

*Ongoing Renewal of the School Curriculum –
Focusing, Deepening and Sustaining*

**Updating of the
Arts Education Key Learning Area
Curriculum
(Primary 1 to Secondary 6)**

Consultation Brief

Curriculum Development Council
December 2015

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Preamble

Ongoing Renewal of the School Curriculum – Focusing, Deepening and Sustaining

The Learning to Learn curriculum reform that started in 2001 has been promoting curriculum and pedagogical change that fosters learners' whole-person development and learning to learn capabilities to achieve lifelong learning. Over the past decade or so, much has been achieved in schools through the implementation of the reform. To mention a few of the achievements, the curriculum reform has brought about a new breed of students who are more proactive and in possession of greater learning agility and stronger transferable skills; the strength of our students' performance in mathematics, science and reading in Chinese is internationally recognised; teachers have achieved a paradigm shift from teacher-centred classroom practices to learner-centred learning; the assessment culture in schools has changed with greater emphasis placed on assessment for/as learning; and there is increasing collaboration among teachers within and across schools.

Alongside the implementation of the Learning to Learn curriculum reform, there have been a lot of changes and challenges in our society and around the world, such as those observed in economic, scientific, technological and social developments. To maintain Hong Kong's competitive edge and to prepare our students well for the local and global changes taking place in various fields, it is necessary to enhance the Learning to Learn curriculum reform, to sustain and deepen the accomplishments achieved and to identify new focuses in the curriculum as we move to a new phase of curriculum renewal and updating in response to the contextual changes.

Capitalising on the positive impacts and experience gained, the curriculum renewal (sometimes known as "Learning to Learn 2.0") being introduced is an enhanced version of the Learning to Learn curriculum reform that started in 2001. It is not an "add-on" but a continual journey to work smarter and in a more focused manner in promoting Learning to Learn for the next five to ten years. In this new phase of curriculum renewal, the curriculum will remain learner-centred and continue to focus on learning, particularly the improvement of its quality and effectiveness. However, to closely respond to various contextual changes locally and globally, more attention will be given to the development of personal attributes expected of our students across Key Learning Areas (KLAs) in the coming decades, and focuses such as Language across the Curriculum, Information Literacy, as well as Science, Technology, Engineering and Mathematics (STEM) education will be given stronger emphasis with renewed understanding of learning goals, generic skills and values and attitudes.

In response to the new phase of curriculum renewal, the *Basic Education Curriculum Guide (Primary 1-6)* was updated in mid-2014. The corresponding *Secondary Education Curriculum Guide* and the curriculum guides for the various KLAs are also being updated and will be available for schools' reference in 2016 upon the completion of feedback collection. Schools are encouraged to sustain, deepen and focus on areas deemed essential for further improving students' independent learning capabilities.

This document presents the major updates related to the Arts Education KLA and the key emphases for the ongoing curriculum renewal proposed for schools' adoption. Examples are also provided to illustrate how these considerations are achieved through this KLA, particularly in the aspects of learning aims/ targets/ objectives, curriculum planning as well as learning, teaching and assessment. Schools may formulate plans to incorporate these recommended updates and key emphases for the ongoing curriculum renewal from the 2016/17 school year, taking into consideration the school context, teachers' readiness and students' needs. As the recommendations proposed in this document have a direct bearing on school-based curriculum development over the next decade and will set new directions for future curriculum updating and renewal and chart the way forward for sustaining the existing curriculum reform, we would like to solicit views and feedback from stakeholders, in particular the school sector. Comments and suggestions on this document are welcome and should be sent by **15 February 2016** to:

Chief Curriculum Development Officer (Arts Education)
Arts Education Section
Curriculum Development Institute
Education Bureau
W326, 3/F, West Block
EDB Kowloon Tong Education Services Centre
19 Suffolk Road, Kowloon
Fax: 2336 8510
E-mail: ccdoae@edb.gov.hk

1. Why and how updates are to be made?

The *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 6)* (2016) (the *Guide*) is prepared by the Curriculum Development Council (CDC) Committee on Arts Education. It is an updated version of the *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3)* (2002) and has been extended to include the three-year senior secondary arts education, comprising Aesthetic Development in the Other Learning Experiences (OLE) and arts electives including Music, Visual Arts and arts-related Applied Learning courses.

Arts education, being one of the Key Learning Areas (KLAs), advocates the learning of the arts for students' whole-person development. While Music and Visual Arts are generally provided in schools, students' experiences in other art forms such as drama, dance and media arts are also broadened through life-wide learning and integrative learning in the arts. The *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3)* (2002) provides recommendations of a central curriculum and sets out a clear direction for schools to develop their arts curriculum. Through an open and flexible curriculum framework, which consists of overall aims, Learning Targets, Learning Objectives, examples of learning activities and suggested actions for learning, teaching and assessment, it facilitates the development of the school-based arts curriculum and improves the quality of arts education in schools.

In accordance with the recommendations of the central curriculum, arts education has been developing steadily in schools since the curriculum reform. Many schools offer diversified arts learning experiences for developing students' creativity and aesthetic sensitivity. Feedback collected from schools and different stakeholders has reflected that the overall aims of the arts curriculum are useful for guiding the development of school arts education in schools. In addition, arts education has exerted favourable impacts on student learning in respect of developing students' knowledge of and interest in the arts, creativity, critical thinking, communication skills and collaboration skills. Thus, the central curriculum framework should be maintained as a basis for the future development of arts education in schools.

However, issues and concerns in relation to holistic planning of the arts curriculum, e.g. deployment of arts teachers, allocation of school resources, use of pedagogies and resource materials, have been observed throughout the implementation of arts education in schools since the education reform. In response to the changes in our society and the world that impact on the implementation of arts education in schools, opportunities and challenges arise, for instance:

- Unprecedented changes in economics and societies have brought about challenges and opportunities for the development of arts education in schools. The Government has initiated and supported a number of cultural heritage projects. It has also advocated the development of creative industries, cultural infrastructure and the West Kowloon Cultural District Project, and these provide ample arts learning opportunities and diverse resources for schools and the community;
- The creative industries play an increasingly important role in Hong Kong's economy and have been identified as a strong driving force for the territory's future development. Our society is calling for a need to nurture creative talents and develop students' creativity in schools;
- At the same time, rapid advancement in science and technology is influencing our living. For example, we are surrounded by mass visual and audio information from the digital world, and the Internet platform is one of the major means of communication. Moreover, the advancement in science and technology provides us with novel means for artistic expression, and effective learning; and
- In addition, while many parents support their children's participation in arts activities and competitions, the pragmatic atmosphere of society is hinting us to reflect on how we should engage students in arts activities meaningfully.

Importance of learning the arts

Arts education contributes significantly to students' development in both the cognitive and affective domains, as well as their capabilities necessary for the 21st century:

- Being a vital representation of culture, the arts are closely connected to life, and offer students opportunities to share ideas and emotions with others;
- Through appreciating, creating and performing activities, the arts provide students with a joyful and incomparable way to engage in aesthetic enquiry, self-expression, emotion gratification, intellectual pursuit, and exploration of the world from multiple perspectives; and
- Arts education enables students to communicate with arts language, develop aesthetic sensitivity, and connect the arts to other disciplines for understanding our society, culture and history, and is especially beneficial to fostering students' respect for and appreciation of diverse values and cultural heritages in the local and international arenas.

These benefits thus make arts education valuable, whereas knowledge and abilities in the arts acquired are transferable for reinforcing and complementing students' learning in other areas.

Major updates of the curriculum of the Arts Education (AE) KLA

Based on the achievements and progress made, and the direction set out in the ongoing renewal of the school curriculum, recommendations provided in the *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3)* (2002) are revisited and updated. The following major updates are put forth to reflect the changing society and education trends, and to provide suggestions for the development and implementation of the AE KLA curriculum for now and in the five to ten years to come:

- Updating the overall aims, the curriculum framework and the four Learning Targets;
- Strengthening measures for holistic planning and implementation of the school-based arts curriculum;
- Incorporating Aesthetic Development of OLE in Key Stage (KS) 4;
- Providing updated approaches and strategies for learning, teaching and assessment; and
- Infusing Language across the Curriculum, Information Literacy and STEM Education into the curriculum framework.

2. What are the major updates?

There was a consensus on the seven learning goals in the school community as informed by feedback from various channels and they were considered appropriate for continuing to serve the needs of student learning for the 21st century. These seven learning goals would continue to focus on promoting the whole-person development and lifelong learning capabilities of students, while updates are made to take into consideration the changes in society as well as the experience gained in the curriculum reform at the school and KLA levels. The seven learning goals are updated as follows:

1. To be proficient in biliterate and trilingual communication for better study and life;
2. To acquire and construct a broad and solid knowledge base, and to be able to understand contemporary issues that may impact on learners' daily lives at personal, community, national and global levels;
3. To develop and apply generic skills in an integrative manner, and to become independent and self-directed learners for future study and work;
4. To be an informed and responsible citizen with a sense of national and global identity, appreciation of positive values and attitudes as well as Chinese culture, and respect for pluralism in society;
5. To use information and information technology ethically, flexibly, and effectively;
6. To understand one's own interests, aptitudes and abilities, and to develop and reflect upon personal goals with aspirations for further studies and future career; and
7. To lead a healthy lifestyle with active participation in physical and aesthetic activities, and to be able to appreciate sports and the arts.

The seven learning goals of primary education as listed in the *Basic Education Curriculum Guide – To Sustain, Deepen and Focus on Learning to Learn (Primary 1-6)* (2014) are at Appendix 1 for reference.

The messages and suggestions are to be updated in the following areas:

- Curriculum aims
- Curriculum framework (including Aesthetic Development in KS4)
- Pedagogies (including e-learning)
- Assessment
- Curriculum planning, leadership and management

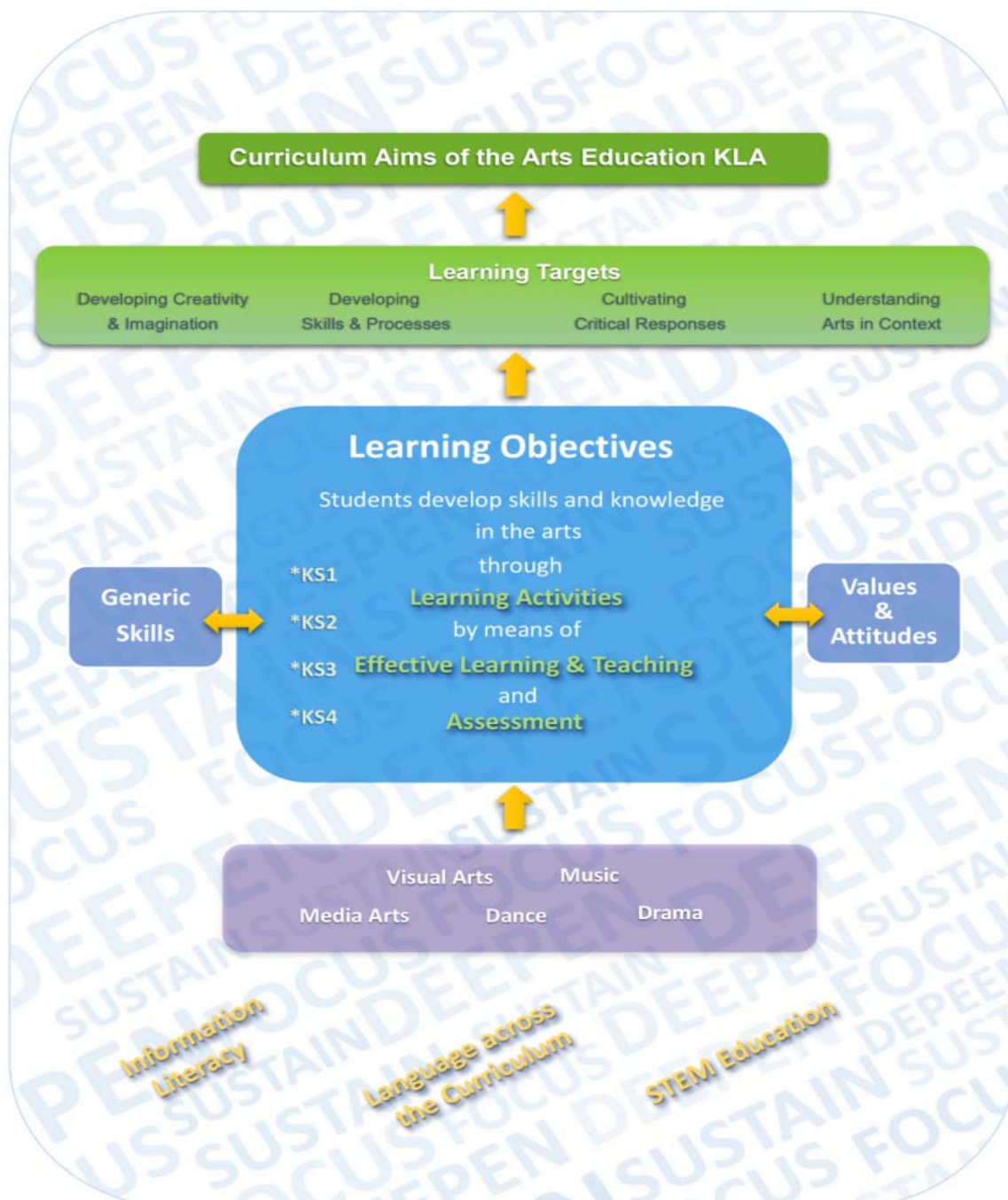
2.1 Curriculum aims

Minor updates in the curriculum aims of the AE KLA are as follows:

2002	2016
<p>Arts education helps students:</p> <ul style="list-style-type: none">● To develop creativity and critical thinking, nurture aesthetic sensitivity, and build up cultural awareness and effective communication;● To develop skills, knowledge and positive values and attitudes in the arts;● To gain delight, enjoyment and satisfaction through participating in arts-making activities; and● To pursue a life-long interest in the arts.	<p>Arts education helps students:</p> <ul style="list-style-type: none">● develop creativity, critical thinking and communication skills, as well as nurture aesthetic sensitivity and cultural awareness;● develop arts skills, construct knowledge, and cultivate positive values and attitudes;● gain delight, enjoyment and satisfaction through participating in arts activities; and● pursue a life-long interest in the arts.

2.2 Curriculum framework

There is no major change in the curriculum framework of the AE KLA. However, considerations of ongoing renewal of the school curriculum will be incorporated into the curriculum framework as follows:



*KS1: Key Stage 1, P1 to 3

*KS2: Key Stage 2, P4 to 6

*KS3: Key Stage 3, S1 to 3

*KS4: Key Stage 4, S4 to 6

2.2.1 Minor updates in the four Learning Targets of the AE KLA

2002	2016
<p>Developing Creativity and Imagination Students should be able to generate ideas through imagination and creativity by participating in creative or performing arts activities.</p>	<p>Developing Creativity and Imagination Students should be able to generate ideas through imagination and creativity by participating in arts appraising, creating, and performing activities.</p>
<p>Developing Skills & Processes Students should be able to use different materials, elements and resources to experience and express the arts. Exploration and experimentation in the creative process should also be treasured in arts education.</p>	<p>Developing Skills & Processes Students should be able to use different materials, elements, arts language and resources to experience and express the arts. Exploration and experimentation in the creative process should also be treasured in arts education.</p>
<p>Cultivating Critical Responses Students should be able to appraise and respond to issues in the arts.</p>	<p>Cultivating Critical Responses Students should be able to appraise and respond to the arts and arts-related issues.</p>
<p>Understanding Arts in Context Students should be able to understand the cultural contexts in which the arts are placed and their relationship to people’s lives and societies at large.</p>	<p>Understanding Arts in Context Students should be able to understand the arts in context and their relationship to people’s lives and societies.</p>

2.2.2 Aesthetic Development

- Aesthetic Development is one of the five components of OLE¹ in the senior secondary curriculum, and it is an essential component at KS4 within the AE KLA curriculum framework.
- Besides fostering students’ life-long interest in the arts and cultivating positive values and attitudes, Aesthetic Development plays an important role in helping students to lead a healthy life and achieve whole-person development. As no public examinations are required for Aesthetic Development, students can learn the arts in a more relaxing way through appreciating, creating, performing and reflecting.
- Aesthetic Development is different from the elective subjects of Music and Visual Arts. It aims to provide all senior secondary students with rich and meaningful arts

¹ The five components of OLE are: Aesthetic Development, Physical Development, Moral and Civic Education, Community Services, and Career-related Experiences.

learning experiences, while Music and Visual Arts aim to help individual students to develop their specialisation in these two arts areas.

- The provision of structured arts learning sessions is an important mode of implementation for Aesthetic Development. To complement students’ learning, schools should also arrange a variety of co-curricular activities to engage students in learning of the arts in authentic contexts.
- Examples of the planning and implementation of Aesthetic Development are at Appendix 2.

2.2.3 The AE KLA in the context of ongoing renewal of the school curriculum

With reference to the direction of ongoing renewal of the school curriculum, the AE KLA curriculum framework is updated to incorporate the following major aspects: generic skills, values education, Language across the Curriculum, Information Literacy and STEM Education.

i) Generic Skills

- ✧ Nine generic skills have been identified as essential for student learning for the 21st century in the school curriculum since 2001. Based on past experience of implementing the reform, as well as dynamic changes in society and recent research, the nine generic skills are presented in three clusters, namely, “basic skills”, “thinking skills” and “personal and social skills” for better understanding and integrative application:

Basic Skills	Thinking Skills	Personal and Social Skills
Communication Skills	Critical Thinking Skills	Self-management Skills
Mathematical Skills ¹	Creativity	Self-learning Skills ²
IT Skills	Problem Solving Skills	Collaboration Skills

Remarks: ¹Numeracy Skills and ²Study Skills were used respectively in *Learning to Learn: Life-long Learning and Whole-person Development* (2001)

- ✧ The AE KLA provides meaningful contexts for the development of generic skills through learning and teaching activities.
- ✧ The development of generic skills through the AE KLA has generated encouraging impact on student learning. According to a survey conducted by the Education Bureau (EDB), teacher respondents indicated that students of the arts subjects performed well in creativity, critical thinking, collaborative and

communication skills. Building on these accomplishments, the AE KLA continues to help students develop these skills along with other generic skills, especially problem solving, self-learning and self-management skills in an integrative manner.

- ✧ Schools should plan arts-related learning and teaching activities holistically, whereby generic/ a cluster of skills can be suitably developed and effectively applied through learning inside and beyond the classroom, e.g. playing music in an ensemble, visiting an art exhibition. Some examples of the development of generic skills in the AE KLA are at Appendix 3.

ii) Values Education

- ✧ Values education, or the cultivation of positive values and attitudes, is an integral part of the school curriculum that includes different components, i.e. KLAs/ subjects, moral and civic education, cross-curricular learning opportunities and life-wide learning experiences.
- ✧ According to the framework for moral and civic education provided by the CDC in 2008, seven priority values and attitudes, which reflect both Chinese and Western cultures/ values and address students' and societal needs, were identified as of vital importance for students' whole-person development. They are “perseverance”, “respect for others”, “responsibility”, “national identity”, “commitment”, “integrity”, and “care for others”.
- ✧ Schools are recommended to implement values education and cultivate positive values and attitudes related to individual, family, society, the country and the world as well as values in accordance with the mission and contexts of their schools. In the AE KLA, values education can be carried out through relevant topics and appropriate learning and teaching activities that help students apply and reflect on positive values and attitudes, or introducing different situations in which students are required to understand the issues from different perspectives, analyse them in a rational and objective manner, and adopt positive values and attitudes as the guiding principles to make judgment and decisions. For example:
 - appraising works of the arts with different cultural and historical backgrounds helps students develop an understanding of diverse cultures and cultural inclusion, as well as cherish history and culture as common human experiences;
 - appreciating Chinese painting and calligraphy, Chinese music and Cantonese opera helps students develop their sense of national identity;

- creating and performing the arts help nurture students’ perseverance and responsibility; and
 - attending concerts and visiting exhibitions help promote students’ respect for others.
- ✧ An example of teaching design for nurturing students’ values and attitudes is at Appendix 4.

iii) Language across the Curriculum

- ✧ Literacy refers to the ability to read and write effectively to achieve the desired goals or outcomes and develop one’s knowledge and potential. Helping learners master the literacy skills, i.e. reading and writing skills, is central to language learning at school level. It is essential that literacy be also developed in the AE KLA, which provides the contexts for learners to apply their literacy skills to construct knowledge and to facilitate their development into lifelong learners.
- ✧ With the rapid development of information technology and the social media, literacy has taken on a new meaning. Students need to be equipped with new literacy skills to process and create multi-modal texts in which messages are conveyed through different forms (e.g. images, animations and sounds).
- ✧ The Language across the Curriculum (LaC) approach, which integrates language learning and content learning, can be adopted for students who need to learn the arts through English and Chinese and to explore knowledge and develop skills in a comprehensive and integrative manner.
- ✧ Talking about the arts with teachers’ guidance facilitates students’ knowledge construction. When “thinking aloud”, students share their ideas verbally. For instance, feelings about and analysis of an art piece can be converted into writing. The process of talking about the arts not only helps students construct knowledge, but develops content and organisation skills in presenting their views which can be gradually transformed to the ability of writing about the arts. An example of teaching design for LaC is at Appendix 5.
- ✧ Moreover, arts teachers are encouraged to collaborate with English and Chinese teachers to help students apply literacy skills and strategies to the learning of the arts and to promote LaC for more effective learning of the arts. For example, it is suggested that teachers:
 - identify a common topic between the AE KLA and English/ Chinese Language for students to read about and discuss, and design related learning activities outside the classroom to broaden students’ experience;

- provide students with exposure to the text types related to arts knowledge and skills, arts history, music analysis and play scripts; and
- teach arts-specific language features and rhetorical functions, e.g. comparing and contrasting the formal presentation of two paintings, and explaining the interpretation of a music piece so as to facilitate explicitly the completion of AE KLA-based tasks.

iv) **STEM Education**

- ✧ STEM is an acronym that refers collectively to the academic disciplines of Science, Technology, Engineering and Mathematics. In the local curriculum context, STEM education is promoted through the KLAs of Science Education, Technology Education and Mathematics Education. We aim to further develop among students a strong knowledge base in step with the latest changes in these disciplines, and strengthen their integration and application of knowledge and skills, so as to nurture their creativity and innovation, collaboration and problem solving skills, which are essential skills and qualities required in the 21st century. This will also help nurture versatile talents in the science and technology fields, thereby enhancing the international competitiveness of Hong Kong.
- ✧ Through integrating and applying knowledge and skills of different disciplines, students should realise that the development of science, technology and mathematics is closely related to the societal environment and that advancement in science and technology can help improve the quality of life in the contemporary world and enhance the economic growth and sustainable development of Hong Kong, in particular when opportunities are available for Hong Kong to contribute to the “Belt and Road” initiative, one of the development strategies of the Mainland.
- ✧ Schools can contribute to the promotion of STEM education and incorporate elements of STEM through learning across the arts or the KLAs. For instance, it is suggested that teachers:
 - guide students to discuss and appraise works of the arts from scientific, technological and mathematical perspectives for widening students’ scope of understanding about the arts;
 - conduct project learning, e.g. a video game design, and engage students in learning through the Science Education and Technology Education KLAs;
 - apply technology to explore alternative means for creating and performing the arts; and

- adopt e-learning strategies for enhancing the effectiveness of learning and teaching in the arts.

v) **Information Literacy**

- ✧ Information literacy (IL) is an ability and attitude that would lead to effective and ethical use of information. It aims to help students:
 - identify the need for information;
 - locate, evaluate, extract, organise and present information;
 - create new ideas;
 - cope with the dynamics in our information world; and
 - use information ethically, and refrain from immoral practices such as cyber bullying and infringing intellectual property rights.
- ✧ Student learning requires the use of IL whenever necessary. IL involves various knowledge contexts and links with the arts and other KLAs/ subjects. The AE KLA provides authentic contexts for students to nurture IL and gain benefits from learning the arts. For example, students are to be guided to select, manipulate, analyse and evaluate textual, visual and audio information for arts appreciation and criticism, as well as inspiring ideas and novel ways for artistic expression and presentation.

2.3 **Pedagogies (including e-learning)**

2.3.1 **Approaches and strategies**

- In consideration of different learning and teaching contexts and targets, different approaches can be employed to provide students with coherent and meaningful learning experiences in the arts. For instance,
 - ✧ direct instruction: emphasises the transmission of knowledge through lecturing and demonstration;
 - ✧ experiential learning: focuses on learning by doing such as playing a music instrument and making a sculpture; and
 - ✧ enquiry learning: encourages students to actively enquire about issues or problems, and find answers and solutions according to their learning pace.

- Different strategies can be applied in individual approaches and help students achieve specific learning objectives. Examples of strategies include project learning, LaC, information technology (IT) for interactive learning, life-wide learning, expert performance/ demonstration, integrative learning in the arts, building learning communities and drama-in-education (DiE).
- The appropriate use of these strategies is to strengthen learning and teaching effectiveness. For instance, to help students design a more user-friendly product, DiE can be employed to engage students in a simulated scenario and play different roles for better understanding targeted users' needs. While expert demonstration is very effective to help students perceive the expressive quality of a music piece, IT for interactive learning can help students construct knowledge in appraising works of the arts.
- Some examples of teaching design using some of these approaches and strategies are at Appendices 4 and 5.
- In addition, schools should adopt a wide range of learning and teaching materials to cater for learner diversity and enrich students' arts experiences. It is worth noting that pre-packed art material kits which hinder students' creativity and limit their scope of learning and choice of expression should not be used.

2.3.2 e-Learning

- e-Learning refers to an open and flexible learning mode involving use of the electronic media, including use of digital resources and communication tools to achieve the learning objectives. The essence of e-learning is to enhance learning and teaching effectiveness and help develop students' necessary qualities, e.g. self-directed learning for the 21st century. Taking into consideration the benefits of e-environment, schools should adopt e-learning appropriately in the planning and implementation of the arts curriculum. An example of teaching design for e-learning is at Appendix 5.
- e-Learning can be adopted as a learning, teaching and assessment tool. For instance, it is suggested that teachers:
 - ✧ guide students to search information online, e.g. artwork from web museums and music from the Internet for enriching learning resources and fostering self-directed learning;
 - ✧ guide students to use IT facilities for extending the ways of artistic expression, e.g. using software and hardware for making art or composing music, for fostering students' creativity;

- ✧ adopt resources from the Internet, as well as make use of digitisation for efficient and systematic storage and retrieval of multi-media materials for enhancing teaching effectiveness; and
- ✧ use e-platforms for better communication with students and for peer assessment of student work related to the arts.

2.3.3 Catering for learner diversity

- The AE KLA curriculum framework offers flexibility for school-based curriculum planning. Teachers should provide students with a wide range of materials and diversified arts learning opportunities, e.g. using different media for arts expression, appreciating the arts of different cultures, organising learning inside and beyond the classroom so as to cater for the learning needs of students with different abilities, interests, and cultural backgrounds.
- Teachers should employ differentiated instruction and varied assessment practices to help students of different learning needs achieve specific learning objectives. Differentiated instruction usually comprises three aspects, i.e. content, process and product.
 - ✧ The “content” aspect refers to identifying the most essential knowledge, skills or processes of a unit/ topic to meet the needs of different groups of student.
 - ✧ The “process” aspect refers to adopting appropriate learning strategies with reference to students’ different styles, e.g. visual, auditory, writing or kinaesthetic to suit students’ disposition to learning.
 - ✧ The “product” aspect refers to using different assessment tools for students to demonstrate their learning achievements and reflect diverse abilities.
- Schools should adopt the “three-tier operation mode”² for whole-school arts curriculum planning to identify and stretch students’ potential in the arts.

² There are three levels in the “three-tier operation mode”. At Level One, schools differentiate teaching for different groups of students. At Level Two, schools conduct pull-out arts programmes within or after regular school hours to offer systematic training for students with outstanding performance. At Level Three, schools can collaborate with tertiary institutions/ educational organisations to provide off-site enrichment and extended arts learning opportunities for exceptionally gifted students nominated by schools.

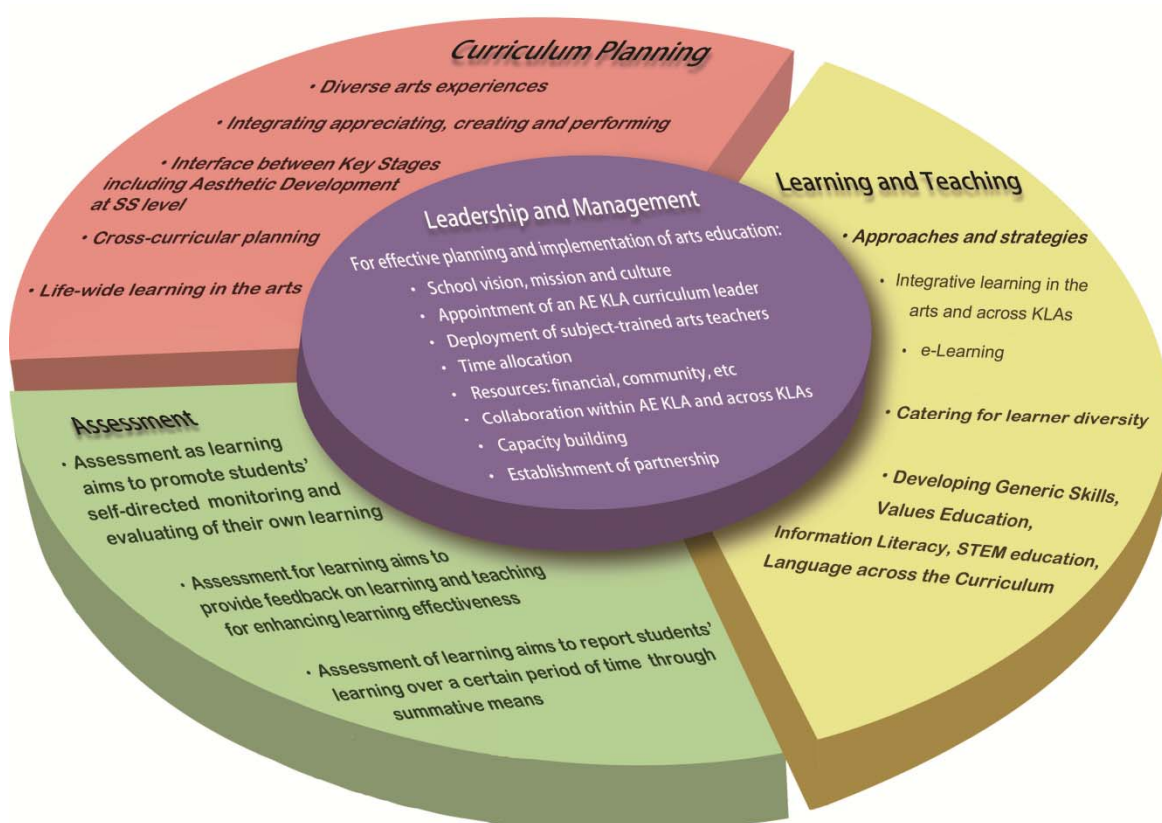
2.4 Assessment

- Assessment is generally divided in two modes: formative assessment and summative assessment, which are valued and employed for “assessment for learning” and “assessment of learning” in schools.
- “Assessment for learning” aims at enabling students to understand their strengths and weaknesses for continuous improvement of learning. Through collecting a wide range of data from different learning activities, teachers can provide students with feedback, and modify students’ learning tasks and progress so as to support them to learn better.
- “Assessment of learning” aims to understand students’ performance at a certain period of the school year or at the end of a project, and provide information about students’ abilities and learning progress for the purpose of selection and reporting.
- To further enhance assessment literacy, schools should build on their experience of implementing "assessment for learning" to reinforce "assessment as learning" by encouraging students to exercise metacognitive skills for monitoring and evaluating their own learning. Teacher guidance plays a significant role in helping students become independent learners.
- To facilitate the implementation of “assessment as learning”, teachers can help students understand the learning objectives, requirements of learning and criteria of assessment so as to enable students to monitor, assess and reflect on their learning.
- Assessing both students’ arts learning process and product is equally important. Teachers should observe students’ classroom performance continuously, improve their arts skills, motivate their reflection, and provide timely feedback to enhance their learning. Students’ abilities and performance in the arts should also be assessed through practical tests and production of a music composition or a piece of artwork.
- Students’ performance in different aspects should be reflected and observed through use of different assessment modes, strategies and tools, e.g. observation, performance/ presentation, portfolio, project learning, self and peer assessment, etc.

2.5 Curriculum planning, leadership and management

2.5.1 Holistic curriculum planning

- When developing school-based arts curriculum, schools need to conduct holistic planning and strive to provide a balanced and diversified arts curriculum that can meet the needs of students. An example of holistic arts curriculum planning is at Appendix 6.
- The following diagram shows the major areas for holistic planning of the arts curriculum in schools.



2.5.2 Leadership and management

Schools should implement their school-based arts curriculum under effective leadership and management by taking consideration of different measures, e.g. appointment of an AE KLA leader, deployment of subject-trained arts teachers, allocation of sufficient learning time, effective use of resources, collaboration within the AE KLA and across the KLAs, capacity building and establishment of partnership.

2.5.3 Time allocation

At the primary and junior secondary education levels, 10-15% and 8-10% of the total formal lesson time should be allocated respectively to the AE KLA, in which the subjects of Music and Visual Arts are the two common art forms offered in the arts curriculum. In senior secondary education, apart from offering 10% of the total lesson time to an arts elective subject, i.e. Visual Arts or Music, all students should be provided with structured learning time for Aesthetic Development in the OLE³. In addition, learning time for arts-related life-wide learning activities outside formal lessons should be offered to all students for broadening their horizons.

³ Schools can allocate a flexible range of 10-15% of total lesson time to OLE in time-table or outside to provide opportunities for students' whole-person development. (EDB Circular Memorandum No.106/2015)

3. What are the supporting strategies?

3.1 Learning and teaching resources

- It is recommended that schools should use a wide range of resources for learning and teaching, e.g. reference books, newspaper and magazine articles, Internet resources, textbooks, music scores, artworks, audio-visual materials, computer hardware and software, as well as library resources, so as to achieve the learning objectives in the AE KLA.

- Moreover, schools may also use various learning and teaching materials, e.g. booklets, DVDs and other digital materials, developed and offered by the EDB over the years to support learning and teaching. For schools' easy access, most of the materials are available at the website of the Hong Kong Education City set up by the EDB, i.e. "EDB One-stop Portal for Learning and Teaching Resource" (www.hkedcity.net/edbosp). Recent examples of the materials developed by the EDB include:
 - ✧ teaching designs for supporting the planning and implementation of the school-based Visual Arts curriculum in primary schools;
 - ✧ annotated cases of students' examination scripts and portfolios for senior secondary Visual Arts;
 - ✧ resource materials and assessment tasks on Chinese Operatic music, Chinese instrumental music, as well as Western and local popular music; and
 - ✧ suggested learning tasks with reference materials related to different art forms for Aesthetic Development.

- Appropriate use of these resources not only helps develop students' knowledge and skills in the arts, but also promotes learning across the curriculum and reading to learn.

3.2 Partnership

- The EDB closely collaborates with various departments and bodies to provide students with diversified arts learning opportunities for developing their creativity, aesthetic sensitivity, knowledge and skills, as well as stretching their potential in the arts. For instance,
 - ✧ to support the implementation of Aesthetic Development, the Scheme on "A Journey on Learning the Arts for Senior Secondary Students", in collaboration with the Leisure and Cultural Services Department (LCSD) and various arts

- groups, offers students opportunities to attend a variety of arts performances and exhibitions free;
- ✧ the Schools Creative Music Showcase, the Schools Speech Choir Showcase, the Schools Music Festival, the Schools Drama Festival and the Schools Dance Festival are organised annually to demonstrate students' talents and share their accomplishments with peers and the public;
 - ✧ the annual International Students' Visual Arts Contest-cum-Exhibition of Hong Kong, in collaboration with Po Leung Kuk, the Art Promotion Office of the LCSD and other organisations, serves as a valuable opportunity to showcase art talents' outstanding accomplishments in an international arena; and
 - ✧ the project "Arts Buddies", jointly organised by the EDB, the Hong Kong Arts Development Council, the Hong Kong Heritage Museum, the Hong Kong Baptist University and other organisations, helps develop participating students' knowledge of art appreciation and their skills in sharing arts experience with others through establishing a learning community consisting of artists, tertiary and secondary students.
- The EDB will continue to explore the feasibility of collaborating with tertiary institutions, professional bodies, and other government and non-government organisations to strengthen partnership with a view to fostering synergy for the promotion of arts education. Schools should fully utilise community resources to provide ample opportunities for students to learn and experience the arts and cultivate their lifelong interest in the arts.

3.3 Professional development of school leaders and teachers

- While it is common for schools to solicit support from artists, tertiary institutions and professional organisations to foster capacity building of their teachers, the EDB strives to support schools and teachers by organising many Professional Development Programmes (PDPs) to continuously strengthen the professionalism of school leaders, middle managers and arts teachers. These PDPs are well-organised with a variety of themes and focuses, and are provided in the form of seminars, workshops and sharing sessions to cater for teachers' professional needs. All teachers are well-informed of these PDPs through the Training Calendar System of the EDB (<https://tcs.edb.gov.hk>) in a timely manner. Some focuses of these PDPs are as follows:
 - ✧ Curriculum leadership, management and planning;
 - ✧ Understanding the arts curriculum, assessing student learning and enriching knowledge; and

- ✧ Learning and teaching strategies in relation to considerations of ongoing renewal of the school curriculum, e.g. e-learning and catering for learner diversity.
- Moreover, the EDB will also set up professional learning communities among teachers to enhance knowledge exchange and share good practices within and across schools.

4. Frequently Asked Questions

Q 1: What is Learning to Learn 2.0?

A 1: Learning to Learn 2.0 is referred as the ongoing curriculum renewal of the Learning to Learn curriculum reform implemented since 2001 in response to the local and global contextual changes in economic, scientific, technological, social and political aspects. With a view to keeping our school education abreast of the times and maintaining the global competitiveness of our students, it is necessary for the Hong Kong school curriculum to embark on the next cycle of updating and renewal, which aims to deepen and sustain the accomplishments and to focus on the possible areas for curriculum planning. Ongoing engagement of stakeholders through multiple channels has been conducted in setting the direction for the ongoing curriculum renewal.

Q 2: What are the main areas of update in the AE KLA curriculum?

A 2: Some main areas of update are put forth to reflect the changing contexts and education trends, and to provide suggestions for the development and implementation of the AE KLA curriculum for now and in the five to ten years to come. The main areas include: i) updating the overall aims, the curriculum framework and the four Learning Targets; ii) strengthening measures for holistic planning and implementation of the school-based arts curriculum; iii) incorporating Aesthetic Development of OLE in Key Stage (KS) 4; iv) providing updated approaches and strategies for learning, teaching and assessment; and v) infusing Language across the Curriculum, Information Literacy and STEM Education into the curriculum framework.

Q 3: What measures can be taken for individual schools to implement their school-based arts curriculum?

A 3: Schools should adopt holistic curriculum planning under effective leadership and management for the implementation of their school-based arts curriculum. Relevant measures should be employed by schools, e.g. appointment of an AE KLA leader, deployment of subject-trained arts teachers, allocation of sufficient learning time, effective use of resources including financial and human resources, collaboration within AE KLA and across KLAs, capacity building and establishment of partnership to provide quality arts education to students. In addition, it is worth noting that pre-packed art material kits which hinder students' creativity and limit their scope of learning and choice of expression should not be used.

Q 4: Which kinds of arts learning experiences should be provided for students at the primary or secondary school level?

A 4: A balanced and coherent school-based arts curriculum consisting of different art forms, e.g. music, visual arts, drama, media arts and dance, should be offered to all students for learning inside and outside the classroom from Key Stages 1 to 3. At Key Stage 4, Aesthetic Development in the OLE that covers a range of arts learning activities should be provided to all students while Music, Visual Arts and arts-related Applied Learning courses as elective subjects are to be offered to students in accordance with their interests and abilities. In addition, students should be provided with life-wide learning activities in the arts at all levels for maximising their learning opportunities and nurturing lifelong interest in the arts.

Q 5: How e-Learning can be incorporated into learning of the arts in schools?

A 5: e-Learning refers to an open and flexible learning mode involving use of the electronic media, including use of digital resources and communication tools to achieve the learning objectives. e-Learning can be adopted as a learning, teaching and assessment tool. For instance, it is suggested that teachers:

- guide students to search information online, e.g. artwork from web museums and music from the Internet for enriching learning resources and fostering self-directed learning;
- guide students to use IT facilities for extending the ways of artistic expression, e.g. using software and hardware for making art or composing music, fostering students' creativity;
- adopt resources from the Internet, as well as make use of digitisation for efficient and systematic storage and retrieval of multi-media materials for enhancing teaching effectiveness; and
- use e-platforms for better communication with students and for peer assessment of student work related to the arts.

Seven learning goals

The seven learning goals in the *Basic Education Curriculum Guide – To Sustain, Deepen and Focus on Learning to Learn (Primary 1-6)* (2014) (BECG) are as follows:

1. Know how to distinguish right from wrong, fulfil their duties as members in the family, society and the nation, and show acceptance and tolerance towards pluralistic values;
2. Understand their national identity and be concerned about society, the nation and the world, and to fulfil their role as a responsible citizen;
3. Develop an interest in reading extensively and cultivate a habit of reading;
4. Actively communicate with others in English and Chinese (including *Putonghua*);
5. Develop independent learning skills, especially self-management skills and collaboration skills;
6. Master the basics of the eight Key Learning Areas to prepare for studying in secondary schools; and
7. Lead a healthy lifestyle and develop an interest in aesthetic and physical activities and an ability to appreciate these activities.

Source: <https://cd.edb.gov.hk/becg/english/chapter1.html#s1.7>

Examples of the planning and implementation of Aesthetic Development

Example A: Time allocation and deployment of human resources

In school A, five teachers teach modules of different topics/ art forms in S4 throughout a school year. Each teacher is responsible for one specific module lasting for around 4 cycles. They rotate among different classes every 4 cycles. Each class can therefore learn 8-10 modules of different topics from S4 to S5. Depending on the design of the modules, learning time can be varied to allow more in-depth learning in the arts.

Example B: Diverse arts learning opportunities

In school B, all senior secondary students to take part in learning modules of various art forms such as visual arts, music, dance, drama and media arts in the afternoon sessions. To consolidate learning, students work collaboratively in groups to produce and present multi-media performances at the end of a school year. Students are also encouraged to participate in arts-related community activities such as giving music and drama performances at hospitals and organising fund-raising exhibitions for the elderly.

Example C: An arts programme that builds on existing strengths

School C has a tradition of offering General Music to senior secondary students. To implement Aesthetic Development in OLE, the school broadens student learning by providing all senior secondary students with a double-period lesson of Music or Visual Arts per cycle. Various arts groups and artists are invited to conduct different types of arts activities such as instrumental master classes, live dance performances and talks on film appreciation. Students also visit exhibitions and are encouraged to stretch their potential through participating in external competitions related to the arts.

Examples of development of generic skills in the AE KLA

Creativity

- Improvising body movements to reflect the expressive quality of a music piece.
- Creating sound effects for songs, stories and poems as well as inventing and using symbols or graphic notations to record music ideas.
- Creating imaginative artwork with playful themes.
- Discovering hidden details in works of the arts and generating an original and convincing interpretation.
- Incorporating new techniques into creative activities for enhancing the presentation and communication of works of the arts.

Critical Thinking Skills

- Analysing, discussing and appraising music of different music genres and styles.
- Drawing logical conclusions based on evidence, e.g. visual elements, content and art history when appraising artworks.

Communication Skills

- Using arts-related vocabulary to talk about works of the arts.
- Using verbal and written language to present views about the arts.
- Using music, visual and/or body language to create and perform works of the arts.

Collaboration Skills

- Playing in an ensemble and listening to each other for achieving balance in a music performance.
- Participating in various roles in organising an art exhibition and staging a theatrical performance.

Mathematical Skills

- Using graphic notation or symbols to represent rhythm and pitch in music.
- Applying the concepts of proportion in analysing the structure of a music piece and a stage design.
- Using motifs to create music patterns and pattern design.

- Applying the concepts of shape, size and position to perform formal analysis in art appreciation.
- Using linear perspective to create 3-dimensional illusion on a 2-dimensional plane for art making.

Problem Solving Skills

- Identifying a design problem or ideas for artistic expression, and exploring how to convey messages through artistic means.
- Identifying technical problems and finding ways to improve performing skills encounter during practices, rehearsals or performances for a satisfying expression.

IT Skills

- Using appropriate IT tools for art making as well as notating and creating music.
- Searching and selecting information for appreciation, and developing ideas for creating music and art making.

Self-learning Skills

- Searching and collecting music pieces and visual artworks, and categorising them according to their genres and styles.
- Researching the background of a music piece to gain a better understanding of it for preparing a music performance with persuasive interpretation.
- Researching themes and ideas, developing images and experimenting media for establishing one's own visual arts portfolio according to personal pace, interest and ways of learning.

Self-management Skills

- Setting clear and feasible goals for learning an instrument according to personal pace and abilities.
- Making appropriate choices in managing resources, e.g. time and money for making a piece of artwork.

Example of teaching design (I)

Topic	Dancing with ink and music
Key Stage	Key Stage 2
KLA/ Subject	Music and Visual Arts
Duration of Learning	4 lessons for Music and 2 double lessons for Visual Arts
Introduction	This unit helps students appreciate and understand Chinese arts through integrative learning in the arts.
Learning Objectives	<p><u>Visual Arts</u> Students will learn to:</p> <ol style="list-style-type: none"> 1. differentiate neutral colours: black, white and grey; and the gradual colour changes of Chinese ink on rice paper; 2. analyse the dynamic and moods created from the gradual changes of ink on rice paper; 3. appreciate and analyse the dynamic of ink in photographic ink paintings; 4. express the dynamic of Chinese ink on rice paper in response to music; and 5. create a series of Chinese ink painting using Chinese ink and brush on rice paper to express the moods of selected music excerpts. <p><u>Music</u> Students will learn to:</p> <ol style="list-style-type: none"> 1. describe the characteristics of different musical expressions including articulations and dynamic changes through listening, and employ these musical expressions in a singing activity; 2. identify the musical expressions employed in the Chinese music excerpts and describe how these expressions evoke different moods; 3. apply various musical expressions in creating and performing of a sound project base on works of Chinese ink painting created in Visual Arts lessons; and 4. use graphic notations to record music.
Learning and Teaching Process	<p><u>Visual Arts</u> Week 1 (Lesson 1-2)</p> <ol style="list-style-type: none"> 1. Appreciate Shinichi Maruyama's (丸山真出) or Cheung Chun-ying's (張滇英) photographic works, and recognise the key colour scheme in Chinese ink painting, i.e. black, white and grey; 2. Discuss about the intention of Shinichi Maruyama's or Cheung Chun-ying's works, and describe the dynamic and moods conveyed from the flowing ink;

	<p>3. Improvise painting on rice paper using Chinese ink and brush while listening to the music excerpts such as “梅花三弄”, “喜相逢”, “十面埋伏”, “塞上曲”, “賽馬” and “二泉映月”.</p>		
	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><u>Visual Arts</u> Week 2 (Lesson 3-4)</p> <p>4. Use Chinese ink to make marks and observe the gradual colour changes of ink, and differentiate the effects of ink used: dry, wet, concentrate, dilute, black and white with teacher’s guidance, and feel the white on the colourless space;</p> <p>5. Use single strokes to express feelings described by teacher, then appreciate the strokes one by one and discuss whether the specified feelings are expressed, or which kind of feeling the stroke best expresses;</p> <p>6. Use ink and brush to create several Chinese ink paintings for expressing different moods of music excerpts, e.g. “歡樂歌”, “春江花月夜”, “Clair de lune” by Debussy, “Turkish March” by Mozart, “Wedding March” by Mendelssohn, “Für Elise” by Beethoven, “Waltz of the Flowers” by Tchaikovsky;</p> <p>7. Select several Chinese ink paintings from the whole class which best show the expression of music excerpts contributing to an ink painting series through peer critique.</p> </td> <td style="width: 50%; vertical-align: top;"> <p><u>Music</u> Week 2 (Lesson 1-2)</p> <p>1. Sing Chinese folk songs, i.e. “紅彩妹妹” and “鳳陽花鼓” with different musical expressions and describe their differences;</p> <p>2. Listen to excerpts of different Chinese music, i.e. “梅花三弄”, “喜相逢”, “十面埋伏”, “塞上曲”, “賽馬” and “二泉映月” and describe how different moods are conveyed through the use of musical expressions;</p> <p>3. Listen to selected music excerpt(s) from “潑墨仙人” by Law Wing-fai (羅永暉). Describe and discuss how musical expressions are employed in the excerpt(s);</p> <p>4. In groups of 4 to 5, explore the use of body sounds and voices with different musical expressions to create a music piece inspired by “潑墨仙人”, and use graphic notation to record the piece.</p> </td> </tr> </table>	<p><u>Visual Arts</u> Week 2 (Lesson 3-4)</p> <p>4. Use Chinese ink to make marks and observe the gradual colour changes of ink, and differentiate the effects of ink used: dry, wet, concentrate, dilute, black and white with teacher’s guidance, and feel the white on the colourless space;</p> <p>5. Use single strokes to express feelings described by teacher, then appreciate the strokes one by one and discuss whether the specified feelings are expressed, or which kind of feeling the stroke best expresses;</p> <p>6. Use ink and brush to create several Chinese ink paintings for expressing different moods of music excerpts, e.g. “歡樂歌”, “春江花月夜”, “Clair de lune” by Debussy, “Turkish March” by Mozart, “Wedding March” by Mendelssohn, “Für Elise” by Beethoven, “Waltz of the Flowers” by Tchaikovsky;</p> <p>7. Select several Chinese ink paintings from the whole class which best show the expression of music excerpts contributing to an ink painting series through peer critique.</p>	<p><u>Music</u> Week 2 (Lesson 1-2)</p> <p>1. Sing Chinese folk songs, i.e. “紅彩妹妹” and “鳳陽花鼓” with different musical expressions and describe their differences;</p> <p>2. Listen to excerpts of different Chinese music, i.e. “梅花三弄”, “喜相逢”, “十面埋伏”, “塞上曲”, “賽馬” and “二泉映月” and describe how different moods are conveyed through the use of musical expressions;</p> <p>3. Listen to selected music excerpt(s) from “潑墨仙人” by Law Wing-fai (羅永暉). Describe and discuss how musical expressions are employed in the excerpt(s);</p> <p>4. In groups of 4 to 5, explore the use of body sounds and voices with different musical expressions to create a music piece inspired by “潑墨仙人”, and use graphic notation to record the piece.</p>
<p><u>Visual Arts</u> Week 2 (Lesson 3-4)</p> <p>4. Use Chinese ink to make marks and observe the gradual colour changes of ink, and differentiate the effects of ink used: dry, wet, concentrate, dilute, black and white with teacher’s guidance, and feel the white on the colourless space;</p> <p>5. Use single strokes to express feelings described by teacher, then appreciate the strokes one by one and discuss whether the specified feelings are expressed, or which kind of feeling the stroke best expresses;</p> <p>6. Use ink and brush to create several Chinese ink paintings for expressing different moods of music excerpts, e.g. “歡樂歌”, “春江花月夜”, “Clair de lune” by Debussy, “Turkish March” by Mozart, “Wedding March” by Mendelssohn, “Für Elise” by Beethoven, “Waltz of the Flowers” by Tchaikovsky;</p> <p>7. Select several Chinese ink paintings from the whole class which best show the expression of music excerpts contributing to an ink painting series through peer critique.</p>	<p><u>Music</u> Week 2 (Lesson 1-2)</p> <p>1. Sing Chinese folk songs, i.e. “紅彩妹妹” and “鳳陽花鼓” with different musical expressions and describe their differences;</p> <p>2. Listen to excerpts of different Chinese music, i.e. “梅花三弄”, “喜相逢”, “十面埋伏”, “塞上曲”, “賽馬” and “二泉映月” and describe how different moods are conveyed through the use of musical expressions;</p> <p>3. Listen to selected music excerpt(s) from “潑墨仙人” by Law Wing-fai (羅永暉). Describe and discuss how musical expressions are employed in the excerpt(s);</p> <p>4. In groups of 4 to 5, explore the use of body sounds and voices with different musical expressions to create a music piece inspired by “潑墨仙人”, and use graphic notation to record the piece.</p>		
	<p><u>Music</u> Week 3 (Lesson 3-4)</p> <p>5. Use different body sounds and human voices with musical expressions to compose a sound project in response to the Chinese ink paintings created in Visual Arts lessons;</p>		

	<p>6. Use graphic notations to record the sound project;</p> <p>7. Display the mounted paintings by all individual students on cardboard in the music room, introduce and perform each sound project in sequence in response to the class ink painting album.</p>
Assessment	<p>Criteria for assessing learning process and product (Visual Arts)</p> <ul style="list-style-type: none"> • Appropriateness, fluency and richness in describing and analysing the artworks • Attitudes and generic skills showed in the learning process • Fluency in expressing moods in Chinese ink painting • Effective communication for expressing the moods of the selected music excerpts with the use of Chinese ink and brush <p>Criteria for assessing learning process and product (Music)</p> <ul style="list-style-type: none"> • Appropriateness in using of vocabulary in music appreciation • Attitudes and generic skills showed in the learning process • Originality of music ideas generated • Expressiveness of the music ideas generated in response to the Chinese ink paintings • Fluency of performance • Accuracy and practicability in music notation

Example of teaching design (II)

Topic	An Affective Moment
Key Stage	Key Stage 3
KLA/ Subject	Visual Arts
Duration	About 4 double lessons
Introduction	This unit inspires students' creativity in visual arts through the use of various learning and teaching strategies, e.g. e-learning, DiE and LaC.
Learning Objectives	<p>Students will learn to:</p> <ol style="list-style-type: none"> 1. differentiate and analyse the use of dominate colours and shots (i.e. extra close-up, close-up, medium shot and long shot) on creating moods and atmospheres; 2. analyse the use of shots and colour schemes in selected animation excerpts and interpret the messages conveyed; 3. recreate an one of the excerpts of the animation with expression of moods by applying appropriate colours and shots; and 4. use contour drawing and water-soluble colour pencils to draw a cartoon strip.
Learning and Teaching Process	<p><u>Pre-lesson activities</u></p> <ol style="list-style-type: none"> 1. View excerpts of the animated cartoon “Frozen” online and other excerpts from self-selected animations about love and care of family. 2. Capture an impressive frame of a scene through a digital device. <p><u>Lesson activities</u></p> <p>Use of shots</p> <ol style="list-style-type: none"> 3. Discuss the self-selected frames of animations based on the emotions depicted and messages conveyed. 4. Tell the story of “Frozen” briefly. Then view three scenes in the movie that demonstrate the use of different shots, i.e. extra close-up, close up, medium shot and long shot. Compare and contrast the three scenes based on the relationship between the use of shots and messages conveyed. 5. Play the scenes of “Frozen”¹ with guidance by teacher, using thought tracking to imagine the feeling and thought of the character(s) of that moment. 6. Create a contour drawing to illustrate the scene with a suitable shot. <p>Use of colours</p> <ol style="list-style-type: none"> 7. Appreciate and compare the moods and atmospheres expressed in 3 pairs of excerpts² selected from “Frozen” and “Grave of Fireflies” respectively in accordance to the use of dominating or expressive colours. 8. Recognise the emotional or atmospheric effects in relation to the change of colours while the teacher changes the colour tones/ values/ hues of one of the excerpts of “Graves of Fireflies” by teacher using computer software. <p>Use of water-soluble colour pencils</p> <ol style="list-style-type: none"> 9. Experiment with the techniques of using water-soluble colour

	<p>pencils.</p> <p>10. Apply colours to their line drawings created previously with water-soluble colour pencils for enhancing the expression of the depicted moods/ atmosphere.</p> <p>Idea development</p> <p>11. Recreate the episode of the journey that Anna was looking for Elsa in the forest. Imagine what could happen on the way by adding a new character, changing the behaviour of the characters, changing the background, etc. to make the journey more passionate/ scaring/ emotional.</p> <p>12. Describe their recreated episode in writing, which may include Anna’s feeling/ mood at that moment, what Anna saw, how Anna and Elsa met, their feelings and the environment while they saw each other, etc.</p> <p>13. Tell the recreated episode to the group mates. Then, 2-3 episodes among the whole class for class presentation. Peer critique of the episodes.</p> <p>Creating the cartoon</p> <p>14. Make a draft of a cartoon strip (about 6 frames) of their recreated episode using different shots for conveying messages.</p> <p>15. Refine the draft after feedback from peers, and apply colours with water-soluble colour pencils for enhancing the expression of atmosphere and mood of the scene.</p> <p>Peer assessment</p> <p>16. Carry out peer critique of the cartoons.</p> <p>17. Upload the cartoons with artists’ statements to the school intranet, and invite feedback from peers and parents.</p>
Assessment	<p>Criteria for assessing learning process and product</p> <ul style="list-style-type: none"> • Appropriateness, fluency and richness in describing, analysing and interpreting the selected animation excerpts and recreated cartoon • Attitudes and generic skills showed in the learning process • Creativity in re-writing the episode of the animation and in drawing the cartoon strip • Appropriate use of shots and colours, and handling of water-soluble colour pencils for expressing the moods and atmosphere of the cartoon • Effective communication of the cartoon strip
Learning and teaching resources	<ul style="list-style-type: none"> • “Frozen” (DVD) • “Grave of Fireflies” (DVD) • Official website of “Frozen”: http://frozen.disney.com/

1	“Frozen” time code: 03:41-04:49 The sisters showed love and care while getting along with each other.	
2	“Frozen”	“Grave of Fireflies”
	i Time code: 27:34-30:00 Elsa was discovered that she had icy powers.	Time code: 17:52-19:13 While the little sister crying, the elder brother was playing.
	ii Time code: 45:17-49:22 Snowman accompanied with Anna happily.	Time code: 37:15-37:34 In the Sakura rain, mother took the brother and sister to browse in the street.
	iii Time code: 31:17-34:43 Elsa accepted herself as having icy powers.	Time code: 1:24:12-1:25:39 The brother and sister sit together in front of the fireplace and viewed sparks and fireflies

An example of holistic arts curriculum planning

A primary school adopts holistic arts curriculum planning according to its vision and mission so as to nurture pupils' whole-person development. Various measures taken in the planning and implementation of the arts curriculum are as follows:

- An AE KLA curriculum leader is appointed to devise the development and implementation plan of the arts curriculum to provide pupils with quality arts education. Subject-trained arts teachers are deployed as far as possible in the school. Professional support and training are offered to a small number of non-subject-trained arts teachers while in five years' time, the school plans to only deploy subject-trained teachers to teach the arts.
- The leader coordinates the school-based arts curriculum planning, learning and teaching, assessment and resources holistically. In addition to the time allocation of 2 Visual Arts lessons and 2 Music lessons at P1-6, 2 drama lessons are provided to P2-3 students per week. The leader also coordinates the submission of project proposals and the organisation of learning activities across the KLAs to enhance students' learning in the arts at different levels. Moreover, collaborative lesson planning sessions are organised for the arts teachers to support their design of learning, teaching and assessment of the arts subjects at each level.
- 2 lessons of co-curricular activities and 3 lessons of diversified learning activities per week for P1-6 pupils are allocated on the timetable. The leader coordinates with the Deputy Head to provide pupils with co-curricular activities including instrumental classes, dance, drama and visual arts activities. The teachers concerned and external instructors are involved in conducting these activities. To maximise the use of community resources and engage pupils in life-wide learning arts activities, the leader also coordinates the organisation of visits to exhibitions and museums, as well as pupils' attendance in arts performances in authentic context during the diversified learning activities lessons.
- For capacity building, peer lesson observation and professional dialogues among teachers are implemented in the school. Arts teachers are encouraged to participate in professional development programmes to enrich their pedagogical and pedagogical content knowledge. In addition, the school Head conducts staff development sessions for teachers to help them keep abreast of the trend of curriculum development.