Departmental Curriculum Handbook
HKUGA College
Aesthetics
2025-26

Contents

Appendix II – Guidelines for Usage of Generative AI

The Curriculum

1   Introduction

1.1   The study of Aesthetics

The study of aesthetics encompasses a captivating exploration of the arts, delving into the realms of visual arts, music, and drama. Within this interdisciplinary field, students embark on a journey of artistic discovery, analyzing and interpreting the beauty, meaning, and emotional impact of various art forms. Through the study of visual arts, music, and drama, students gain a profound understanding of the creative process, honing their abilities to perceive, appreciate, and critically analyze artistic expressions. By immersing themselves in these subjects, students develop a heightened sense of aesthetic awareness and cultivate a lifelong appreciation for the transformative power of art in our lives.

1.1.1   The study of Visual Art

The main thrust of the Visual Arts program is to expose students to how artists think, create, develop, and reflect. They learn about the diverse roles and functions of art and design in the world and appreciate art from different times, cultures and societies.

During the Junior form program, visual art students will develop skills in order to be able to explore and develop ideas, investigate and create art and design, and evaluate, analyze, appreciate and develop their own artwork. Students will acquire and apply knowledge and understanding of the visual and tactile qualities of materials and processes and how these can be manipulated and matched to ideas, purposes and audiences. Students will work with codes and conventions and how these are used to represent ideas, concepts, beliefs and values in works of art, craft and design. To put the arts in context, continuity and change in the purposes and audiences of artists and designers from China and around the world will be studied.

These principles will be carried on and enhanced in the Senior form program leading to successful completion of the school-based assessment and the DSE examinations.

1.1.2   The study of Music

The Music subject is one of the formal curricula available to all junior secondary students at HKUGA College. Junior secondary education is an important phase for students to nurture their academic interests and build a solid and sound foundation for future development as they reach higher levels of study. Therefore, the general music education in school aims to provide students with wide-ranging and diverse aesthetics learning experiences particularly in music appreciation and music-making. In addition, the fact that music is part of the fabric of daily life will frequently lead to discussions about its role in history and society. Students are highly encouraged to take part in school music activities where they can make use of their musical knowledge and skills in a practical and interactive way that contributes to part of their holistic development.

1.1.3   The study of Drama

The immersion in theatrical arts is a fundamental aspect of the arts curriculum at HKUGA College, complementing the Visual Arts and Music programs. Drama education aims to expose students to the world of theater, enabling them to explore how artists think, create, develop, and reflect. By studying drama, students gain an understanding of the diverse roles and functions of art and design, appreciating its significance across different cultures and societies. In the Junior form program, students develop skills to explore and develop ideas, create and analyze art, and appreciate their own artwork. They learn to manipulate materials and processes to match their artistic intentions and engage with codes and conventions to convey ideas and values. The study of drama also includes an exploration of the historical and global context of artists and designers. These principles continue to be reinforced in the Senior form program, preparing students for the analysis and performance of Shakespeare plays, which serve as benchmarks for their progress and growth. Through drama education, students develop a holistic understanding of the arts, fostering creativity, critical thinking, and an appreciation for the performing arts.

1.2   Pedagogy

1.2.1 Pedagogy of Visual Art

All students need a meaningful context, a clear purpose and concrete sensory experience in order to learn and progress in art and design. To achieve this goal, teachers will design a curriculum that provides developmentally appropriate learning experiences for each grade level. Because the art curriculum is based on the ideals of thinking like an artist as suggested by the 8 Studio Habits of Mind, content in this curriculum is interchangeable. Therefore, each section of a course level should be allowed to choose from a menu of possible projects based on their collective interests. Within each project choices involving media and approach should be provided. This provides for a natural and authentic way to differentiate for students with varying needs and interests. Visual materials addressing art history and theory should complement an exposure to different thematic studio problems based on contemporary art. In the studio preparation phase research workbooks and model-making are used to help students develop ideas for various projects. In the studio production phase students complete their own artworks based on the project's theme. Students submit and reflect on their work using electronic portfolios.

A familiarity and understanding of the value of art in creating and reflecting culture is important for every human being because art is an integral part of human expression and communication. Through art, we can explore and express our emotions, thoughts, and ideas in ways that transcend language and cultural barriers. Art can also serve as a powerful tool for reflecting the social, political, and historical context in which it was created, providing insights into the values, beliefs, and experiences of different cultures and societies. By engaging with art, we can expand our cultural horizons, develop empathy and understanding for others, and enrich our own lives with new perspectives and experiences. In short, a familiarity and appreciation of art is essential for fostering a more diverse, inclusive, and harmonious world.

Taking an art course can help develop creative thinking beyond the technique of art-making because creating art involves a range of cognitive processes that can stimulate and enhance creativity in other areas. For example, art-making requires problem-solving skills, as artists must find creative solutions to design challenges and technical problems. This can help develop critical thinking and analytical skills that can be applied to other areas of life. Additionally, art-making often involves experimentation and risk-taking, which can help develop a willingness to try new things and take creative risks. This can foster a growth mindset that encourages a willingness to learn and adapt to new situations. Finally, art-making is a form of self-expression that can help develop emotional intelligence and empathy, which can enhance interpersonal skills and improve communication. Thus, taking an art course can have far-reaching benefits beyond the realm of art-making, helping to develop a more creative, adaptable, and empathetic mindset.

1.2.2 Pedagogy of Music

In HKUGA College, we have students with extremely diverse interests and abilities in music, thus, catering for learning diversities is one of our main foci. In compulsory S1-S2 music classes, students understand, perform, analyze, critique, and appreciate music through creating, performing, and listening activities. In our first unit of S1 music, The Basic Elements of Music, we aim to provide a set of music-specific vocabularies to enable them to discuss music critically. With that as our foundation, we cover units on the four Western musical periods (Baroque Period, Classical Period, Romantic Period, and 20th Century Music), popular music culture, as well as folk music so all students will experience music around the globe. Apart from compulsory classes, we also offer elective classes ('A Bang!' for S1, 'Sing it Out Loud' for S1/S2, Music in Technology for S3, Advanced Music Course for S5) under the CASTLE, Modular Studies, and Optimization Program for our music talents, as well as multiple music school teams that encourage enthusiasts to go beyond our curriculum.

1.2.3 Pedagogy of Drama

Drama education is a dynamic and interactive approach that incorporates theatrical techniques and activities into the learning process. It creates a space for students to engage in imaginative play, improvisation, and performance, fostering creativity and self-expression. Through drama, students develop their communication skills by effectively expressing ideas, emotions, and perspectives. They also learn the value of collaboration and teamwork as they work together to create performances and solve problems. Drama education builds confidence and self-esteem through opportunities for students to step outside their comfort zones and showcase their talents. It cultivates empathy and understanding by encouraging students to explore different perspectives and experiences through role-playing and character analysis. Additionally, drama education promotes critical thinking and problem-solving as students navigate complex dramatic situations and make decisions in real-time. By integrating multiple subjects, drama education provides a holistic learning experience that connects various disciplines. It also supports students' emotional well-being by providing a creative outlet for emotional expression and exploration. Overall, drama education is an engaging and transformative approach that nurtures students' creativity, communication skills, collaboration, confidence, empathy, critical thinking, and emotional growth.

1.3   Assessment

These are the three primary purposes for assessing students' learning in aesthetics. First, the teacher should enable students to understand their progress in learning and achievement, including their strengths and weaknesses. Second, the teacher must evaluate students' understanding and achievement to improve teaching and learning. Third, the teacher aims to help parents understand students' progress in education and achievement and provide encouragement and support.

Departmental guideline for assessment and assignment -

1. The nature and depth of treatment of assignments/assessments and of each class/subject across the whole form are to be the same.. Suitable deadline should be communicated with students.
2. Teachers need to ensure all students know the assessment criteria, assignments and assessments items, weighting and level boundary before the first assessment item is given.
3. Teachers need to stick to the HW policy stipulated by ADC.
4. Subject teachers inform subject coordinators and HoD if submission rate of any assignment and assessment is lower than 80%.
5. Subject teachers inform Year level coordinators, subject coordinators and HoD for serious cases. (i.e. CA grade of any assessment criteria reduced by more than 1 level of the UT grade due to the failure of submission of assignments) Contact parents for such cases to ensure good communication of the situation.
6. Internal deadline of the assessment paper setting and circulation is one week before the ADC deadline.
7. Questions set for assessment should not appear in the assessments in the previous 3 years. Use of the previous assessment paper for assessment or use it as template is NOT allowed.
8. Papers are to be checked by all subject members to ensure no questions in the assessments have been used as learning tasks or given to students for practice or reference.
9. To give a whole picture of students' learning, the teacher should assess both the process and the product of art-making.
10. Assessment criteria should be made clear to students to understand what is expected of them. These criteria also explain to parents what is required of students.
11. Assessment should also be related, as far as possible, to students' daily lives. Setting genuine problems for students to solve is a key to authentic and meaningful assessment.
12. Diversified modes of assessment should be used to suit different purposes. They range from the involvement of only one art form to the participation of other key learning areas.

1.4.1   Key Features in Junior Visual Art Curriculum

The Visual Arts curriculum is designed to provide each student with an authentic art experience. The curriculum exposes students to creative and critical thinking strategies that are developmentally appropriate for each grade level. By giving ample time for experimentation and practice, students progress through the years, becoming more sophisticated in understanding the creative process. Throughout S1 and S2 and by the end of S3, the teacher should facilitate students to:

Research and Critically Analyze
- using specific strategies to analyze art and design to find the embedded meaning
- integrating cultural and historical information in their understanding of the meaning and function of art and design
- use the language of the arts to speak and write about art and design effectively and concisely

Apply Studio Practices
- developing their craft to feel comfortable and confidently using familiar media and experimenting with new media
- creating visual solutions for a variety of problems endemic to art and design
- engaging with and express sophisticated ideas through art
- stretching and exploring their understanding of what art can be
- engaging and persisting with the creative process to achieve satisfying results
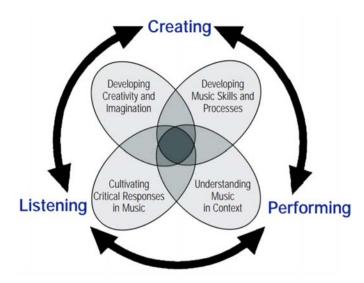
Integrate Understanding
- reflecting on how their art and designing production fits into the cultural and social context in which they live

Components of the curriculum -

1. Visual Elements
2. Design Principles
3. Visual Effects
4. Cultural contextual meaning and connection
5. Media/ Skill/Technique explorations
6. Art trends
7. Art appreciation and criticism
8. Evaluation and reflection

1.4.2 Key features in Junior Music Curriculum

As guided by the Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, the music lessons for S1-S3 students are designed to achieve four learning targets. They are **Developing Creativity and Imagination**, **Developing Music Skills and Processes**, **Cultivating Critical Response in Music** and **Understanding Music in Context**. These four targets will be attained as students participate in three integrated activities - *Listening, Creating* and *Performing*.

Key features of the HKUGA College Music Curriculum -

1. Wide range of musical examples - music excerpts used include classical music from the four musical periods, folk music and popular music around the globe
2. Open discussion - students are welcome to express their opinions in class as part of the learning process of music appreciation & critical responses

3. Self-directed learning - students are encouraged to investigate topics they are interested in and go beyond the curriculum
4. Self and peer feedback and assessment
5. Differential learning - to cater for learning diversity, students are given choices in assignments. They may attempt more/less challenging tasks according to their capabilities
6. Use of IT - students learn how to express their creativity through the use of various softwares, including but not limited to notation input softwares (NoteFlight) and Digital Audio Workstation (Garageband & LogicPro X)
7. Music literacy - sight-singing practice and assessment have been introduced, aiming to improve students' reading speed of rhythm and pitch

1.4.3 Key features in Junior Drama Curriculum

Key features of the HKUGAC Drama Curriculum:

1. Group Collaboration Skills: The curriculum emphasizes the development of group collaboration skills, allowing students to work together, communicate effectively, and create cohesive performances.
2. Facial, Vocal, and Physical Expression: Students are encouraged to explore and refine their facial expressions, vocal techniques, and physicality to convey emotions, portray characters, and enhance their overall stage presence.
3. Storytelling: The curriculum focuses on the art of storytelling, teaching students narrative structures, character development, and how to engage an audience through compelling and meaningful narratives.
4. Physical Theatre and Stage Directions: Students engage in physical theatre exercises, utilizing body movements, gestures, and stage directions to create dynamic and visually impactful performances.
5. Duologues and Scriptwork: Students learn the art of duologues, honing their acting skills through paired performances. They also delve into scriptwork, analyzing scripts, understanding character intentions, and delivering authentic performances.
6. Amphitheatre Context and Choral Speaking/Movement: Students explore the historical and cultural context of amphitheatre performances, understanding the unique staging and audience dynamics. They also engage in choral speaking and movement, coordinating group performances through synchronized speech and movement.

7. Peer and Self-Evaluation: Students are involved in the process of giving and receiving feedback, both from their peers and through self-assessment, fostering reflection, growth, and accountability in their dramatic skills and understanding

These key features in the drama curriculum foster collaboration, develop expressive skills, nurture storytelling abilities, and provide students with a well-rounded understanding of theatrical techniques, both in terms of physicality and script analysis.

1.5   Expectations of Students of HKUGA College

An ideal student is somebody who

- needs to be organized, works independently and has good time management skills.
- needs to clean and return all the materials they used or borrowed in the music/VA room.
- is willing to work hard, cares about knowledge for his/her own sake, is motivated with a strong wish to do well.
- well-prepared for the topics based on preparation tasks before having the lesson.
- is curious and ready to ask questions
- willing to develop and further enhance skills that are essential to studying and understanding music/VA:
    (a) reading music/VA articles;
    (b) writing with appropriate glossary of music/VA terms;
    (c) (VA) develop at least 3 experimented sketches before drafting final work.

1.6   Safety

Students' Discipline in the Classroom

1. Students should strictly follow the instructions given by the teacher.
2. Students should not enter the classroom unless a teacher is present.
3. Students should not remove anything from the classroom without permission.
4. Students should respect the artwork of other students that is in the classroom
5. Students should use appropriate classroom protocols.
6. Students are responsible for cleaning up and caring for supplies.
7. Students should use all supplies and tools in an appropriate manner.

2. The Aims and Objectives

2.1 The Aims and Objectives of the Visual Arts Programme

The Visual Arts curriculum is designed to provide each student with an authentic art experience. The curriculum exposes students to creative and critical thinking strategies that are developmentally appropriate for each grade level. By providing ample time for experimentation and practice, students progress through the years becoming more sophisticated in their understanding of the creative process. Throughout S1 and S2 and by the end of S3, students will be able to:

Research and Critical Analysis

- using specific strategies to analyze art and design to find the embedded meaning
- integrate cultural and historical information in their understanding of the meaning and function of art and design
- use the language of the arts to speak and write about art and design effectively and concisely

Applied Studio Practices

- develop their craft to feel comfortable and confident using familiar media and experimenting with new medias
- develop visual solutions for a variety of problems endemic to art and design
- engage with and express sophisticated ideas through art
- stretch and explore their personal understanding about what art can be
- engage and persist with the creative process to achieve satisfying results

Integrating Understanding

- reflect on how their own art and design production fits into the cultural and social context in which they live

2.2 The Aims and Objectives of the Music Programme

Relatively few people will end up making their livelihood through performance. The majority of students will be the audience in the future, so it is of utmost importance that all students are taught how to respond to music critically. Music examples in various styles and from around the world are selected for analytical listening so as to develop their ability to understand and appreciate music.

Composing is gradually assimilated into students' junior school years so that they have the opportunity to exercise their musical imagination and cognitive ability through the organization and presentation of music writing. Achieving a good theoretical grasp of what makes music tick is integral to this part of the course.

Performing is undeniably a necessary part of music learning. During class time, music making takes form mainly as singing and instrumental playing activities. Both singers and instrumental players at different levels will enjoy the privilege to perform in class for appreciation and assessment. This core activity may be enhanced in a number of ways to take it to public performance level where appropriate.

Listening is crucial in achieving the four learning targets. Through various listening activities, students will learn how to make their personal judgment critically and ultimately, appreciate art from different cultures.

2.3 The Aims and Objectives of the Drama Programme

The Drama Programme at HKUGAC is designed to provide students with a vibrant and enriching experience in the world of theatre. Through a carefully crafted curriculum, our aim is to foster collaboration, enhance expressive abilities, cultivate storytelling skills, and develop a strong foundation in theatrical techniques. By refining acting skills, exploring different performance contexts, and embracing choral speaking and movement, we strive to empower students to become confident performers who can captivate audiences and bring stories to life on stage. During the junior years of our programme, students are encouraged to:

1. Foster Collaboration: The drama programme aims to cultivate a collaborative mindset by providing opportunities for students to work together, communicate effectively, and develop skills in group dynamics and cooperation.
2. Enhance Expressive Abilities: The programme seeks to enhance students' facial, vocal, and physical expression, enabling them to effectively convey emotions, portray characters, and captivate audiences through compelling performances.
3. Develop Theatrical Techniques: The programme focuses on developing students' skills in physical theatre, including

exploring stage directions, utilizing stimuli like Kensuke's Kingdom, Chinese Cinderella and Boy, to enhance their understanding of theatrical techniques and their ability to create visually engaging performances.

4. Cultivate Choral Speaking and Movement: The programme encourages students to develop skills in choral speaking and movement, enabling them to coordinate group performances through synchronized speech and movement, fostering unity and collective expression.

3.   Contents of the Curriculum

3.1   Contents of Visual Art (See 2020-23 HKUGAC Visual Arts Curriculum in Google Drive)
3.1.1   S1- S3

S1	Project Topics				
Term 1	Discovering Art	Making Art From Shadow	Modern Mask	Novelty Architecture	Pop Art
Term 2	Street Art	The Four Seasons	The Wild Beast	Trash To Treasure	The Power of Pattern

S2	Project Topics				
Term 1	Discovering Art Part 2	Draw Me A Story	Kinetic Art	Mundane To Marvelous	Shout It Out
Term 2	Still In The Game	Op Art	The Comics	Texture Scavenger Hunt Portraiture	

S3	Project Topics					
Term 1	Abstract Painting	Animation	Exploding The Canvas	Funky Fashion With Elements	Logo Design	
Term 2	Portrait & Culture	Printmaking & Symbolism	Re-contextualizing HK	Cardboard Sculpture	Off the Wall	Twilight Zone	Typography - What'd You Say

3.2   Contents of Music

S1 Music

S1	Units		
Term 1	Introduction: S1 Music Overview, School Song, and National Anthem		Students understand the overview of S1 music curriculum, including the units, assessment methods, ways to receive bonus marks etc. Also, they learn how to sing and recite the HKUGA College school song, as well as revisiting the National Anthem, with a deepen understanding of the characteristics of the song, including usage of repetition and articulation changes.
	Basic Elements of Music	(1) Pitch, Rhythm, and Meter	Students are introduced to the 9 basic elements of music, namely pitch, rhythm, meter, tempo, dynamics, tonality, form, texture, and timbre.
		(2) Tempo, Dynamics, and Tonality	Under these broad topics, relevant creating, performing, and listening tasks are conducted for students not just to familiarize themselves with the terminologies, but also to the application of these elements.
Term 2		(3) Form, Texture, and Timbre	

	The Western and Chinese Orchestra	The Western Orchestra	Orchestra is one of the major topics in the classical musical world. In this unit, students are to learn about the common orchestral instruments and classification. Through different orchestral pieces, including Prokofiev's 'Peter and the Wolf', students are to understand the difference in sounding mechanism of different families, identify orchestral instruments by their timbres, and to compose simple tunes with the consideration of the characteristics of the instrument. To raise students' ability to appreciate the beauty of Chinese music, students will learn about the basics of Chinese instruments and the instrumentation of Chinese orchestra.
		The Chinese Orchestra	
	Music Talent Expo		To respond to the establishment of 'Soundscape Adventure', students are provided this platform to showcase their ability to perform in front of a class.

S1 CASTLE	Course Descriptions
Handchimes Harmonies	Handchimes Harmonies is an engaging course designed for students to explore the melodic world of handchimes. Under the guidance of a skilled instructor, participants will learn to play a variety of musical pieces while developing essential techniques and musicality. Through group sessions, students will enhance their listening skills, teamwork, and creativity as

	they collaborate to create beautiful harmonies. This course not only fosters a love for music but also encourages personal expression and builds a sense of community among participants.
A Bang!	'A Bang!' is an electrifying Chinese drum ensemble led by an experienced outside-school coach. Through group sessions, students have the opportunity to play Chinese drums and develop a profound appreciation for this unique form of Chinese art. The coach's expertise in both performance and teaching ensures a captivating and educational experience, immersing students in the rhythmic world of Chinese drumming and fostering unity, teamwork, and cultural understanding.
Start from Scratch	"Start from Scratch" introduces students to the art of songwriting. Students will explore chord progressions and master the craft of lyric writing and melody creation. This course empowers students to express their unique thoughts and emotions through music. By the end, students will have crafted their own original songs and showcased them in a friendly class concert.

S2 Music

S2	Units	
Term 1	Baroque Period	Students are exposed to music from the four major periods in the Western Classical world. In each of the unit, students learn about the major composers and their respective compositions, and thus to understand the general features of each periods with respect to the 'Elements of Music', such as their texture and form.
	Classical Period	

	Romantic Period	Apart from music appreciation, performing tasks, such as perform a modified version of Vivaldi's 'Autumn' in three parts on the metallophones were set for students to experience Baroque music in an ensemble setting.
Term 2	20th Century Music	
	Jazz Music	As a more contemporary music genre, Jazz indeed holds an indispensable part of the pop music development. In this unit, students listen to older vocal jazz work, including 'What a Wonderful World' by Louis Armstrong, to more recent works such as songs from Lalaland and Taiwanese singer-songwriter 9m88. Related tasks include singing 'City of Stars' with swing rhythm, video recording themselves doing SCAT as improvisation, and compose the walking bass for 'Fly Me To The Moon'.
	Popular Culture	With the use of Garageband, allow students to create simple arrangement for a pop music using drum pattern, bass, harmonies, and melody.
	Music Talent Expo	To respond to the establishment of 'Soundscape Adventure', students are provided this platform to showcase their ability to perform in front of a class.

S2 CASTLE	**Course Descriptions**
Handchimes Harmonies	Same as S1 CASTLE, with a deeper exploration of knowledge and training of skills, as well as application.
A Bang!	
Start from Scratch	

3.2.1 S1 & S2 Soundscapes Adventure

This program is designed to encourage the active participation of all S1 students in at least one music activity after school. It offers a wide range of engaging options, including various music teams such as the Junior Choir, Musical Production, Wind Band, and String Orchestra. Furthermore, students can choose from instrumental classes that cover 15 western orchestral instruments, Chinese drum, African drum, and guitar. These activities aim to foster the development of students' musical talents and instill a profound appreciation for the art of music.

To align with the objectives of the Soundscapes Adventure program, we have made adjustments to the S1 music curriculum weighting. Music performance now accounts for 50% of the overall assessment, reflecting the increased emphasis on active musical participation. Additionally, a significant portion of the assessment, 25%, is allocated to the 'Music Talent Expo.' This task, held at the end of each term, provides students with the opportunity to showcase their musical abilities by either singing or playing a musical instrument. Through this revised curriculum structure, we aim to nurture students' confidence, stage presence, and musical expression, while fostering a supportive and vibrant musical community within our school.

3.3 S3 and Beyond

S3 Modular Studies	Course Descriptions
Music in Technology	Music in Technology aims to provide a platform for students to engage with popular music production. Students have learned about the usage of digital audio workstations (DAW) and related techniques, including recording, mixing, and mastering.

S4 Optimization	Course Descriptions
A Cappella Taster	"A Cappella Taster" is a singing course that introduces students to a cappella, music that is performed by singers without accompaniment. Throughout the ensemble-focused class, they explored vocal harmony, rhythm, and performance techniques. They learned to blend their voices, developed stage presence, and discovered the versatility of their voices in

this vibrant musical style. From popular hits to contemporary classics, the course provided a unique opportunity to delve into the captivating realm of A Cappella music.

3.3   Contents of Drama

S1
1. Greek Theare
2. Physical Theare - Stimuli - Kensuke's Kingdom/ Chinese Cinderella/ Boy
3. Duologue (Extra)

S2
1. A Midsummer Night's Dream - William Shakespeare
2. Monologue
3. Technical Theatre (Extra)

S4 Optimization
Shakespeare In Action

4. Assessing Students

4.1 Continuous Assessment

On the premise that students learn meaningfully through student-centred lessons, our teaching strategies will vary according to different learning situations and knowledge areas. On the whole, practical work, aesthetic investigations, film watching and sharing, critique of information, teachers' exposition, a wide magnitude of pedagogy is possible.

We practice continuous assessment that is criterion-based in the school. All types of work will be looked at in terms of four main areas: knowledge and understanding, application of aesthetic processes, experimental skills and attitudes in art and music. Late submission of work in VA receives no teacher feedback in general practice unless reasonable justification is received, while late submission of work in Music receives mark penalty of 20% from their grade.

4.2 Sketchbook/Google Classrooms

Students are required to keep track of their research and idea development in their sketchbook . Students need to keep their artworks in softcopy (pictures or documents) and submit to Google Classrooms or submit the hard copy of their artworks when appropriate.

4.3 Projects

The use of project-based learning enables teachers to develop and assess students on their generic skills such as collaboration, creativity, critical thinking skills, communication skills and problem-solving skills. Topics can be related to a certain focus within the unit, which can be varied from each year depending on the learning progress of the students.

4.4   Bonus Continuous Assessment Marks
4.4.1   Visual Art

Bonus points will be granted to students in each assessment task according to their effort put in presenting their work, creativity and originality of their work, and logical and critical ideas related to their aesthetics investigations. Teachers of the same form will sit together after marking each task so as to identify work of students that deserve more recognition and to compromise on a uniform scheme in giving bonus points.

4.4.2   Music

Bonus marks will also be added to students' music performance grades who participate in our music school teams as an encouragement to their continuous effort made throughout the year.

Another way to get bonus marks will be to complete reading tasks on Newsela.

4.4.3   Drama

In recognition of the continuous effort made by students throughout the year, participating in our English Musical Production will provide an opportunity to earn bonus marks as an incentive.

4.5   Examinations

There would not be a written examination at the end of the school year for S1- S3 and there would be exams at the end of first term and another at the end of the school year for S4- S6. Syllabus covers every topic that they have learnt throughout the year. Therefore, this examination actually indicates the ultimate successfulness of the student in aesthetics within the academic year. Students are expected to make use of every continuous assessment carried out throughout the year as a means to improve in the subject, thus in the end to be able to enjoy the fruitful result obtained.

4.6   Assessment Overview

4.6.1 Junior Visual Arts

Year Group	Term	Category	Weighting in Year Grade (%)	Elements	Weighting in Category (%)	Remarks
1-3		VA	30	Research and Critical Analysis	100	written assignments
			50	Applied Studio Practice	100	Project development, Studio production, reflections submitted in electronic portfolio at end of project
			20	Integrating Understanding	100	Average of Research and Critical Analysis and Applied Studio Practice

4.6.2 S1 Junior Music
S1

Term	Category	Weighting in Year Grade (%)	Elements	Weighting in Category (%)	Remarks
1	Performing	20	Instrumental performance	40	Performing tasks done in class with one instrumental performance (classroom metallophones) and one group singing performance.
		20	Choral performance	40	

		10	Rhythmic Reading	20	Students sight read a short passage of rhythms.
	Listening	25	Listening Quizzes	100	Mini listening quizzes under various topics of 'Basic Elements of Music'
	Creating	25	Composition Assignments	100	Two composition assignments (one individual and one group) to be completed in both handwritten and in digital score via NoteFlight.
2	Performing	30	Music Talent Expo	60	Students perform individually of the related musical activity they participate. They may choose any pieces that can reflect their ability.
		10	Rhythmic Reading	20	Students sight read a short passage of rhythm.
		10	Sight Singing	20	Students sight read a short passage of melody.
	Listening	25	Listening Quizzes	100	Mini listening quizzes, including a listening exercise on recognizing orchestral instruments.
	Creating	25	Composition Assignments	100	One major composition assignment (song writing).

S2

Term	Category	Weighting in Year Grade (%)	Elements	Weighting in Category (%)	Remarks

1	Performing	30	Performing Tasks	60	One individual performing assignment (recording) and one group performing task (live ensemble).
		10	Rhythmic Reading	20	Students sight read a short passage of rhythms.
		10	Sight Singing	20	Students sight read a short passage of melody.
	Listening	25	Listening Quizzes and EdPuzzle	100	Mini listening quizzes and EdPuzzle assignments
	Creating	25	Composition Assignment	100	One major composition assignment.
2	Performing	30	Music Talent Expo	60	Students perform individually of the related musical activity they participate. They may choose any pieces that can reflect their ability.
		10	Rhythmic Reading	20	Students sight read a short passage of rhythms.
		10	Sight Singing	20	Students sight read a short passage of melody.
	Listening	25	Listening Quizzes and EdPuzzle	100	Mini listening quizzes and EdPuzzle assignments
	Creating	25	Composition Assignment	100	Mini composition assignments

Extra Incentives:

Students may receive bonus marks in the following ways:

1. Participation in music school teams (up to 10% in 'Performing' for one school team and 15% for two)
2. Completion of Music Appreciation Reflection - a self-reflection after attending internal/external concerts (maximum of 5% for one reflection, up to 10% in 'Creating')
3. Completion of Newsela Reading Assignments (maximum of 5% for one reading task, up to 10% in 'Listening')

4.6.3 Junior Drama

Year Group	Term	Category	Weighting in Year Grade (%)	Assessment Criteria	Weighting in Category (%)	Breakdown of the CA/ Remarks
1&2	1	CA	100%	Understanding	45%	Classroom performance 25%; Theatre Exploration Tasks 20%;
				Performance	50%	Preparation for performance 10%; Performance 40%
				Self-assessment	5%	

4.7   Level Boundaries

Subject	Level	1	2	3	4	5	5*	5**
Music	S1	0	34.5	49.5	64.5	74.5	84.5	94.5
Music	S2	0	34.5	49.5	64.5	74.5	84.5	94.5
Visual Arts	S1	0	44.5	64.5	74.5	84.5	89.5	94.5

Visual Arts	S2	0	44.5	64.5	74.5	84.5	89.5	94.5
Visual Arts	S3	0	44.5	64.5	74.5	84.5	89.5	94.5
Drama	S1	0	34.5	49.5	64.5	74.5	82.5	86.5
Drama	S2	0	34.5	49.5	64.5	74.5	82.5	86.5

4.8   Level Descriptors

Student at this level typically:

Level 5	*demonstrate creative, well-thought out ideas and are highly competent in exploring and using a wide variety of appropriate visual languages and media in art making *interpret and evaluate artwork and art / visual phenomena from comprehensive and personal perspectives *critically assess, integrate and apply information to construct knowledge, to accomplish and communicate ideas, and to develop insights for art making, and art appreciation and criticism *review, reflect on and modify learning in a holistic manner for continuous improvement in art making, and art appreciation and criticism.
Level 4	*demonstrate well-thought out ideas and are competent in exploring and using a variety of appropriate visual languages and media in art making *interpret and evaluate artwork and art / visual phenomena from diverse perspectives *effectively integrate and apply information to construct knowledge, to reflect on and communicate ideas, and to develop insights for art making, and art appreciation and criticism *review, reflect on and modify learning in a systematic manner for continuous improvement in art making, and art appreciation and criticism
Level 3	*demonstrate appropriate ideas and are capable of exploring and using appropriate visual languages and media in art

	making
	*analyse and interpret artwork and art / visual phenomena from relevant perspectives *select and apply sufficient information to construct knowledge, to interpret and communicate ideas, and to develop understanding for art making, and art appreciation and criticism *review, reflect on and modify learning for improvement in art making, and art appreciation and criticism
Level 2	*demonstrate ordinary ideas and are capable of using relevant visual languages and media in art making *describe artwork and art / visual phenomena from some perspectives *select and apply related information to construct knowledge and to communicate ideas for art making, and art appreciation and criticism *review and reflect on learning for improvement in art making, and art appreciation and criticism
Level 1	*demonstrate simple ideas and are capable of using elementary visual languages and media in art making *describe artwork and art / visual phenomena from particular perspective(s) *use piecemeal information in a simple way to construct knowledge and to communicate ideas for art making, and art appreciation and criticism *review learning in art making, and art appreciation and criticism

4.9   Assessment on attitudes

	Participates actively in class	Takes initiative to ask and respond to questions	Learns independently	Demonstrates good problem-solving skills	Shows creativity	Prepares for lessons responsibly	Collaborates well with others	Exhibits high levels of self-discipline
Always	>80%	>80%	>80%	>80%	>80%	>80%	>80%	>80%
Often	>60%	>60%	>60%	>60%	>60%	>60%	>60%	>60%
Sometimes	>40%	>40%	>40%	>40%	>40%	>40%	>40%	>40%
Rarely	<40%	<40%	<40%	<40%	<40%	<40%	<40%	<40%

Attitudes	Descriptors
Participates actively in class	Eagerly engages with tasks without prompting - E.g. class activites, group discussions, individual or shared class tasks
Takes initiative to ask and respond to questions	Asks questions around the topic (without prompting). • If encountering difficulties, or uncertain, will ask before proceeding • Consistently perform actively in lessons • Eager to express opinions that are relevant to the topic
Learns independently	Demonstrates a high level of general knowledge (indicating a lot of engagement in discussions and activities outside of the classes and content) • •
Demonstrates good problem- solving skills	When faced with challenges - • seeks to find the solutions

	● uses resources available to them
Shows creativity	Demonstrates the ability to come up with new ideas for presenting their knowledge or understanding E.g. Poster designs, art exhibitions, designing slides for class activities, music compositions, music performances
Prepares for lessons responsibly	● Comes to lessons with the required stationery and devices ● Ensures that any expected or prescribed work or previewing has been done ● Complete pre-lesson tasks (if any)
Collaborates well with others	● Engages with others on group activities, i.e. collaborative exhibitions, class performance tasks ● Maintains this collaboration on shared tasks through different means (whatsapp or external discussions)
Exhibits high levels of self- discipline	Maintains attention and focus on all aspects of the lessons. E.g. maturity and avoiding distraction, positive use of devices, submit homework on time, follow instructions from teachers

*Teachers are to assess students' attitudes based on the above rubrics and the assessment should be based on the general performance of the students in the class activities.

5. The role of Parents at Home and Homework

5.1 The role of Parents at Home and Homework in VA

In Aesthetics, students are assessed through continuous assessment. Projects, written assignments and portfolio assessments are given to students for learning and for assessment purposes. Class time may be given for designated tasks such as written assignments and studio projects, essays and reports, to be completed and students' participation in tasks during lessons time will be assessed. To achieve effective learning, the Aesthetics department encourages students to do the necessary preparation and practice assigned in order to maximize success.Self motivation is generally very difficult for students of this age and parents may need to assist them in structuring their time.

5.2 The role of Parents at Home and Homework in Music

Students are strongly recommended to participate in music-related activities inside and outside school. Participation takes the form of both performing and listening to performances. Outside school, parents can support students by bringing them to attend live music concerts and encouraging them to take part in music-related activities. At home, parents can cultivate a musical environment by turning up the radio and playing CDs so as to constantly expose students to a variety of music. In addition, making use of the internet to browse and search for music information is another possible way to enlighten and consolidate their music learning. Last but not least, in order to reinforce their music learning and self-discipline, parents should keep track of their daily practice and remind them of the importance of hard work.

5.3 The role of Parents at Home and Homework in Drama

In Drama, students engage in continuous assessment through various projects, written assignments, and portfolio assessments. To ensure effective learning, the Drama department encourages students to do the necessary preparation and practice assigned tasks. However, self-motivation can be challenging for students of this age, and parents may play a crucial role in assisting them in structuring their time and providing support. By helping their children manage their schedules and encouraging them to complete assigned tasks, parents contribute to the success and growth of their children's theatrical skills and understanding.

6. APPENDICES

Appendix I – Samples of assessment rubrics for formative assessment

1. Sample rubrics for group performing task

	Ability to perform music with accurate pitch and intonation.				
	1.5	3	4.5	6	7.5
	Unsatisfactory	Poor	Fair	Good	Outstanding
Accuracy of Pitch	Students struggled with the performance. Many notes were played with the wrong pitches.	Students only managed to play a minority of notes accurately in pitch.	Students were able to play some notes accurately with fair intonation.	Students were able to play most notes accurately with good intonation.	Students were able to play all notes accurately with great intonation.
	Ability to perform music with correct rhythms and consistent pulse.				
	1.5	3	4.5	6	7.5
	Unsatisfactory	Poor	Fair	Good	Outstanding
Accuracy of Time	Students struggled with the performance. Many notes were played with the wrong rhythms. The pulse was fluctuating.	Students only managed to play a minority of rhythms accurately. The pulse was mostly inconsistent.	Students were able to play some rhythms accurately. The pulse was sometimes inconsistent.	Students were able to play most of the rhythms accurately. The pulse was generally steady.	Students were able to play almost all rhythms accurately with a very steady pulse.
	Ability to perform music with appropriate dynamics and phrasing.				
	1	2	3	4	5
	Poor	Unsatisfactory	Fair	Good	Outstanding
Expression	Students were struggling with the performance.	Students only managed to play the notes with very limited awareness of phrasing and dynamics.	Students were able to shape their performance with some phrasing and dynamic changes.	Students were able to shape their performance with appropriate phrasing and accurate dynamic changes.	Students were able to perform musically. They took charge of the performance and were able to express the music

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					with excellent awareness of phrasing and dynamics.

	Ability to form a music ensemble with balance and communication.				
	1	2	3	4	5
	Unsatisfactory	Poor	Fair	Good	Outstanding
Collaboration	The ensemble was struggling during the performance. All players were unfamiliar with the music.	The ensemble performed with very limited awareness of balance and harmony. The parts did not go together as planned.	The ensemble performed with some awareness of balance. The parts were generally going together.	The ensemble was able to complete the performance with fluency. The parts were balanced and synchronized.	The ensemble performed harmoniously. The parts were complementary with great balance.

	Ability to evaluate performance and give constructive feedback.				
	1	2	3	4	5
	Unsatisfactory	Poor	Fair	Good	Outstanding
Peer Evaluation	Students failed to critique one's performance. The form was incomplete.	Students only managed to evaluate one's performance using the point-based system. No feedback was given.	Students evaluated one's performance with limited and inaccurate feedback.	Students were able to evaluate one's performance and give reasonable feedback.	Students were able to evaluate one's performance concisely. Constructive feedback was given for acknowledgement and/or improvements.

2. Sample rubrics for composition task

Notation	Ability to notate notes accurately and clearly.				
	2	4	6	8	10
	Unsatisfactory	Poor	Fair	Good	Outstanding
	The student struggled with the composition. Student does not understand the task	The student notates poorly. A lot of the notation is not grammatical and obvious errors were made.	The student is able to notate some notes accurately with fair intonation.	The student is able to notate most notes grammatically and precisely.	The student is able to notate all notes grammatically and precisely.

Melody Writing	Ability to design the pitch and rhythm of the melody sensibly and creatively.				
	2	4	6	8	10
	Unsatisfactory	Poor	Fair	Good	Outstanding
	The student struggled with the composition. Student does not understand the task.	The student can barely complete a melody. The melody has an unnatural voice leading such as excessive leaps and accidentals.	The student is able to compose a melody with some sense in pitch and rhythm. The voice leading is partly natural.	The student is able to compose a melody with sensible pitch and rhythm. The voice leading is generally natural.	The student is able to compose a melody with sensible and creative use of pitch and rhythm. The voice leading is natural with an appropriate amount of steps and leaps.

Use of Motif	Ability to create short motif and extend it through motivic development				
	1	2	3	4	5
	Poor	Unsatisfactory	Fair	Good	Outstanding
	The student struggled with the composition. Student does not understand the task	The student can barely compose a short motif. The composition lacks motivic development.	The student is able to compose a short motif with limited motivic development.	The student is able to compose a short motif with appropriate usage of motivic development. The composition shows consistency.	The student is able to compose an intriguing motif with extensive use of motivic development. The motif is manipulated and elaborated in a way that makes the

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				composition consistent yet not monotonous.
Ability to compose musically in terms of its phrasing, structure, and expressions.				
1	2	3	4	5
Unsatisfactory	Poor	Fair	Good	Outstanding
Musicality — The student is struggling with the composition. Student does not understand the task	The composition does not follow a clear structure. It lacks expressions.	The composition is completed with some phrasing. It has limited use of expressions.	The composition follows a solid structure with phrasing. It has a certain use of expressions.	The composition has an organized structure with clear antecedent and consequent phrasing. It is marked with suitable expressions.

Appendix I –

Samples of rubrics for formative assessments - Junior form

Written Assignment Rubric for Google Classroom

7	6	5	4	3	2	1	0
5**	5*	5	4	3	2	1	Incomplete
Your analysis of the form of the art in question shows a sophisticated understanding of the important expressive aspects of the visual language.	Your analysis of the form of the art in question shows a clear understanding of the important expressive aspects of the visual language.	Your analysis of the form of the art in question shows a clear understanding of the important expressive aspects of the visual language.	Your description of the form of the art in question shows some understanding of the important expressive aspects of the visual language.	Your description of the form of the art in question shows some understanding of the important expressive aspects of the visual language.	Your description of the form of the art in question shows some recording of a few expressive aspects of the visual language	Your description of the form of the art in question shows some recording of a few expressive aspects of the visual language	Student demonstrates incomplete or insufficient evidence.

Written Assignment Rubric for Student Assignments

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	Shows Mastery	Shows Proficiency		Approaching Proficiency		Shows emerging understanding		Insufficient evidence for assessment
	Student demonstrates the ability to transfer concepts, skills, and/or processes beyond the objectives of the project.	*Student demonstrates evidence of thorough and consistent understanding of concepts, skills, and/or processes within the objectives of the project.*		*Student demonstrates, with some consistency, evidence of partial understanding of concepts, skills, and/or processes within the objectives of the project.*		*Student demonstrates evidence of initial and/or inconsistent understanding of concepts, skills, and/or processes within the objectives of the projects.*		*Student demonstrates incomplete or insufficient evidence.*
	5**	5*	5	4	3	2	1	0
Research and Project Development								
Observe/ Understand the Art World (learning about art concepts)	Your analysis of the form of the art in question shows a sophisticated understanding of the important expressive aspects of the visual language.	Your analysis of the form of the art in question shows a clear understanding of the important expressive aspects of the visual language.		Your description of the form of the art in question shows some understanding of the important expressive aspects of the visual language.		Your description of the form of the art in question shows some recording of a few expressive aspects of the visual language.		

Final Studio Work Rubric

7	6	5	4	3	2	1	0
5**	5*	5	4	3	2	1	Incomplete
Your artwork shows an exceptional skill with the media used and shows attention to detail and care and skill in construction Your work shows an exceptional understanding of the elements of art and design principles and an effective application of these principles	Your artwork shows a sophisticated skill with the media used and shows attention to detail and care and skill in construction Your work shows an sophisticated understanding of the elements of art and design principles and an effective application of these principles	Your artwork shows a developed skill with the media used and shows attention to detail and care and skill in construction Your work shows an understanding of the elements of art and design principles and an effective application of these principles	Your artwork shows some skill with the media used and shows some attention to detail and care and skill in construction Your work shows an awareness of the elements of art and design principles and some areas of an effective application of these principles	Your artwork shows some skill with the media used and shows some attention to detail and care and skill in construction Your work shows an awareness of the elements of art and design principles and some areas of an effective application of these principles	Your artwork shows some experiments with the media used Your work shows an emerging awareness of the elements of art and design principles and some areas of a basic application of these principles	Your artwork shows some experiments with the media used Your work shows an emerging awareness of the elements of art and design principles and some areas of a basic application of these principles	Insufficient evidence submitted

Portfolio Rubric for Google Classroom

7	6	5	4	3	2	1	0
5**	5*	5	4	3	2	1	0
You planned and experimented with at more than 3 thumbnail sketches Your artwork shows a exceptional skill with the media used and shows attention to detail and extraordinary care and skill in construction Your work shows an sophisticated understanding of the elements of art and design principles and an effective application of these principles Your responses show a sophisticated understanding of how the elements in your artwork integrate form, theme and context to meet the objectives of the project.	You planned and experimented with at more than 3 thumbnail sketches Your artwork shows a exceptional skill with the media used and shows attention to detail and extraordinary care and skill in construction Your work shows an sophisticated understanding of the elements of art and design principles and an effective application of these principles Your responses show a sophisticated understanding of how the elements in your artwork integrate form, theme and context to meet the objectives of the project.	You planned and experimented with at least 3 thumbnail sketches Your artwork shows a developed skill with the media used and shows attention to detail and care and skill in construction Your work shows an understanding of the elements of art and design principles and an effective application of these principles Your responses show a clear understanding of how the elements in your artwork integrate form, theme and context to meet the objectives of the project.	You planned and experimented with at least 1 thumbnail sketches Your artwork shows some skill with the media used and shows some attention to detail and care and skill in construction Your work shows an awareness of the elements of art and design principles and some areas of an effective application of these principles You apply relevant criteria to examine, reflect on, and explain how your process fits the objectives of the project	You planned and experimented with at least 1 thumbnail sketches Your artwork shows some skill with the media used and shows some attention to detail and care and skill in construction Your work shows an awareness of the elements of art and design principles and some areas of an effective application of these principles You apply relevant criteria to examine, reflect on, and explain how your process fits the objectives of the project	You did no planning in your sketchbook Your artwork shows some experiments with the media used Your work shows an emerging awareness of the elements of art and design principles and some areas of a basic application of these principles You reflect on whether your artwork conveys the intended meaning	You did no planning in your sketchbook Your artwork shows some experiments with the media used Your work shows an emerging awareness of the elements of art and design principles and some areas of a basic application of these principles You reflect on whether your artwork conveys the intended meaning	No assessable evidence presented

Portfolio Rubric for Student Assignments

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Studio Habits	Stretch and Explore	Develop Craft	Envision	Reflect
If you want to score a 5** or 5* your portfolio must show all these elements (showing less in any category will result in the lower score)	You planned and experimented with at more than 3 thumbnail sketches	Your artwork shows a exceptional skill with the media used and shows attention to detail and extraordinary care and skill in construction	Your work shows an sophisticated understanding of the elements of art and design principles and an effective application of these principles	Your responses show a sophisticated understanding of how the elements in your artwork integrate form, theme and context to meet the objectives of the project.
If you want to score 5 your portfolio must show all these elements	You planned and experimented with at least 3 thumbnail sketches	Your artwork shows a developed skill with the media used and shows attention to detail and care and skill in construction	Your work shows an understanding of the elements of art and design principles and an effective application of these principles	Your responses show a clear understanding of how the elements in your artwork integrate form, theme and context to meet the objectives of the project.
If you want to score 4 or 3 your portfolio must show all these elements (showing less in any category will result in the lower score)	You planned and experimented with at least 1 thumbnail sketches i	Your artwork shows some skill with the media used and shows some attention to detail and care and skill in construction	Your work shows an awareness of the elements of art and design principles and some areas of an effective application of these principles	You apply relevant criteria to examine, reflect on, and explain how your process fits the objectives of the project
If you want to score 2 or 1 your portfolio must show all these elements (showing less in any category will result in the lower score)	You did no planning in your sketchbook	Your artwork shows some experiments with the media used	Your work shows an emerging awareness of the elements of art and design principles and some areas of a basic application of these principles	You reflect on whether your artwork conveys the intended meaning

Samples of rubrics for formative assessments - Senior form

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Research Workbook	5	4	3	2	1	0
Exploration and development of theme or ideas	Uses materials from diverse sources	Uses materials from variety of sources	Uses materials from some sources	Uses materials from limited sources	Use materials from a single source	Shows no, or irrelevant, exploration or development of theme or ideas
	Selects, transforms and integrates the materials in development of theme or ideas	Selects, organises and integrates the materials in development of theme or ideas	Selects, organises and applies the materials in development of theme or ideas	Selects and uses the materials for developing theme or ideas	Uses the materials for developing theme or ideas in a limited way	
	Substantially investigates and inputs materials to produce original ideas	Continuously inputs materials to produce personal ideas	Occasionally inputs materials to produce satisfactory ideas	Randomly inputs materials for idea development	Rarely input materials for idea development	
Interpretation of artworks and its articulation with artmaking /critical studies	Recognises multiple contexts and formal qualities of the artwork	Recognises one or two contexts and some of the formal qualities of the artwork	Recognises one or two contexts, or some of the formal qualities of the artwork	Recognises limited contextual materials or the formal qualities of the artwork	States limited and basic contextual materials or formal qualities of the artwork	Shows no evidence of research or presents only one or two isolated facts about the artwork
	Expresses informed personal view(s) with support of evidence and/or insight	Expresses and justifies personal view(s)	Expresses personal view(s) with some support	Expresses personal view(s) without support	Expresses no personal view	
	Articulates or translates contextual and formal knowledge to artwork / critical studies	Relates contextual and formal knowledge to artwork / critical studies	Applies contextual knowledge to artwork / critical studies	Applies limited contextual or formal knowledge to artwork / critical studies	Unselectively uses contextual or formal knowledge in artwork / critical studies	
Experimentation of media and skills, and exploration of ways of expression	Demonstrates abundant and thorough experiments of media and skills	Demonstrates abundant experiments of media and skills	Demonstrates some experiments of media and skills	Demonstrates limited experiments of media and skills	Demonstrates few experiments of media and skills	Demonstrates no, or unrelated, experiments with media or skills, and exploration of ways of expression
	Demonstrates abundant and thorough exploration of ways of expression	Demonstrates abundant exploration of ways of expression	Demonstrates some exploration of ways of expression	Demonstrates limited exploration of ways of expression	Demonstrates few exploration of ways of expression	
Reflection and progression in learning	Continuously and thoroughly reflects on the portfolio from diverse perspectives	Frequently reflects on the portfolio from various perspectives	Occasionally reflects on the portfolio from some perspectives	Barely reflects on the portfolio	Rarely reflects on the portfolio	Shows no reflection and progression in learning
	Shows substantial progression in learning	Shows adequate progression in learning	Shows some progression in learning	Shows limited progression in learning	Shows little progression in learning	

Studio Work	5	4	3	2	1	0
Media, skills and techniques	Demonstrates excellence in manipulating media, skills and techniques / writing skills	Demonstrates proficiency in manipulating media and techniques / writing skills	Demonstrates average competence in manipulating media and techniques / writing skills	Demonstrates limited skills in manipulating media and techniques / writing	Demonstrates minimal skills in manipulating media and techniques / writing	Demonstrates no skills in manipulating media and techniques, / writing
Visual presentation /analysis	Demonstrates an exceptional use / analysis of visual elements and principles of organisation relevant to the theme	Demonstrates an effective use / analysis of visual elements and principles of organisation relevant to the theme	Demonstrates an appropriate use / analysis of visual elements and principles of organisation relevant to the theme	Demonstrates a limited use / analysis of visual elements or principles of organisation relevant to the theme	Demonstrates an unselective use / analysis of visual elements and principles of organisation	Demonstrates a lack of awareness of the use / analysis of visual elements and principles of organisation
Relationship with context	Indicates deep knowledge of personal, aesthetic or cultural context(s) in relation to the theme	Indicates adequate knowledge of personal, aesthetic or cultural context(s) in relation to the theme	Indicates some knowledge of personal, aesthetic or cultural contexts in relation to the theme	Indicates limited knowledge of personal, aesthetic or cultural contexts in relation to the theme	Indicates superficial knowledge of personal, aesthetic or cultural contexts in relation to the theme	Indicates a lack of contextual knowledge
Creativity and imagination / critical thinking skills	Demonstrates imagination, creative and complete ideas / Expresses informed personal view(s) with evidence support or insight	Demonstrates creative ideas and imagination / Expresses justified personal view(s)	Demonstrates ordinary ideas / Expresses personal view(s) with some supports	Demonstrates incomplete ideas / Expresses personal view(s) without support	Idea(s) are imitated from others / Expresses no personal views	Demonstrates no ideas / views
Overall presentation and communication of theme	Communicates the theme or message in an innovative way with a coherent and complete presentation	Communicates the theme or message effectively with a coherent presentation	Communicates the theme or message clearly with a complete presentation	Communication of the theme or message is incomplete	Communication of the theme or message is inadequate	Fails to communicate the theme or message
Progression of studio work development from onset through realization	Shows substantial progression	Shows adequate progression	Shows some progression	Show limited progression	Shows little progression	Shows no progression

Samples of rubrics for formative assessments - Junior Drama

English Drama Assessment

The following criteria are the assessment of your performance work. You will be assessed on how you demonstrate your abilities during your LIVE performance.

	1	2	3	4	5
Staying in Role	I struggle to remember my lines, and/or I often **lose focus** and/or giggle when I am performing.	I giggle/struggle to **stay focused sometimes**. I can remember some of my parts but I may forget/need prompting sometimes.	I can remember most of my part but I may make one or two mistakes. I can **remain focused** during my performance without giggling.	I can remember my part with very few mistakes or hesitancy. I am quite **confident** when performing.	I can remember my part with no mistakes. I am **confident and committed** when performing.
Audience Awareness and Staging	I turn away from the audience more than four times. I frequently **block** the audience from seeing me, by having my head down too much or covering my face. I have not considered my use of staging at all.	I turn away from the audience more than twice. I sometimes **block** the audience from seeing me, by having my head down too much or covering my face. I have considered my use of staging and made small adjustments to my positioning that may not always be effective.	I am usually quite aware of where the audience is, and I try to face them as much as possible. Very occasionally, I **block** the audience from seeing my face. I have considered my use of staging and made small adjustments to my positioning as a result.	I am usually very aware of where the audience is, and I try to face them as much as possible. I try not to **block** the audience from seeing my face at all. I have considered my use of staging and usually thought carefully about how I can position myself most effectively.	I am very aware of where the audience is, and I make sure that my head and body are facing them as much as it's appropriate. I am very aware of how to position myself so that I never **block** the audience from seeing my face at all. I have considered my use of staging and demonstrated an excellent ability to position myself effectively throughout my performance.

Key Skills: *Status, Proxemics, Characterisation, Interpreting Script*	I **struggle** to use any of the Key Skills in my work. OR I have tried to use a Key Skill, but my use of it was **incorrect** and/or **ineffective**.	I have used one or two of the Key Skills in my work, but they **may not always be used appropriately or effectively**.	I have used a small mixture of the Key Skills in my work. I demonstrate **effective use** of at least one Key Skill during my performance.	I have used a mixture of the Key Skills in my work. I can use at least two Key Skills **effectively**.	I have used (almost) all the Key Skills in my work. I can use at least two Key Skills **effectively**. I may use one or more Key Skills to **great effect**.
Effort	I have put almost **no effort** into my rehearsals and performance. I have demonstrated **minimal creativity**.	I have put **some effort** into my rehearsals and performance. I have demonstrated **some creativity**.	I have put an **acceptable amount of effort** into my rehearsals and performance. I have demonstrated an **acceptable level of creativity**.	I have put a **good amount of effort** into my rehearsals and performance. I have demonstrated **good creativity**.	I have put **tremendous effort** into my rehearsals and performance. I have demonstrated **outstanding creativity**.

Appendix II – Guidelines for Usage of Generative AI

Acknowledging Sources

In completing an assessment task, it may be necessary for students to get access to different sources of information when collecting data, formulating a hypothesis or identifying arguments to support their viewpoints. Students should bear in mind that they should write in their own words when completing their assignments. They should not simply copy others' words or ideas (including works generated by Al tools) and present them as their own. If necessary, they can quote or make reference to something written by another author in their work, as long as they ensure that these quotes or references are identified and the sources properly acknowledged. Students are advised not to quote excessively in their work, as this would mean that they themselves could only make a minimal contribution to that piece of work and consequently they would be likely to get low marks from their teacher.

Al tools

(The following example is related to the subject Chinese Language, only Chinese version is provided.)
所使用的人工智能工具：Chat GPT
使用過程撮要：我輸入了「小王子中的比喻」。
輸出撮要：Chat GPT列出了《小王子）的五個片段，並說明了分別比喻什麼現象或待人處事的道理。

AI tool used: ChatGPT
A short description of actions:
I input the prompt 'Symbolism in To Kill a Moctingbird on 11 July 2023.
Summary of output*:
ChatGPT provided four examples: the mockingbird; the Radley Place; the tree in the Radley yard; and the snowman. An explanation of each of these was given.

Al tool used: ChatGPT
A short description of actions:
I input the following:

A shift cipher is a simple encryption method. When encrypting a message, every letter in the original message is replaced by a different letter, k positions down the alphabet (modulo by 26), where k is an integer.
In the following example, k = 8
Original message: WORK HARD, PLAY HARD!
Cipher text: EWZS PIZL, XTIG PIZLI
Write a python program to implement a shift cipher decrypter.

Summary of output*:
ChatGPT provided a sample program with remarks for me to understand the algorithm behind.
*The output from the Al tool should be saved. Your teacher might inspect the output for checking.