Departmental Curriculum Handbook HKUGA College Senior Visual Arts 2025-26

Contents

6. **Appendices**

The Curriculum

1 Introduction

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.

1.2 Pedagogy

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.

1.3   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 Visual Art Curriculum

The curriculum in visual arts is designed to constructively and coherently lead each student through a range of practical and intellectual experiences. The units are designed to fulfill the school's aims and satisfy the guidelines laid out by the examining body. The visual arts have innate flexible qualities. Providing the best of opportunities that arise throughout the year, the curriculum will be modified to allow students to respond to exhibitions, performances, and events of social consequence.

Students will be allowed to explore the different mediums available to them. They will develop their drawing and painting techniques, 3D sculpture making and ceramics, graphic design, and printmaking.

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

1.5   Expectations of Students

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 VA terms;
    (c) 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.

Personal Precautions to be taken by All Users

1. Students are responsible for cleaning up and caring for supplies.
2. Students should use all supplies and tools in an appropriate manner.

Teacher Responsibilities
Teachers are to ensure the appropriateness and safety of all work in the classroom

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

3.   Contents of the Curriculum

3.1   Contents of Visual Art

3.1.2   S4- S6

Term	Project topic
Project topic	
1	Abstract Geometry: Gestural Mark
	Art Can't Change the World
	Art Memoir Book
	Fashion with Principles
	Funk it Up: Humor in Art
	Hierarchy in Graphic Design
2	Identity in Gender

	Juxtaposition
	Living in the Modern World: Neo-Dada
	Mundane 2 Marvelous
	Outsider Art
	Picasso's Guitar
	Stylish Graphic: An Invitation
	The Death of Art
	The Power of Number

S5

Term	Project topic
1	Background Check
	Expanded Vision
	Good Product Design
	Grid & Alignment in Layout
	Music Across Classroom: Logotype
	Packaging Unfold A Story
2	Pile It On

	Stop Copying Me
	What's Your Story
	Fashion in Context
	Whata You Lookin At
	Zero and Not: Text And Image
	Swiss International of Newsletter

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   Examinations

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.

4.5   Assessment Overview

Year Group	Term	Category	Weighting in Year Grade (%)	Elements	Weighting in Category (%)	Remarks
4	1	CA 1	70	School Based Assessment: Research Workbook	20	Develop theme, study artworks, explore visual presentation for artmaking
				School Based Assessment: Art-making	80	Art-making/ Critical studies
		Exam 1	30	Paper 1or 2	100	Art appreciation and art-making
	2	CA 2	70	School Based Assessment: Research Workbook	20	Develop theme, study artworks, explore visual presentation for artmaking
				School Based Assessment: Art-making	80	Art-making/ Critical studies
		Exam 2	30	Paper 1 or 2	100	Art appreciation and art-making

5	1	SBA	50	School Based Assessment: Research Workbook	20	Develop theme, study artworks, explore visual presentation for artmaking
				School Based Assessment: Art-making	80	Art-making/ Critical studies
		Exam 1	50	Part A Paper 1/2	20	Art/ Design Appreciation and Criticism
				Part B Paper 1/2	80	Visual art making/ design
	2	SBA	50	School Based Assessment: Research Workbook	20	Develop theme, study artworks, explore visual presentation for artmaking
				School Based Assessment: Art-making	80	Visual art making/ design
		Exam 2	50	Part A Paper 1/2	20	Art/ Design Appreciation and Criticism
				Part B Paper 1/2	80	Visual art making/ design

6	1	SBA	50	School Based Assessment: Research Workbook	20	Develop theme, study artworks, explore visual presentation for artmaking
				School Based Assessment: Art-making	80	Art-making/ Critical studies
		Exam	50	Paper 1 or 2	100	Art appreciation and art-making

SBA/DSE Visual Arts Timeline

S4: Students will explore the possibilities of media, techniques, and skill to express their artistic ideas through the below objects:

- Understanding and applying media, techniques, and processes
- Using knowledge of structures and functions
- Choosing and evaluating a range of subject matter, symbols, and ideas
- Understanding the visual arts about history and cultures
  reflecting upon and assessing the characteristics and merits of their work and the work of others
- Making connections between visual arts and other disciplines.
- Practicing the strategies to tackle the questions between Paper 1 and Paper 2
- Trying different sets of school-based exam papers between Paper 1 and Paper 2

S5: This academic year is designed to maximize students' creativity. Students curate portfolios with tailored content specific to individual interests and aim through various media types such as 2D, 3D, video, and installations. The teacher helps each student prepare their portfolio with one-on-one discussions. The teacher should constantly review student portfolios to optimize applications and meet the following objectives:

- Receiving guidance to prepare the research workbook and artmaking
- Building a portfolio with tailored content specific to each theme and topic through various media types such as two-dimension, three-dimension, video, or installations.
- Analyzing and assessing the progress; planning and managing the time to complete the research workbook and artmaking.
- Making decisions about artistic goals based on evidence and criteria.
- Gaining practical experience and opportunities in creation through discussion and critiquing.
- Reflecting on selecting and organizing material, techniques, and skills and then improving the artistic expressions.
- Practicing the strategies to tackle the questions between Paper 1 and Paper 2
- Trying different sets of school-based exam papers between Paper 1 and Paper 2

S6: Students should focus on developing and building a portfolio based on the chosen theme highlighting the most important experiences from a student's college career.

- Enriching a portfolio process already in existence.
- Examining a broad range of the student's work, collected over time, to assess their progress.
- Fostering student empowerment and self-determination.
- Choosing the paper between Paper 1 and Paper 2 and practicing the strategies to tackle the questions
- Deciding the exam paper between Paper 1 and Paper 2 for DSE

4.7   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

4.8 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

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.

6. APPENDICES
Appendix I – Samples of assessment rubrics for formative assessment

Samples of rubrics for formative assessments - Senior form

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
	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	

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	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	about the artwork
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

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 AI 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.

Appendix III - Student Declaration Form for School-based Assessment (SBA)

Appendix G

Hong Kong Diploma of Secondary Education Examination
Student Declaration Form for School-based Assessment (SBA)
Completed in the School Year 20__-__

Notes:

1. *This form should be signed by senior secondary students at the beginning of each school year in which SBA is undertaken. Only one form needs to be completed by each student.*

2. *The completed form should be retained by the school until the end of the public examination cycle.*

School Name: _____

Student's Name: _____

Class:_____ Class No: _____

Important Reminder to Students:

1. It is of utmost importance that academic honesty is maintained in SBA. Students are forbidden to indulge in any malpractice when completing their assessments.

2. Student can make reference to sources but must not plagiarise when completing their work. They should write in their own words and should not simply copy others' words or ideas, including those generated using Artificial Intelligence 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.

3. 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.

4. Students can make reference to the booklet *"HKDSE Information on School-based Assessment"*, (http://www.hkeaa.edu.hk/en/sba/). Some examples on how to quote and acknowledge sources properly are provided in the booklet.

5. Students will be subject to severe penalties for proven plagiarism. The HKDSE Examination Regulations stipulate that a candidate may be liable to disqualification from the subject concerned or the whole of the Examination, or suffer a mark or grade penalty for breaching the Regulations.

> **I certify that I have read the above Reminder and declare that:**
>
> - All SBA tasks/assignments work to be completed for all subjects in this school year will be my own work.
> - My SBA work will not include any materials which have been copied from other sources without acknowledgement.
> - I am responsible for ensuring that the work produced is my own and will bear the consequences for committing plagiarism or other malpractice in SBA.

Student's signature: _____ Date:_____