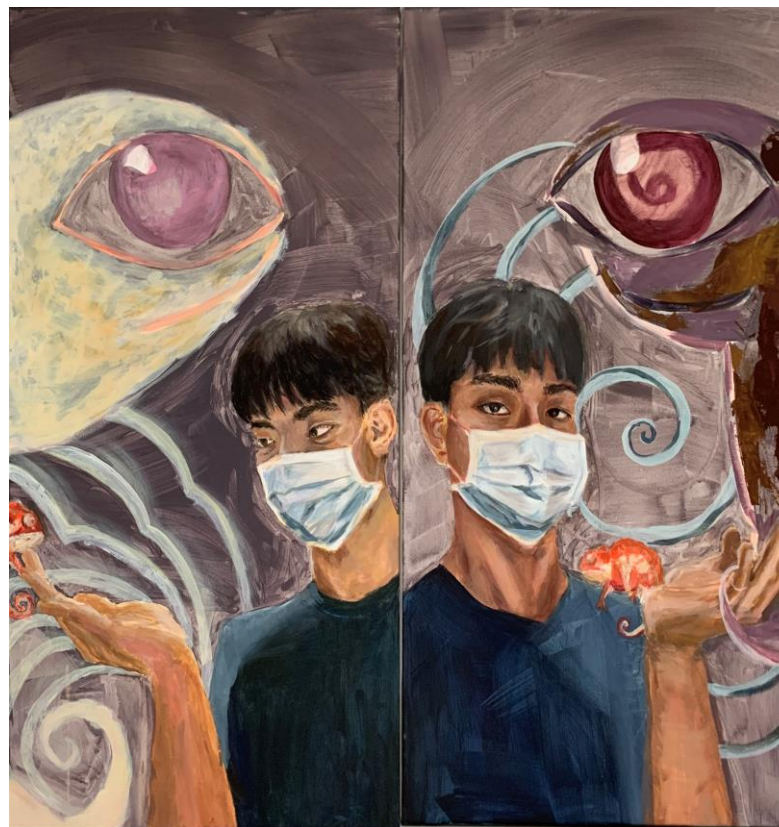
swirls directed to viewer

The artwork should depict societal pressure and how it may influence one to make decisions, which eventually leads to making the viewer, engaging the viewer by asking them whether they have succumbed to social pressure.

"reflective surface"



Tan Tao Zhi 2021



Year 3 Art (2021) Tan Tao Zhi
Reflective Surface, acrylic on canvas

Paper 3: Study of Visual Arts (SOVA) 40%



Guernica by Pablo Picasso

Study of Visual Arts [SOVA] 40% (Year 3)

The 3 main categories of artwork:

Art as Communication & Design

Art as Expression & Identity

Art as Narrative & Inspiration



Chua Mia Tee National Language Class, 1959

Study of Visual Arts [SOVA] 40% (Year 3)

The 3 main categories of artwork:

Art as Communication & Design

(8 artists, 2 pieces of art piece per artist)

Art as Expression & Identity

(8 artists, 2 pieces of art piece per artist)

Art as Narrative & Inspiration

(8 artists, 2 pieces of art piece per artist)



Chua Mia Tee *National Language Class, 1959*

Study of Visual Arts (SOVA) 40%

Exam mode:



Chua Mia Tee National Language Class, 1959

Time-based, 2 hours
students are to answer 3 out of 4 given questions.

Each question has 3 sub-questions.

Study of Visual Arts (SOVA) 40%



Le Gourmet (The Greedy Child) by Picasso 1901

Oil on canvas 92.8 x 68.3 cm

National Gallery of Art, Washington DC

Section A: Structured Questions

- Describe the subject matter and composition of this painting. [10]
- Discuss how the artist's choice of colour and tone in creating this image. [10]
- How might this painting be considered a reflection of family life at that time? [10]

Study of Visual Arts (SOVA) 40%



National Language Class by Chua Mia Tee 1959

Oil on canvas 112 x 153 cm

Singapore Art Museum

Section B: Structured Comparison Questions

- How has each artist constructed a narrative? [10]
- Discuss the use of light and tone in both works. [10]
- How has the use of different media influenced the composition of these works? [10]



A View from an Apartment by Jeff Wall 2004 – 2005

Transparency in lightbox 167 x 244 cm

Tate Modern, London

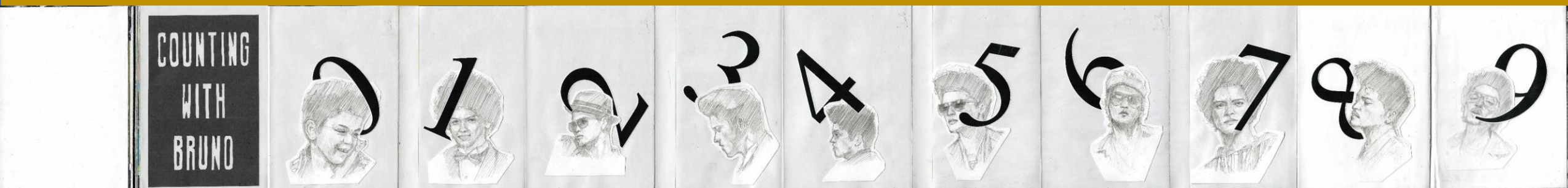
IP VISUAL ART ASSESSMENTS (Year 4)

Year 4 IP (2021) Lee Wai Kin. Book project



IP VISUAL ART ASSESSMENTS (Year 4)

Year 4 IP (2021) Lee Wai Kin. Book project



Studio Work Sem 1 - Projects [15% (T1) + 15%(T2)] +
Sem 2 - Final Project (50%)

Comparative Study (20%), due end Term 3



Year 4 IP (2021) Lee Wai Kin, pencil on paper

Studio Work

Sem 1 [15% (Term 1) + 15% (Term 2)] +
Final Project (50%)

Process Journal

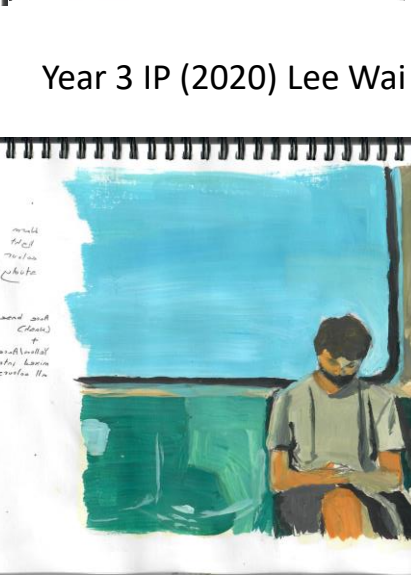
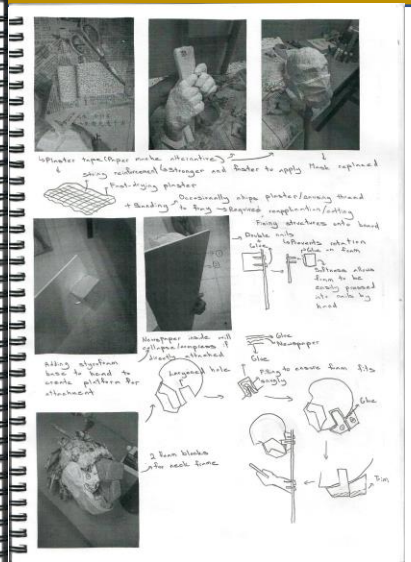
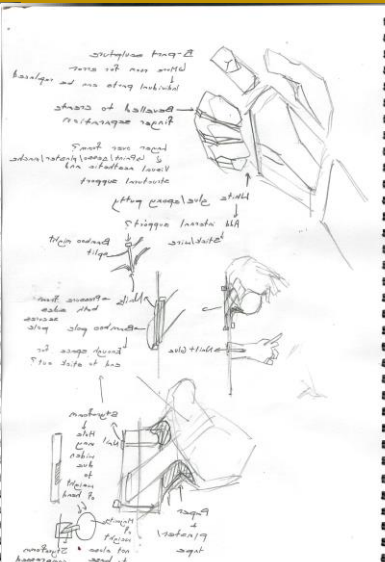
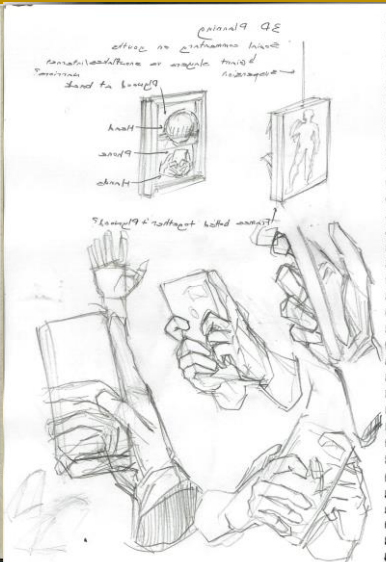
Documentation of students' investigation, exploration, and development of ideas and media as well as artist references

Portfolio and Critique

Art pieces are to be submitted at the end of each semester for critique

Process Journal


Documentation of students' investigation, exploration, and development of ideas and media as well as artist references



Year 3 IP (2020) Lee Wai Kin

Process Journal


Documentation of students' investigation, exploration, and development of ideas and media as well as artist references



Entrance of tunnels is slightly visible in foreground


- Double light source gives the impression that the subject is trapped in darkness, symbolic of hopelessness and lack of freedom present in urban life
- However, the double lighting is less dynamic and dramatic as compared to single lighting

LAYOUTS




Tunnel end shows outside view of highway

- Speed of highway contrasts stagnancy/stillness of subject, symbolic of the feeling of being out of place
- However, there is a lack of detail and complexity



Tunnel is zoomed out to reveal outer greenery and sky in foreground

- Tunnel becomes smaller and tiny compared to rest of composition
- Subject can be seen within tiny opening of tunnel
- Gives the impression that the subject is small and insignificant, symbolic of society's impact on people
- However, too much attention and focus might be drawn away from subject



Tunnel end shows view of main road

- Vibrancy and liveliness of outside contrasts with the darkness of the tunnel, symbolic of the feeling of being out of place
- However, detail of background might be excessive and draw too much attention



Colour wheel

- Complementary colours are colours opposite on the wheel
- Create the strongest contrast for both colours



Black point increased

- Trees become too dark and reduce contrast
- Subject blends into surrounding too much, lacking attention and contrast



COLOUR STUDIES

Contrast increased

- Shadows of inner tunnel become more distinct, giving more depth/perception
- Subject still blends in too much, which could be solved by lightening the wall



Blue and yellow complementary combination

- Blue/greenish-yellow for shadows and yellow for highlights/lighting
- Bold contrast between blue tunnel and yellow outside, which gives a highly dramatic effect
- However, contrast may be too jarring visually



Blue-black monochrome

- Black use to increase tonal value of blue, specifically for shadows
- Used to convey peacefulness, which contrasts the subject's seeming irritation and restlessness, showing how urban life permanently 'breaks' someone

Portfolio & Critique

Art pieces are to be submitted at the end of each semester for critique.



Year 4 IP (2021) Lee Wai Kin

Year 4 IP (2021) Ryan Daniel Chua



Comparative Study 20%


Draw links and make comparison between two works and discuss how the art pieces impact student's own art making.



ILLUSTRATING
HUMAN
EMOTION IN
ART:
URBAN
LONELINESS &
THE SEARCH FOR
COMPANY IN
SOLITUDE

Year 4 IP (2022) Kieran Ong

Cultural Significance

Audience World	Audience	Artwork	Artist	Artist's World
Germany was undergoing a sociopolitical revolution; The Age of Enlightenment and technological advancements of the Industrial Revolution were not as appealing anymore as it became too materialistic. Society leaned towards finding meaning in spirituality. The French army was also invading, and there was a wave of German Nationalism.	The piece was completed in 1818, during the start of Romanticism. Friedrich was not the most well-known artist the time, and when the Realism movement began in 1840 his fame gradually declined, as the public started to appreciate art that was truthful, reflecting real-life issues in the contemporary world of the 40s that had many social and political changes of the Industrial Revolution, rather than dreamy depictions of a utopia on earth. However, as the 20th century started, his works became more famous; specifically, this one. Wanderer above the Sea of Fog is a big part of "popular culture" merchandise: well known by not		Friedrich was a Romanticist. He painted the feeling of experiencing or finding the feeling of divinity, not of nature, but rather of oneself whilst in the presence of nature. He usually painted large landscapes with miniature-sized figures to demonstrate the staggering largeness of nature, making this piece an anomaly as the figure is unusually large compared to the environment. Whilst the landscapes were always realistically rendered, his main aim was not to paint copies of nature, but rather to paint the emotions evoked from being enveloped by nature.	In line with the ancient artworks of the Greeks and the Romans discovered during the Age of Enlightenment that focused heavily on the pursuit of knowledge in the sciences and by means of reason, Neoclassicism had been the main art period in the Academia period of the world. Neoclassicism artworks were inspired by the ideal standards of the artworks of the Greeks and Romans. Artists wanted to shift away from the lack of emotion and rigidity in the artworks during the Neoclassicism era, where colours had lost any purpose in expressing emotion; used solely for representation

Function & Purpose

The coat the figure wears is similar to the *Altdeutsche Tracht* – "Old German costume" – hinting that Friedrich was a German Nationalist. Germans commonly wore these the French, and as a statement on the Napoleonic Wars.

The pyramidal composition and symmetrical balance of the piece give – almost too perfectly – lined up in this composition; this moment nature gives nature a sense of the divine and greatness. Further perspective through the contrast in colour value and chroma of the sky and the background effectively illustrates the expanse of nature.

The transcendence of the misty clouds and fog symbolises the always change for no man. Yet on the other hand, the rocky mountains remain strength and stability of nature – it is here to stay, and far outlasts contemplates his existence in this world, and what his purpose in this

We the viewers can only imagine what the figure is feeling in the presence of such greatness of nature: quite literally he is at the peak of the mountain, but also at the pyramid. However, in the face of such greatness, it is also possible that he feels alone

Formal Analysis



COMPOSITION & FOCAL POINT



COLOUR & LIGHT

TEXTURE

Friedrich also uses expressive brushstrokes in painting the clouds in the middle ground. He adds a touch of yellow on the clouds to create the impression of sunlight, and his brushwork in the clouds is looser, creating an impression of a softer texture. The thickness of the paint also appears to be thinner in the clouds than in the meticulous detail of the coat and rocks in the foreground, making the fog seem airier and more transient, while the figure and rocks seem more solid and dense. The thick paint used to paint the rocks in the foreground gives them a more dense impression than the clouds, and the rocky texture is brought out by the short brushstrokes.

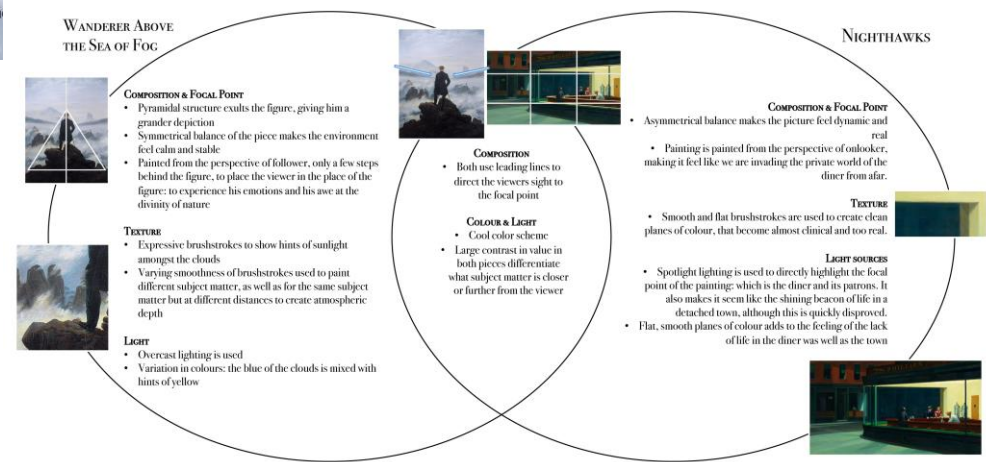
COLOUR

The colours used are muted and only have light blues or yellows, suggesting that the

Friedrich further creates the sense of "atmospheric perspective" through the contrast in colour. As the rocky mountains go from foreground to background, the colour of the rocks become cooler and cooler. Similarly, the yellow-tinted clouds show hints of blue as they recede into the background. This makes not only lowers contrast in value between the rocks and the clouds, but also the difference in chroma between the foreground, middle-ground and background clouds.

The different colours used in the foreground, middle ground and background are shown in the boxes below. The colours used in the foreground have greater contrast between each other but become flatter as they recede into the background, contributing to the atmospheric perspective of the piece.

Comparison: Formal Analysis



How often and what time is the art lesson?

Once a week after school. The lesson will start 20 mins after the school and will end around 6:30pm. The first 40 mins will be for SOVA, follow by a 20 mins break, then practical time in art studio.

On top of that, students are highly advised to come back for studio time on one other day of the week.

Is student to pay art fee?

The school will provide some basic art materials. If students are to use any materials that are not provided, they are free to purchase on their own.

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Q & A



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