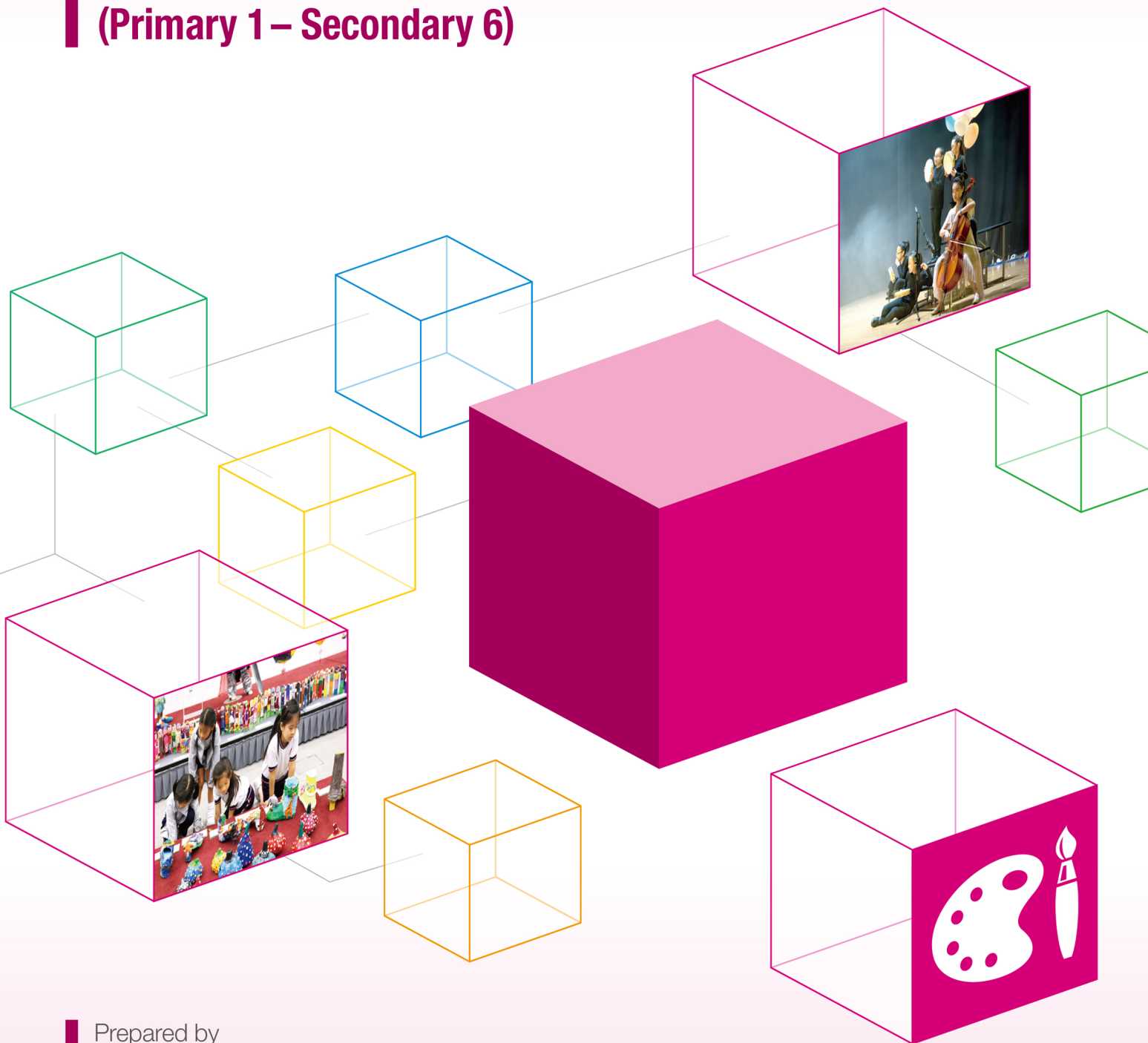


# Arts Education

Key Learning Area Curriculum Guide  
(Primary 1 – Secondary 6)



Prepared by  
**The Curriculum Development Council**

Recommended for use in schools by  
**The Education Bureau**  
**HKSARG**  
2017

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## Preamble

The development of the Hong Kong school curriculum has advanced into a new phase of ongoing renewal and updating. It ushers in a new era for curriculum development to keep abreast of the macro and dynamic changes in various aspects in the local, regional and global landscapes in maintaining the competitiveness of Hong Kong. For the ultimate benefits of our students, schools are encouraged to sustain and deepen the accomplishments achieved since the Learning to Learn curriculum reform started in 2001, and to place new emphases on future needs in curriculum development for achieving the overall aims and learning goals of the school curriculum.

The eight Key Learning Area (KLA) Curriculum Guides (Primary 1 - Secondary 6) have been updated and recommended by the Curriculum Development Council (CDC)<sup>1</sup> to support the ongoing renewal of the school curriculum at the primary and secondary levels.

In updating the KLA Curriculum Guides, the respective KLA committees under the CDC have taken into consideration the concerns, needs and suggestions of various key stakeholders including schools, principals, teachers, students and the public at large. A series of school briefing cum feedback collection sessions coupled with a territory-wide school survey were conducted in 2015 to gauge schools' views on the major updates of the respective Curriculum Guides.

The eight KLA Curriculum Guides (2017) supersede the 2002 versions. Each KLA Curriculum Guide presents the updated curriculum framework which specifies the KLA's curriculum aims, learning targets and objectives, delineates the direction of ongoing curriculum development at the KLA level, and provides suggestions on curriculum planning, learning and teaching strategies, assessment, as well as useful learning and teaching resources. In addition, updated examples of effective learning, teaching and assessment practices are provided for schools' reference. Supplements to some KLA Curriculum Guides and subject curriculum guides are also available to provide further suggestions on their implementation at specific key stages. Schools are encouraged to adopt the recommendations in the KLA Curriculum Guides, taking into account the school contexts, teachers' readiness and learning needs of their students.

For a better understanding of the interface between various key stages and connections of different learning areas, and how effective learning, teaching and assessment can be achieved, schools should make reference to all related curriculum documents recommended by the CDC and the latest versions of the Curriculum and Assessment Guides jointly prepared by the CDC and the HKEAA for the senior secondary curriculum to ensure coherence in curriculum planning at the school, KLA and subject levels.

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<sup>1</sup> The CDC is an advisory body offering recommendations to the Government on all matters relating to school curriculum development from kindergarten to secondary levels. Its membership includes heads of schools, teachers, parents, employers, academics from tertiary institutions, professionals from related fields or related bodies, representatives from the Hong Kong Examinations and Assessment Authority (HKEAA), and officers from the Education Bureau.

As curriculum development is a collaborative and ongoing process, the KLA Curriculum Guides will be under regular review and updating in light of schools' implementation experiences as well as the changing needs of students and society.

Views and suggestions on the development of the Arts Education KLA Curriculum are always welcome. These may be sent to:

Chief Curriculum Development Officer (Arts Education)  
Curriculum Development Institute  
Education Bureau  
Arts Education Section, W325, West Block  
EDB Kowloon Tong Education Services Centre  
19 Suffolk Road, Kowloon

Fax: 2336 8510

E-mail: [arts@edb.gov.hk](mailto:arts@edb.gov.hk)

# Key Messages

## Arts Education

- Arts education contributes significantly to students' aesthetic development, which is one of the five essential learning experiences for whole-person development.
- Appreciating, creating and performing the arts are essential for students to learn the arts comprehensively.
- Arts Education is one of the Key Learning Areas (KLAs) in the school curriculum while all students are entitled to arts education.
- Schools should allocate 10% to 15% and 8% to 10% of the total lesson time to Music, Visual Arts and other art forms at the primary level and the junior secondary level respectively.
- In senior secondary education, every student should be engaged in Aesthetic Development in Other Learning Experiences (OLE). A flexible range of 10% to 15% of the total lesson time is set aside for OLE.

## Existing Strengths

- Favourable impacts of arts education on student learning has laid the foundation for further development of arts education in school.
- Students' entitlement to arts education in school has paved the way for raising the cultural literacy of our younger generation and in society.
- The New Academic Structure has enhanced the interface between different key stages and offered diverse arts learning pathways for senior secondary students.
- An increasing number of schools offering the Arts elective subjects of Music and Visual Arts has been observed since the implementation of the senior secondary curriculum in 2009.
- Arts learning opportunities have been greatly increased due to various Government and non-government supported projects, such as those related to cultural heritage, creative industries and cultural infrastructure.
- The advancement in science and technology is influencing our ways of living, and providing us with novel means for communication, artistic expression, and learning.

## Direction for Development

- Sustain the impact of arts education on students and continue to provide them with quality arts learning experiences.
- Deepen the impact of learning the arts by adopting effective strategies for curriculum planning as well as learning, teaching and assessment.
- Focus on incorporating various Major Renewed Emphases (MRE) of the ongoing curriculum renewal for further development of students' arts knowledge, skills, and positive values and attitudes.

## **Curriculum Aims of the Arts Education KLA**

Arts education helps students:

- develop creativity, critical thinking and communication skills, and 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 lifelong interest in the arts.

## **The Curriculum Framework of the Arts Education KLA**

The curriculum framework of the Arts Education KLA provides schools with flexibility to plan and implement their school Arts Education curriculum. It sets out what schools should follow in order to help students:

- achieve the four Learning Targets, i.e. Developing Creativity and Imagination, Developing Skills and Processes, Cultivating Critical Responses and Understanding Arts in Context;
- develop creativity, critical thinking and communication skills, and other generic skills; and
- nurture positive values and attitudes.

## **Central Curriculum and School Arts Education Curriculum**

- Holistic planning is important for the school Arts Education curriculum development, which should be carried out at two levels, i.e. the school level and the Arts Education KLA level.
- At the school level, the school management plays a key role in the planning of resources allocation. To ensure effective implementation of the Arts Education curriculum, schools should appoint an Arts Education KLA co-ordinator; deploy subject-trained Arts teachers; and allocate sufficient Arts lesson time, designated venues and financial resources to the Arts Education KLA.
- At the Arts Education KLA level, a school Arts Education curriculum should offer different art forms with diversified learning opportunities. In addition, schools should offer appropriate planning for strengthening the interface between key stages, providing multiple pathways to support further studies and future careers, embracing learner diversity, and facilitating life-wide learning and the learning across the KLAs.

## **Learning and Teaching**

- Teachers should employ learning and teaching approaches and strategies for the Arts Education curriculum to enhance the effectiveness of learning and teaching.

## **Assessment**

- Assessment is an integral part of the curriculum. It involves collecting evidence about student learning, interpreting information and making judgements about students' performance providing feedback to students, and informing teachers, schools, parents and other stakeholders on students' performance.

## **Resources**

- Quality learning and teaching resources are essential for supporting the learning and teaching of the arts.

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# **Chapter 1**

## **Introduction**

## Chapter 1 Introduction

### 1.1 Background

The *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 6)* (2017) (this Guide) is prepared by the Curriculum Development Council 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 curriculum to provide reference for schools in developing a coherent school Arts Education curriculum.

The direction for the development of this Guide aligns with the Seven Learning Goals for Primary and Secondary Education (see Appendix 1 for the Seven Learning Goals of Primary Education and the Updated Seven Learning Goals of Secondary Education) and the major recommendations in the *Basic Education Curriculum Guide – To Sustain, Deepen and Focus on Learning to Learn (Primary 1 - 6)* (2014) (BECG) and the *Secondary Education Curriculum Guide* (2017) (SECG). It provides a curriculum framework for the Arts Education Key Learning Area (KLA) comprising the curriculum aims, learning targets and learning objectives. It also provides strategies for curriculum planning, learning, teaching and assessment, and support measures. This Guide also puts forth Major Renewed Emphases (MRE) of the ongoing renewal of the school curriculum (e.g. strengthening Language across the Curriculum (LaC), promoting STEM education and Information Technology in Education (ITE)) which take into account the massive changes taking place in various contexts and the recent educational trends in the light of the advancement in science and technology.

This Guide provides the overall direction for the development of the Arts Education curriculum in the five to ten years to come. Schools should make reference to the following curriculum documents, which are closely related to this Guide, for the planning and development of their school arts education as well as the strategies for learning, teaching and assessment at all key stages:

- *Music Curriculum Guide (Primary 1 - Secondary 3)* (2003)
- *Visual Arts Curriculum Guide (Primary 1 - Secondary 3)* (2003)
- *Music Curriculum and Assessment Guide (Secondary 4 - 6)* (2007) (with updates in November 2015)
- *Visual Arts Curriculum and Assessment Guide (Secondary 4 - 6)* (2007) (with updates in November 2015)

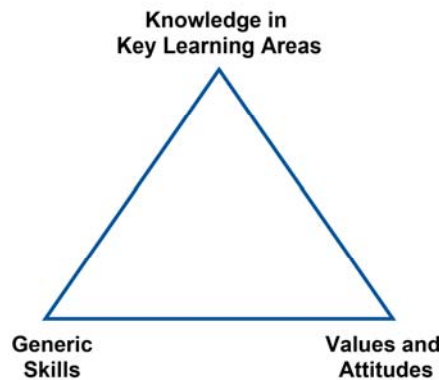
### 1.2 What is a Key Learning Area?

A Key Learning Area (KLA) is an important part of a curriculum. It is founded on fundamental and connected concepts within major fields of knowledge which should be acquired by all students. A KLA provides a context for the development and application of generic skills (e.g. communication, critical thinking and collaboration skills and creativity), subject-specific skills as well as positive values and attitudes through appropriate use of learning and teaching activities and strategies.

It serves as a context for the construction of new knowledge and the development of understanding. The studies offered in each KLA may have an academic, social or practical orientation, or a combination of these, depending on their purpose(s). They can be organised into subjects, modules, units, tasks or other modes of learning.

The figure below shows the relationship among the three interconnected components of the curriculum framework, i.e. Knowledge in KLAs, Generic Skills, and Values and Attitudes.

**Three Interconnected Components of the Curriculum Framework**



### **1.3 Position of the Arts Education KLA in the School Curriculum**

Arts education is an integral part of the school curriculum. It has been set out by the Education Commission that the aims of education for the 21st century are “to enable every person to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics according to his/her own attributes so that he/she is capable of life-long learning, critical and exploratory thinking, innovating and adapting to change....” For the direction for schools in curriculum development, one of the seven learning goals of primary and secondary education is to enable students to lead a healthy lifestyle with active participation in aesthetic and physical activities, and appreciate sports and the arts. Therefore, schools need to develop a balanced curriculum which includes arts education in order to provide an all-round education for their students.

Arts Education is one of the KLAs in the Hong Kong school curriculum. All students are entitled to arts education at all levels. To provide students with sufficient learning time for arts education, schools should allocate about 10% to 15% and 8% to 10% of the total lesson time to arts education at the primary level and the junior secondary level respectively. In addition to Music and Visual Arts, students’ experiences in other art forms, such as drama, dance and media arts can be broadened through various modes of learning.

At the senior secondary level, schools should continue to engage students in the learning of the arts through Aesthetic Development, which is one of the areas of

Other Learning Experiences (OLE)<sup>2</sup>. A flexible range of 10% to 15% of the total lesson time is set aside for the implementation of OLE. Schools can also offer the Arts elective subjects, i.e. Music and Visual Arts, to suit the needs and interests of students who would like to extend their studies in the Arts Education curriculum. Each of the Arts elective subjects accounts for 10% of the total lesson time over a course of three years in Key Stage 4.

### **Reflection and Action**

- What is the role of arts education in students' whole-person development?
- What are the concerns/measures related to the advocacy of arts education in your school?
- Are there any constraints in providing arts education in your school? How would you overcome them?

## **1.4 Rationale and Direction for Development**

Since the curriculum reform started in 2001, arts education has been developing steadily in schools to foster students' whole-person development. Opportunities are provided for students to:

- explore the world from multiple perspectives and use arts language to communicate with others for sharing of ideas and emotions;
- nurture aesthetic sensitivity, creativity and other generic skills;
- connect the arts with other disciplines for greater understanding of society, culture and history; and
- foster respect for and appreciation of diverse values and cultural heritages.

In the last decade, there have been a lot of changes and challenges in the local, regional and global contexts due to rapid development in economy, science and technology. These changes bring new requirements and have significant implications on education and particularly the Hong Kong school curriculum. For example, the Belt and Road Initiative, which is envisaged to bring the world together and facilitate regional and international co-operation as well as intercultural exchange, will present new opportunities for students in further studies and career development. The future development of arts education in schools should build on existing strengths and take account of the changing landscapes in society and the world.

### **1.4.1 Building on Strengths**

Students' entitlement to arts education in schools has paved the way for raising the cultural literacy of our younger generation and in society. Many schools have been

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<sup>2</sup> OLE, an essential component of the senior secondary curriculum, consists of five areas, i.e. Moral and Civic Education, Community Service, Career-related Experiences, Aesthetic Development and Physical Development. More information on OLE is at Booklet 7 of the SECG, whereas information on the planning and implementation, learning and teaching, as well as teachers' professional training programmes regarding Aesthetic Development is at <http://www.edb.gov.hk/arts/aesthetic>.

offering diversified arts learning experiences to their students, while the New Academic Structure has further enhanced the interface between primary, junior secondary and senior secondary education by offering diverse pathways<sup>3</sup> for students to continue their pursuit of the arts at the senior secondary level.

An increasing number of schools offering the Arts elective subjects of Music and Visual Arts has been observed since the implementation of the senior secondary curriculum in 2009. A majority of schools have also provided structured learning time for the implementation of Aesthetic Development in OLE, whereas diverse arts learning activities, such as seminars, workshops, exhibitions, performances, competitions and community arts activities are offered to students.

It is observed that the curriculum aims of the Arts Education KLA are useful for guiding the development of the school Arts Education curriculum. Feedback collected from schools and different stakeholders has reflected that arts education has had a favourable impact on student learning in respect of developing students' knowledge of and interest in the arts, creativity as well as critical thinking, communication and collaboration skills.

The Government has initiated and supported a number of cultural heritage projects<sup>4</sup>, and has advocated the development of creative industries<sup>5</sup> and cultural infrastructure<sup>6</sup>. In this connection, more creative talents have to be nurtured to meet the needs of our society.

Collaboration among the Government, non-governmental organisations and private bodies has contributed abundant resources to the promotion of arts education and the organisation of many arts and cultural events<sup>7</sup>.

The rapid advancement in science and technology is influencing our ways of living

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<sup>3</sup> These include i) Aesthetic Development in OLE, ii) Visual Arts and Music as elective subjects, iii) arts-related ApL course as elective subjects and iv) selecting an arts-related theme in the Independent Enquiry Study (IES) of Liberal Studies.

<sup>4</sup> Recent examples: Oi! (Oil Street Art Space) converted from the former Clubhouse of the Royal Hong Kong Yacht Club, Jockey Club Creative Arts Centre converted from the former buildings of the Shek Kip Mei Factory Estate, Hong Kong Heritage Discovery Centre converted from the former Whitfield Barracks, PMQ converted from the former Police Married Quarters on Hollywood Road, Jao Tsung-I Academy converted from the former Lai Chi Kok Hospital, Savannah College of Art and Design converted from the former North Kowloon Magistracy, and the Cattle Depot Artist Village converted from the former Ma Tau Kok Animal Quarantine Depot.

<sup>5</sup> Hong Kong has developed a leading edge in key areas of creative industries like film, television, music, design, architecture, advertising, comics and animation, games and digital entertainment, publishing and printing, etc. According to the latest statistics, Hong Kong has around 40 500 cultural and creative industry-related establishments, with about 213 100 practitioners engaged (HKSAR Government, 2016). The film industry, in particular, has been gaining remarkable achievement in recent years, and several films produced by Hong Kong film makers have attracted attention from all over the world, and received local and worldwide recognitions from the field.

<sup>6</sup> One example is the West Kowloon Cultural District. Its mission is to create a vibrant cultural quarter for Hong Kong where the local arts scene can interact, develop and collaborate. The district includes a variety of arts and cultural facilities that will produce and host world-class exhibitions, performances and arts and cultural events, and also provides public open space with vibrant harbour-front promenade.

<sup>7</sup> There are ample examples, such as providing vast amounts of grants to support arts groups of different scales by the Hong Kong Arts Development Council (HKADC); building audiences through various arts education programmes for the general public as well as schools students by the Leisure and Cultural Services Department (LCSD); nurturing human resources for arts administration through internship and scholarship programmes offered by the Home Affairs Bureau (HAB) and the HKADC; and organising a number of arts festivals and exhibitions to promote the arts.

and communication, and providing us with novel means for communication, artistic expression and learning.

#### **1.4.2 Direction for Development**

Arts education plays an indispensable role in heightening students' creativity, aesthetic sensitivity, awareness and competence in the arts, and in facilitating their all-round development. Based on the existing strengths and challenges brought about by the changing society, the development of arts education in schools should follow the direction that takes account of sustaining and deepening the accomplishments made and focusing on nurturing students' capabilities necessary for the 21st century. In the planning and implementation of the school Arts Education curriculum, individual schools should:

- Sustain the impact of arts education in schools and continue to provide students with quality arts learning experiences;
- Deepen the impact of learning the arts by adopting effective strategies for curriculum planning as well as learning, teaching and assessment; and
- Focus on incorporating various MRE of the ongoing curriculum renewal for further development of students' arts knowledge, skills, and positive values and attitudes.

#### **1.5 Strategies for Development**

To facilitate the ongoing renewal of the curriculum and provide students with quality arts learning experiences, the following strategies for the development of arts education should be adopted by primary and secondary schools.

- Adopt a holistic Arts Education curriculum planning through effective leadership and management.
- Deploy subject-trained Arts teachers for planning and implementing the school Arts Education curriculum.
- Incorporate the MRE into the school Arts Education curriculum through strengthening cross-subject and cross-KLA collaboration.
- Adopt and develop diversified learning and teaching resource materials for students' learning of the arts.
- Explore and utilise diverse resources such as financial, human, venue and space, community resources effectively to enrich students' learning experiences in the arts.
- Continue to engage students in a variety of learning experiences in the arts to embrace learner diversity, including students with special educational needs and those who are gifted.
- Promote e-learning and "assessment as learning" in addition to "assessment for learning" to help students become self-directed and lifelong learners.
- Help students construct knowledge to prepare them in pursuing further studies and exploring career aspirations related to the arts.
- Provide Arts teachers with sufficient opportunities and time for strengthening their professional capacity.

### **Reflection and Action**

- In which areas does your school need to strengthen in the provision of quality arts learning opportunities for students?
- How would you incorporate different MRE of the ongoing curriculum renewal into the implementation of the Arts Education curriculum in your school?
- Has your school provided opportunities to strengthen the professional capacity of Arts teachers?



# **Chapter 2**

## **Curriculum Framework**

# Learning to Learn 2+ — The Hong Kong School Curriculum

A broad and balanced curriculum with diversification and specialisations (choices) for academic, professional and vocational development according to students' needs

**Nurturing**  
lifelong & self-directed  
learning capabilities

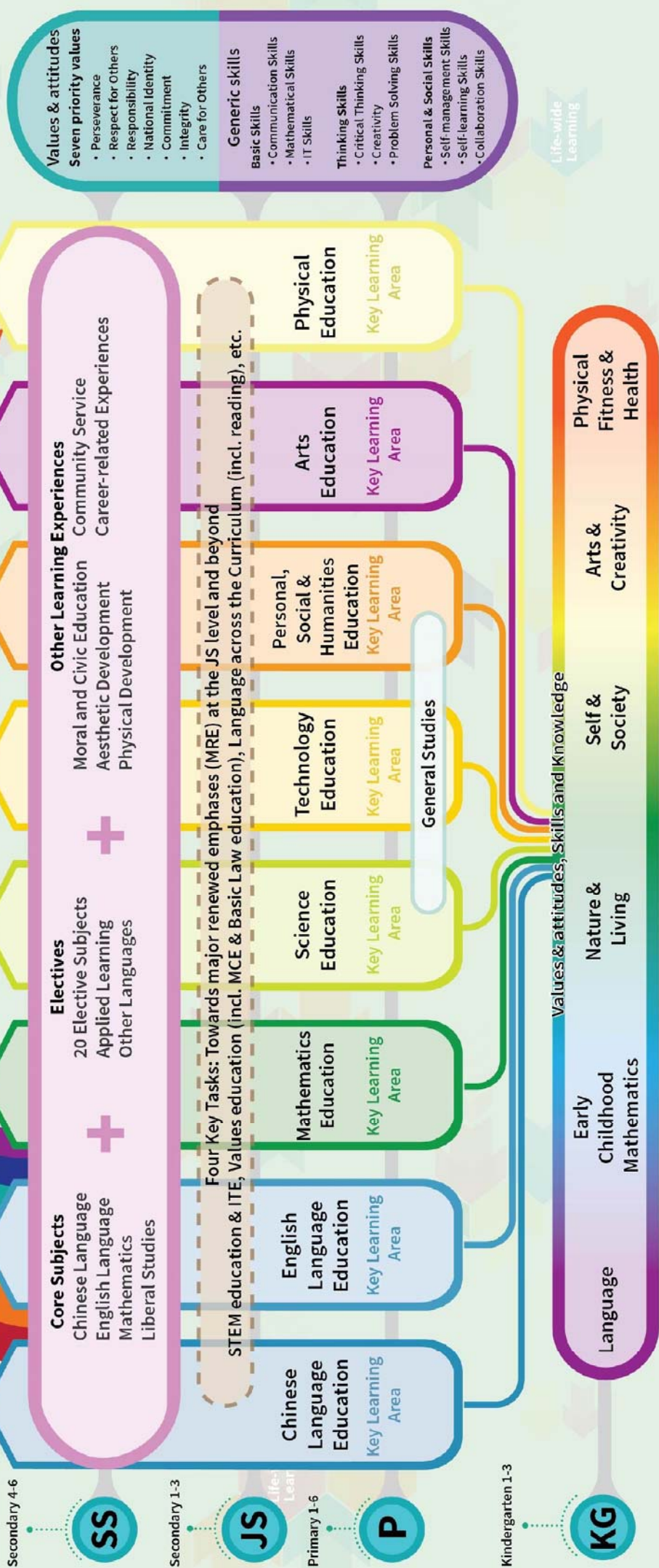
Multiple pathways

Life-wide Learning

Fostering

whole-person development

## SEVEN LEARNING GOALS



Life-wide Learning

Life-wide Learning

Secondary 4-6

Secondary 1-3

Primary 1-6

Kindergarten 1-3

SS

JS

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## Chapter 2 Curriculum Framework

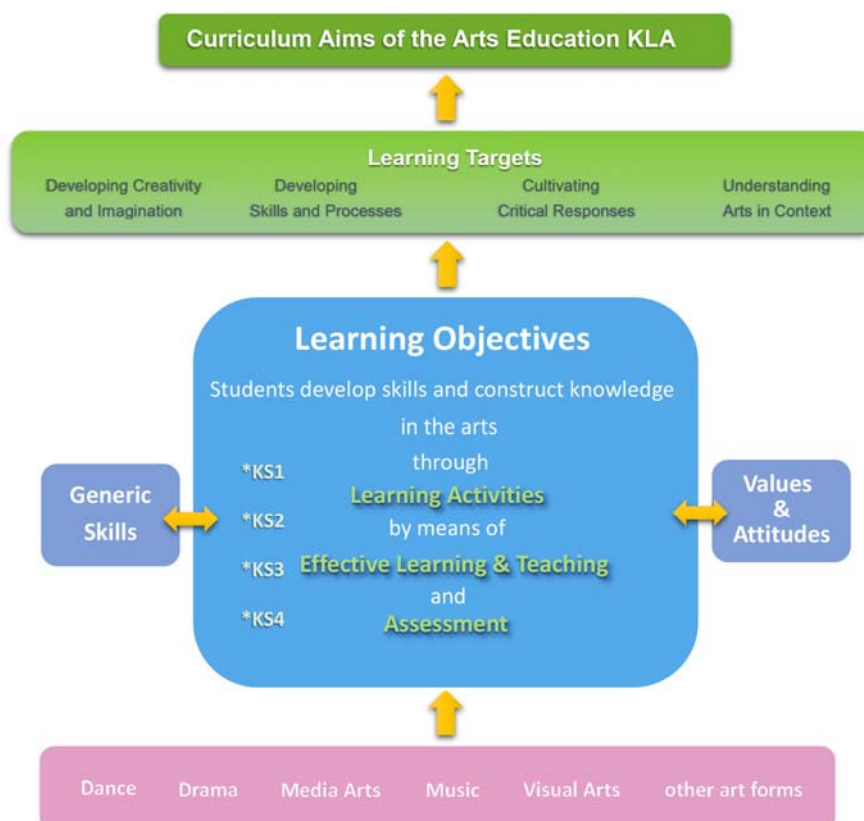
### 2.1 Curriculum Aims of the Arts Education KLA

The Arts Education curriculum aims to help students:

- develop creativity, critical thinking and communication skills, and 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 lifelong interest in the arts.

### 2.2 The Curriculum Framework

The curriculum framework of the Arts Education KLA provides schools with flexibility to plan and implement their school Arts Education curriculum. The framework is illustrated below:



\* KS: Key Stage

## 2.2.1 Learning Targets and Learning Objectives

Four Learning Targets are set out to achieve the curriculum aims of the Arts Education KLA. These Learning Targets are inextricably intertwined and form the core of the Arts Education curriculum. They do not necessarily bear the same weight in the process of learning and teaching.

- **Developing Creativity and Imagination**

Students should be able to generate ideas through imagination and creativity by participating in arts appraising, creating and performing activities.

- **Developing Skills and Processes**

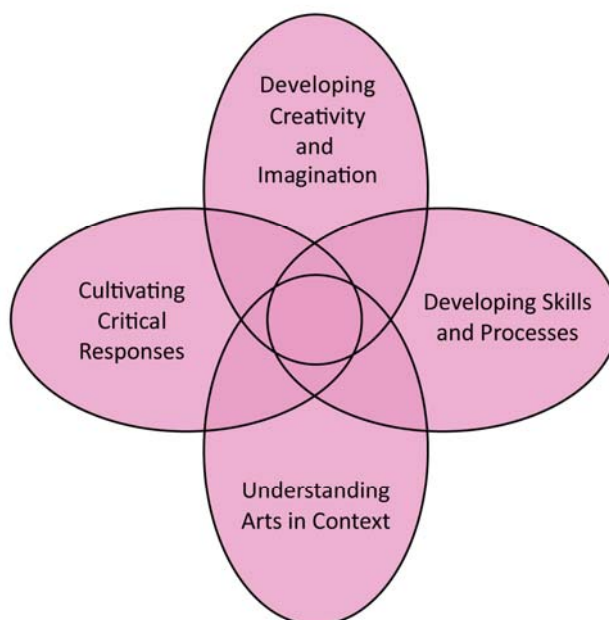
Students should be able to use different materials, elements, arts language and resources to experience and express the arts. Exploration and experimentation in the creative process should also be treasured in arts education.

- **Cultivating Critical Responses**

Students should be able to appraise and respond to the arts and arts-related issues from multiple perspectives.

- **Understanding Arts in Context**

Students should be able to understand the arts in context and their relationship with human life and society.



**Learning Targets of the Arts Education Curriculum**

In order to develop an effective and progressive Arts Education curriculum, teachers should set the learning objectives leading to the four Learning Targets according to students' abilities, interests and needs. The learning objectives for the Arts subjects of Music and Visual Arts for Key Stages 1 to 3 and examples of related learning activities are at Appendices II and III respectively. Schools can also set the objectives and design activities for the learning of other art forms, such as drama and media arts with reference to this Guide. As for learning of dance, reference should be made to the *Physical Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 6)* (2017).

For the learning objectives for the Arts elective subjects of Music and Visual Arts at Key Stage 4, reference should be made to the relevant curriculum and assessment guides. For the expected learning outcomes of Aesthetic Development in OLE, reference should also be made to Booklet 7 of the SECG.

### **2.2.2 Generic Skills**

Generic skills are fundamental in enabling students to learn how to learn. The following nine generic skills have been identified as essential to student learning for the 21st century in the school curriculum.

- Collaboration Skills
- Communication Skills
- Creativity
- Critical Thinking Skills
- Information Technology Skills
- Mathematical Skills<sup>8</sup>
- Problem Solving Skills
- Self-learning Skills<sup>8</sup>
- Self-management Skills

Based on past experiences of implementing the curriculum reform and in response to the dynamic changes in society and recent research, the nine generic skills are grouped in three clusters of related skills, namely Basic Skills, Thinking Skills and Personal and Social Skills, for better integrative understanding and application in a holistic manner (see the table below for details).

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<sup>8</sup> “Mathematical Skills” and “Self-learning Skills” have been referred to as “Numeracy Skills” and “Study Skills” respectively in earlier curriculum documents, such as *Learning to Learn: The Way Forward in Curriculum Development* (2001).

<b>Basic Skills</b>	<b>Thinking Skills</b>	<b>Personal and Social Skills</b>
Communication Skills	Critical Thinking Skills	Self-management Skills
Mathematical Skills	Creativity	Self-learning Skills
Information Technology Skills	Problem Solving Skills	Collaboration Skills

Learning of the arts engages students in meaningful contexts for nurturing their generic skills. Generic skills can be effectively developed in clusters with appropriately designed arts learning and teaching activities. Examples of activities for the development of generic skills in the Arts Education KLA are as follows.

### **Basic Skills**

#### Communication Skills

- Talk about works of the arts by using arts-related vocabulary.
- Present views about the arts orally and in writing.
- Create and perform works of the arts by using music, visual and/or body language.

#### Mathematical Skills

- Use symbols or graphic notation to represent rhythm and pitch in music.
- Apply the concepts of proportion to analyse the structure of a music piece and a stage design.
- Apply the concepts of shape, size and position in formal analysis of art appreciation.
- Create 3-dimensional illusion on a 2-dimensional plane for art making by using linear perspective.

#### Information Technology Skills

- Use appropriate Information Technology (IT) tools for art making, as well as notating, creating and performing music.
- Search and select information for appreciation, and develop ideas for creating music and art.
- Use an e-platform to engage students in arts critique and peer assessment.

### **Thinking Skills**

#### Critical Thinking Skills

- Analyse and appraise music of different genres and styles.

- Draw logical conclusions based on evidence (e.g. visual elements, content and art history) when appraising artworks.
- Formulate own arguments based on facts and different views for appraising works of the arts.

#### Creativity

- Improvise body movements to reflect the expressive quality of a music piece.
- Create sound effects for songs, stories and poems, and use symbols or graphic notation to record music ideas.
- Perform a piece of music in different styles and interpretations.
- Create imaginative artworks with playful themes.
- Discover hidden details in works of the arts and generate an original and convincing interpretation.
- Incorporate new techniques to enhance the presentation of a piece of artwork.

#### Problem Solving Skills

- Identify a design problem and explore feasible ways to solve the problem with aesthetic quality.
- Identify technical problems and find ways to improve the performing skills.
- Experiment with different materials and techniques for achieving a particular visual effect.

### **Personal and Social Skills**

#### Self-management Skills

- Set clear and feasible goals for learning a musical instrument according to personal learning pace and abilities.
- Use resources economically (e.g. financial expenses and materials) for making a piece of artwork.
- Allocate time to different tasks for completing a visual arts portfolio on schedule.

#### Self-learning Skills

- Categorise music pieces and visual artworks according to their genres and styles.
- Study the context of a music piece and prepare for a music performance with persuasive interpretation.
- Develop images and experiment media for establishing a visual arts portfolio with a self-developed theme.

#### Collaboration Skills

- Play in an ensemble and listen to each other for achieving balance in a music performance.
- Liaise with peers to compromise a view for creating a mural.
- Participate in various roles in organising an art exhibition and staging a theatrical performance.

### **2.2.3 Values and Attitudes**

Values education is an essential and integral part of the school curriculum. It is implemented through different components in KLAs/subjects, moral and civic education, cross-curricular learning opportunities and life-wide learning experiences.

With reference to the revised Moral and Civic Education Curriculum Framework (2008), seven priority values and attitudes are identified to reflect the uniqueness of Hong Kong as an international city in which both Chinese and Western cultures and values co-exist and interact. They are perseverance, respect for others, responsibility, national identity, commitment, integrity and care for others. They are of vital importance for students' whole-person development to meet their own needs as well as those of society.

Schools are recommended to strengthen values education in accordance with the schools' mission and contexts, and cultivate students' positive values and attitudes related to individual, family, society, the country and the world. In the Arts Education KLA, values education can be implemented through relevant topics and appropriate learning and teaching activities to help students apply and reflect on positive values and attitudes; or through different situations in which students are required to understand the issues from different perspectives, analyse them in an objective manner, and adopt positive values and attitudes as the guiding principles for making judgements and decisions.

Examples of implementing values education in the Arts Education KLA are as follows.

- Appraising works of the arts in different cultural contexts contributes to students' understanding and respect of diverse cultures, as well as cherishing historical and cultural heritage.
- Appreciating Chinese painting and calligraphy, Chinese music and Cantonese opera helps students develop their sense of national identity.
- Creating and performing the arts helps nurture students' perseverance and responsibility.
- Learning appropriate manners of attending concerts and visiting exhibitions helps nurture students' respect for others.

Refer to Appendices VII, IX, X, XI and XIII for examples of teaching plans on values education.

### **2.2.4 Language across the Curriculum**

At the school level, language education and learning should take place in the subjects of Chinese Language and English Language, as well as across the curriculum. Through the incorporation of Language across the Curriculum (LaC) in whole-school curriculum planning, all language and non-language teachers take



part in developing students' language skills and competence within their field of responsibility and contribute to students' language development.

The Arts Education KLA provides authentic contexts for students to apply their literacy skills, i.e. reading and writing skills, to construct knowledge and develop language skills in a comprehensive and integrative manner, and to facilitate their development into lifelong learners. Examples of implementing LaC in the Arts Education KLA are as follows.

- Identify a common topic between the Arts and English/Chinese Language subjects for students to read about and discuss, and design related learning activities or tasks outside classroom to broaden students' learning experiences.
- Expose students to the text types related to the arts, e.g. arts history, arts critique, programme notes, play scripts and *quben* (曲本).
- Draw students' attention to arts-related text type and teach language features and rhetorical functions, for describing works of the arts, comparing and contrasting the formal presentation of two paintings, describing a concert experience, etc.

Refer to Appendices X and XI for examples of teaching plans on LaC.

### **2.2.5 Information Technology in Education**

Information Technology in Education (ITE) helps unleash the power of our students to learn and excel through engaging in interactive and self-directed learning. It also helps strengthen students' computational thinking competences, and enhance their creativity, innovation and entrepreneurial spirit. It is envisaged that e-learning, which refers to an open and flexible learning mode involving the use of electronic media to achieve the learning objectives, will be commonly used in the arts classroom.

While the learning and teaching effectiveness is enhanced through the use of e-learning, due attention should be given to nurture students' information literacy (IL), which refers to the ability and attitude leading to the effective and ethical use of information and information technology, and helping students become responsible citizens and lifelong learners.

The Arts Education KLA provides authentic contexts for using IT in the learning and teaching of the arts. In the process of appreciating, creating and performing/presenting the arts, students can also develop IT skills and information literacy for meeting the challenges of the rapidly changing digital world. Refer to Section 4.3.2 of this Guide for details about applying IT in arts education.

### **2.2.6 STEM Education**

STEM is an acronym that refers collectively to the academic disciplines of Science,

Technology, Engineering and Mathematics. In the Hong Kong curriculum context, STEM education is promoted through the KLAs of Science Education, Technology Education and Mathematics Education. The aims of promoting STEM education in schools are to strengthen the science, technology and mathematics education and to nurture versatile talents with different levels of knowledge and skills for enhancing the international competitiveness of Hong Kong. The objectives of promoting STEM education in relation to student learning are:

- to develop among students a solid knowledge base and to enhance their interests in Science, Technology and Mathematics for further studies and careers in face of the changes and challenges in the contemporary world; and
- to strengthen students' ability to integrate and apply knowledge and skills, and to nurture students' creativity, collaboration and problem solving skills, as well as to foster the innovation and entrepreneurial spirit as required in the 21st century.

Students should realise that the development of science, technology and mathematics is closely related to the societal environment. Advancement in science and technology can help improve the quality of life, and facilitate the economic growth and sustainable development of Hong Kong.

The Arts Education KLA can contribute to the promotion of STEM education through incorporating elements of STEM into arts learning activities. For example, teachers can:

- guide students to discuss and appraise works of the arts from the scientific, technological and mathematical perspectives for widening students' scope of understanding about the arts;
- assign project work (e.g. designing a video game) and engage students in learning across the Arts Education, Science Education, Technology Education and Mathematics Education KLAs; and
- invite students to apply technology to explore alternative means for creating and performing the arts.

Refer to Appendices VIII and XII for examples of teaching plans on STEM education.

### **2.3 Curriculum and Subject Organisation**

At the primary and junior secondary levels, schools should offer Music and Visual Arts as subjects of the Arts Education curriculum, while at the same time providing students with ample learning opportunities related to different art forms through learning activities across the arts or across KLAs, as well as Life-wide Learning (LWL) beyond the classroom. Schools could also allocate lessons for students to learn drama, film or media arts according to their own situations.

At the senior secondary level, schools should offer Aesthetic Development in OLE

for all students. Moreover, schools could also provide students with Arts elective subjects, i.e. Music and Visual Arts, and arts-related Applied Learning (ApL) courses.

More information about ApL courses is at the website of ApL (<http://www.edb.gov.hk/apl>).

# **Chapter 3**

## **Curriculum Planning**

## **Chapter 3 Curriculum Planning**

### **3.1 Guiding Principles**

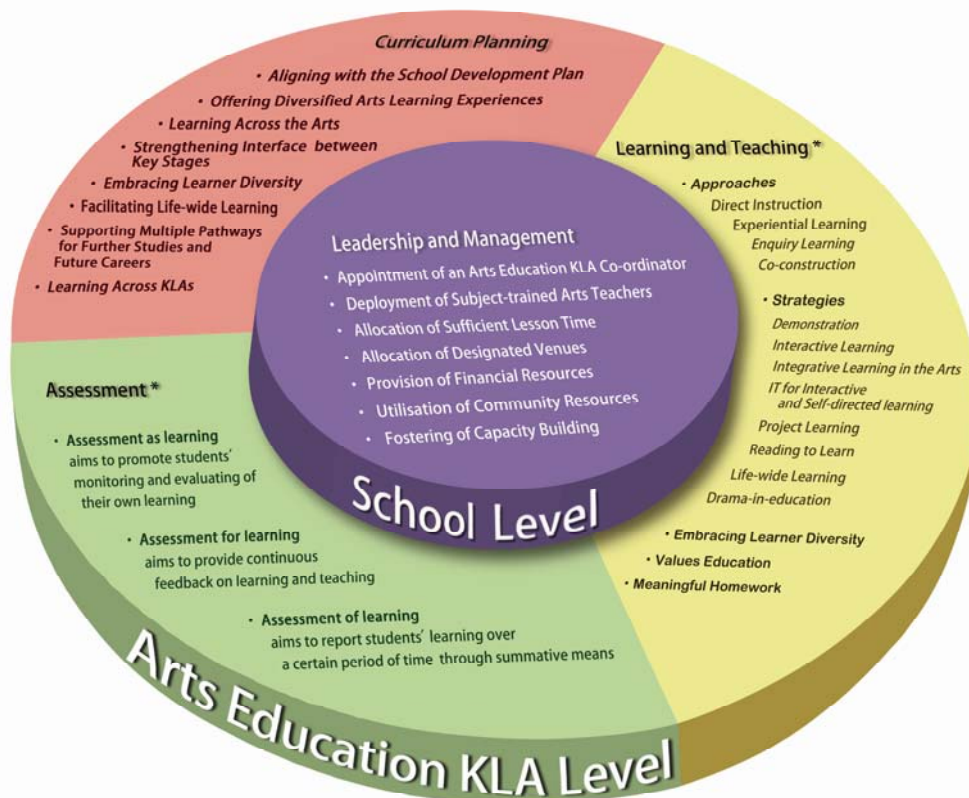
This Guide provides the direction, curriculum aims and framework for schools to develop their school Arts Education curriculum. Guiding principles for developing a school Arts Education curriculum across key stages to facilitate student learning are as follows.

- Plan the Arts Education curriculum holistically at the school level and at the Arts Education KLA level to ensure the provision of a balanced school curriculum for students' all-round education.
- Provide students with balanced and diversified learning experiences in the arts for broadening students' horizons and enhancing their understanding of the arts.
- Strengthen the interface between key stages to ensure continuity and progression of learning in the arts.
- Align curriculum planning with learning and teaching, as well as assessment for an effective implementation of the Arts Education curriculum.
- Embrace learner diversity by taking account of students' interests, abilities and learning styles.
- Integrate the MRE of the ongoing renewal of the school curriculum into the school Arts Education curriculum to broaden students' knowledge base and strengthen their abilities in multiple perspective thinking.
- Promote collaboration among teachers within the Arts Education KLA and across KLAs, as well as strengthening partnerships with different key players in related fields for enriching students' learning experiences in the arts.

Refer to Chapter 2 of the BECG and Booklet 2 of the SECG for more information on curriculum planning.

### **3.2 Central Curriculum and School Arts Education Curriculum Development**

This Guide sets the direction for the development of the Arts Education curriculum from Primary 1 to Secondary 6. It provides a central curriculum for the Arts Education KLA in the form of a flexible curriculum framework comprising the curriculum aims, Learning Targets and learning objectives, and suggested learning activities for the development of the school Arts Education curriculum. Holistic curriculum planning should be implemented at two levels, i.e. the school level and the Arts Education KLA level, as illustrated in the following diagram.



\*Refer to Chapters 4 and 5 of this Guide for more suggestions on learning, teaching and assessment of the Arts Education curriculum.

### 3.2.1 The School Level – Leadership and Management

The school management should plan, oversee and support the implementation of the whole-school curriculum through advance planning and appropriate allocation of resources to ensure the provision of quality arts education.

Refer to Appendices IV and V for examples of holistic Arts Education curriculum planning in primary and secondary schools.

#### (i) Appointment of an Arts Education KLA Co-ordinator

An Arts Education KLA co-ordinator should be appointed to communicate and co-ordinate with the school management and other KLAs for planning the school Arts Education curriculum and resources for the Arts Education KLA. The co-ordinator plays a key role in leading the development of arts education in school, and co-ordinating among panel members of the Arts Education KLA to plan, implement

and evaluate the school Arts Education curriculum.

**(ii) Deployment of Subject-trained Arts Teachers**

Arts teachers should have solid subject and pedagogical knowledge for smooth and effective implementation of the Arts Education curriculum. Subject-trained teachers should be deployed to teach the Arts subjects at all levels. In addition, schools are strongly encouraged to allocate an appropriate teaching load of Arts lessons, i.e. at least half of their teaching loads, to Arts teachers to allow them to concentrate on developing and implementing the Arts Education curriculum. Their professional capacity will also be strengthened as they accumulate more experience working with students and other teachers.

**(iii) Allocation of Sufficient Arts Lesson Time**

Arts education is an entitlement for all students. Schools should provide sufficient lesson time for the Arts Education KLA for students throughout the four key stages as recommended in Section 3.4 of this Guide. Moreover, schools should offer Arts lessons for students at different class levels throughout the year without interruption.

**(iv) Allocation of Designated Venues**

Arts lessons should be conducted in designated venues, i.e. Music lessons in the Music room(s) and Visual Arts lessons in the Visual Arts room(s). Moreover, additional space and venues can be arranged to enrich students' arts learning experiences, such as artwork exhibition in the school hall, music performance in the covered playground, and drama learning in the student activity room.

**(v) Provision of Financial Resources**

Financial resources should be planned in advance to ensure sufficient budget for implementing arts education in schools. In addition to recurrent government funding, schools should identify other financial resources to provide students with diversified arts learning experiences. Refer to Chapter 6 of this Guide for examples of financial resources.

**(vi) Utilisation of Community Resources**

Schools should encourage and support teachers to explore and utilise community resources to complement the schools' resources. For example, students can participate in community arts projects, attend live performances, visit art exhibitions in museums, make reference to library materials and communicate with artists to broaden their arts experiences. Refer to Chapter 6 of this Guide for examples of community resources.

### **(vii) Fostering Capacity Building**

Schools should support Arts teachers' capacity building according to their school development plans and teachers' needs. Suitable administrative arrangements should be made to facilitate teachers' participation in professional development programmes offered by the EDB and other organisations such as tertiary institutions and arts organisations. In addition, schools are encouraged to provide teachers with in-house capacity building opportunities, such as assigning mentorship between experienced and newly appointed teachers, arranging peer lesson observation among teachers, organising collaborative lesson planning and lesson study, as well as inviting arts professionals to conduct seminars and workshops.

## **3.2.2 The Arts Education KLA Level – Curriculum Planning**

At the Arts Education KLA level, a school Arts Education curriculum consisting of diversified learning opportunities inside and outside the classroom should be offered to maximise students' learning in and through the arts.

### **(i) Aligning with the School Development Plan**

A school Arts Education curriculum should align with the school development plan for strengthening students' all-round education. The Arts Education KLA co-ordinator, in collaboration with panel members of the Arts subjects, should draw up concrete strategies for planning, implementing and evaluating the Arts Education curriculum in response to the major concerns in the school development plan.

### **(ii) Offering Diversified Arts Learning Experiences**

In addition to Chinese, western and local arts, exposing students to the arts of different cultures could help enrich their arts learning experiences and broaden their world knowledge. Moreover, students should participate in appreciating, creating and performing activities which complement each other for students' comprehensive understanding of the arts.

### **(iii) Learning across the Arts**

Curriculum planning across the arts helps students make associations between different learning experiences related to the arts in a rich and integrative manner. Students' learning of one art form can be enhanced through the application of knowledge developed in another art form, make better connections among their arts learning experiences and form a more holistic perception of the arts. Teachers can identify themes and common elements for connecting different art forms in curriculum planning, and arrange learning opportunities in lessons and beyond the classroom.



#### **(iv) Strengthening Interface between Key Stages**

Smooth transition between key stages will help students build a solid foundation and sustain their interests in learning the arts. Teachers should adopt different strategies to help students proceed across key stages. Examples are as follows.

- Design an age-appropriate and coherent Arts Education curriculum by considering students' development in the cognitive, affective and psychomotor domains, such as from understanding of direct representation to symbolic presentations, from expression of personal emotion to care of society, and from acquisition of simple to complex skills. Therefore, Arts teachers have to acquire a better understanding of students' previous knowledge and learning experiences of the arts, especially for students' progressing from Kindergarten to Primary 1, from Primary 6 to Secondary 1, and from Secondary 3 to 4. The learning objectives for Music and Visual Arts, and examples of learning activities from Key Stages 1 to 3 are at Appendices II and III.
- Train some upper primary/senior secondary students as mentors to help lower primary/junior secondary students adapt to their learning and school life.
- Provide induction programmes to students and parents to familiarise students with the Arts Education curriculum, and help students reflect on their inclinations or aspirations of further studies and career development.

Refer to Chapter 9 of the BECG and Booklet 8 of the SECG for more information on interfaces between different key stages.

#### **(v) Embracing Learner Diversity**

Embracing learner diversity is not about minimising students' learning differences or uniformising their learning achievements. It is to allow all students, including students with special educational needs and students who are gifted, to perform to the best of their abilities in the arts. Teachers should take into account students' learning abilities, styles and interests, cultural backgrounds in planning the curriculum.

In the Arts Education KLA, schools should provide sufficient opportunities to students with special educational needs to realise and develop their potential through curriculum adaptation, e.g. tailoring the learning objectives, contents and activities, deploying the resources and manpower. A wide range of LWL activities related to the arts should also be planned and provided for students to demonstrate their achievements.

Schools should use identification tools and models (e.g. nomination by teachers or parents for students with outstanding academic and non-academic achievements) flexibly to identify gifted students for appropriate placement and providing them with more opportunities to stretch their potential. To respond to the learning needs of gifted students in the arts, the Arts Education KLA co-ordinator should take the

lead and collaborate with panel members in adopting the operation mode of gifted education.

- Level 1 – Whole-class (School-based)

Schools provide students with ample opportunities for discovering and developing their artistic potential through exposure to different art forms and participation in diverse arts learning activities.

- Level 2 – Pull-out (School-based)

Schools should conduct enhancement programmes outside lesson time to allow systematic training and further development for students with outstanding performance in the arts.

- Level 3 – Off-site

Enrichment programmes and activities offered by outside bodies (e.g. tertiary institutions, non-governmental organisations and professional bodies) could provide challenging enrichment opportunities for exceptionally gifted students nominated by schools.

Refer to Chapter 4 of the BECG, Booklet 5 of the SECG and Section 4.4 of this Guide for more information on strategies to cater for and embrace learner diversity.

#### **(vi) Facilitating Life-wide Learning**

Life-wide Learning (LWL) activities may engage students in authentic contexts to learn the arts, e.g. attending a live concert, performing in an orchestra, participating in a drama performance, visiting an art exhibition, creating a mural on site and appreciating a movie/TV advertisement. These activities are essential for students to acquire first-hand experience of the arts.

LWL should be an integral part of the school Arts Education curriculum. Schools should adopt appropriate measures, such as establishing connections with community organisations, allocating learning time, and deploying human resources and funding for the organisation of arts-related LWL activities. All LWL activities should complement student learning of the arts in the classroom and should not be a collection of unconnected arts activities.

Refer to Chapter 6 of the BECG, Booklet 7 of the SECG and Section 4.3.2 of this Guide for more information on LWL.

### **(vii) Providing Multiple Pathways to Support Further Studies and Future Careers**

A well-designed Arts Education curriculum should enable students to stretch their potential, explore their interests and develop a solid foundation of the arts. Appropriate guidance should be provided for students to understand the opportunities of Vocational and Professional Education and Training (VPET) related to the arts. Suggested strategies are as follows.

- Make good use of the Student Learning Profile (SLP) to record senior secondary students' various arts learning experiences and help them reflect on their interests and needs for further development in the arts.
- Encourage students to study the Arts elective subjects at Key Stage 4 to foster their in-depth studies of the arts.
- Invite arts practitioners to share professional experience to prepare students for their academic development and career planning.
- Arrange visits to tertiary institutions, arts organisations and workplace for better understanding about the needs of arts-related professions and prospects.

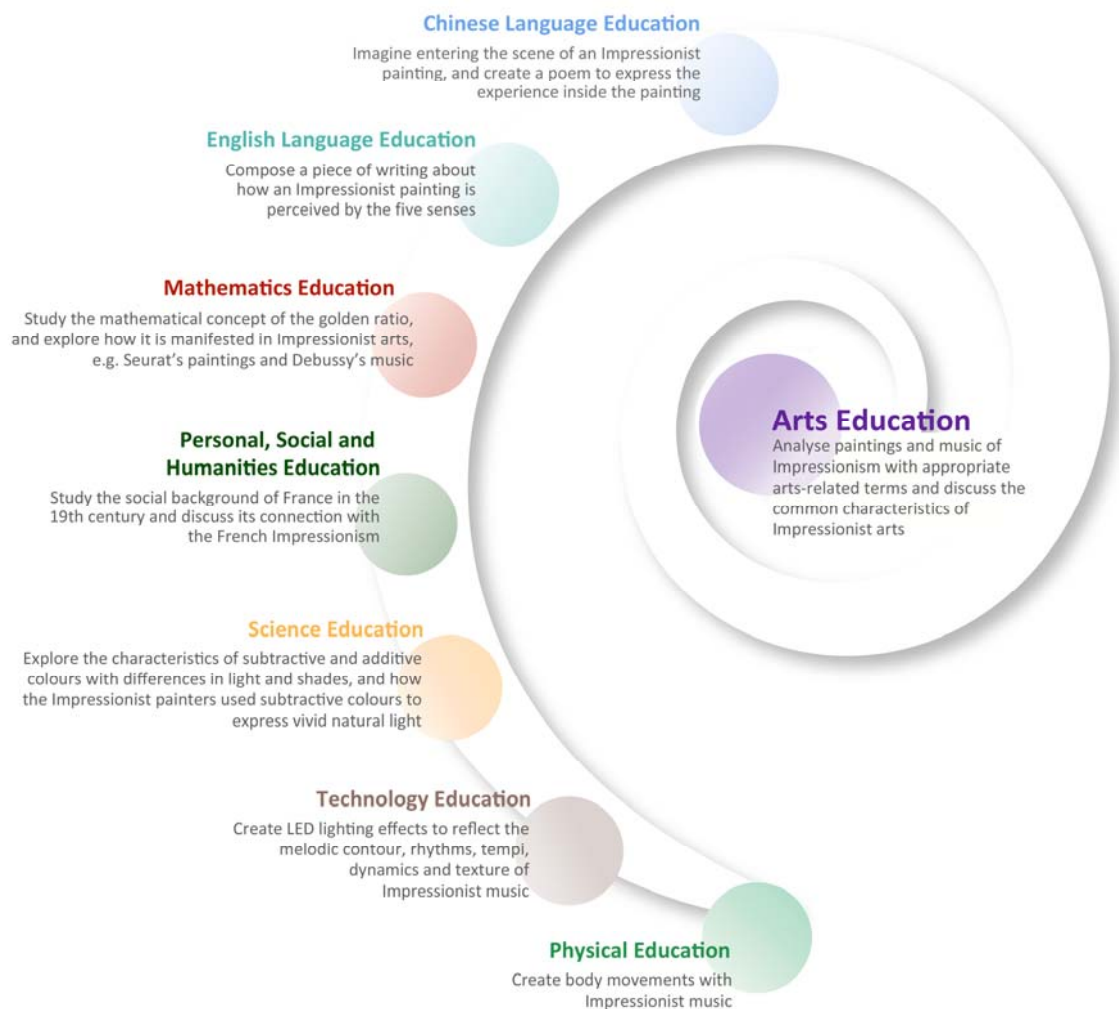
Refer to Booklet 9 of the SECG for more information and suggestions on VPET.

### **3.3 Learning across KLAs**

The co-ordinator of the Arts Education KLA should initiate collaboration with teachers of other KLAs/subjects and plan for cross-disciplinary learning.

Learning across the KLAs/subjects helps students make connections among knowledge and skills acquired in different disciplines and enhance their learning effectiveness. The following is an example of learning across KLAs using Impressionist arts as a theme.

## Impressionist Arts



Arts teachers could also collaborate with teachers of Liberal Studies (LS) to help senior secondary students make connection between the Arts subjects and LS. For example, students can choose the following topics related to the arts for the Independent Enquiry Studies (IES) in LS:

- Impact of K-pop on the values and attitudes of secondary students in Hong Kong
- Relationship between teenagers' consumption behaviour and local popular music industry
- Effects of fast fashion on the economy, culture and environment of Hong Kong

Refer to the *Liberal Studies Curriculum and Assessment Guide (Secondary 4 - 6)* (with updates in November 2015) for more information on the IES.

### **3.4 Time Allocation**

Students are entitled to arts education at all levels. Allocation of sufficient arts learning time at different key stages is a basis for a balanced school curriculum contributing to students' whole-person development.

A summary of the suggested allocation of lesson time as stated in Chapter 2 of the BECG and Booklet 2 of the SECG is provided below:

- At the primary level, schools should allocate 10% to 15% of the total lesson time to Music, Visual Arts and other art forms.
- At the junior secondary level, schools should allocate 8% to 10% of the total lesson time to Music, Visual Arts and other art forms.
- At the senior secondary level, each of the Arts elective subjects accounts for 10% of the total lesson time.

Schools are reminded that 19% and 8% of the total lesson time is reserved for schools' flexible use at the primary and junior secondary levels respectively. Flexibility is provided for schools to deploy the flexible time to conduct cross-curricular activities such as aesthetic and physical activities. Schools should make good use of the flexible time to enrich students' arts learning experiences.

In senior secondary education, every student should be engaged in OLE. A flexible range of 10% to 15% of the total lesson time is set aside for OLE that includes Aesthetic Development. Refer to Appendix VI for examples of the planning and implementation of Aesthetic Development.

In addition, schools should effectively utilise learning time apart from the Arts lessons for maximising students' arts learning opportunities.

# **Chapter 4**

## **Learning and Teaching**

## Chapter 4 Learning and Teaching

### 4.1 Guiding Principles

While employing learning and teaching approaches and strategies for the Arts Education curriculum, teachers should observe the following principles.

- Set clear and manageable learning objectives in accordance with the curriculum requirements and design relevant learning activities to help students achieve the four Learning Targets of the Arts Education curriculum.
- Adopt a variety of approaches and strategies flexibly to suit different learning contexts and meet students' diverse learning needs.
- Guide students to appreciate, create and perform the arts in an integrative manner and engage students in authentic arts experience.
- Use a wide range of learning and teaching materials to suit various purposes and students' needs. Pre-packaged art material kits, which limit students' creativity, should not be used in Visual Arts.
- Sustain students' motivation and interest in learning the arts through a wide range of learning and teaching activities.
- Help students learn how to learn and develop their capabilities for self-directed learning.
- Engage students in interactive learning for sharing of views, ideas and learning experiences with teachers and among peers.

### 4.2 Roles of Teachers

Arts teachers need to perform multiple roles in motivating, facilitating and enabling learning of the arts in varied contexts. Below is a table showing the different roles of Arts teachers.

Roles of Teachers	Examples of Action
Facilitators and resource persons	<ul style="list-style-type: none"><li>• Design themes to inspire imagination</li><li>• Provide sources of information</li><li>• Raise thought-provoking questions to stimulate ideas</li><li>• Assign reading materials to facilitate self-study</li><li>• Recommend exhibitions or performances for LWL</li><li>• Provide guidance on self-reflection</li></ul>
Knowledge transmitters	<ul style="list-style-type: none"><li>• Deliver arts knowledge</li><li>• Demonstrate instrumental skills</li><li>• Explain safety measures for handling tools and materials</li></ul>

Co-learners	<ul style="list-style-type: none"> <li>• Discuss arts issues with students</li> <li>• Explore the solution to a design problem with students</li> <li>• Set up a learning community involving students</li> </ul>
Assessors	<ul style="list-style-type: none"> <li>• Design assessment criteria</li> <li>• Provide quality feedback during the learning process</li> <li>• Give grades and comments on arts learning outcomes</li> </ul>
Role models	<ul style="list-style-type: none"> <li>• Exhibit passion in the arts</li> <li>• Participate in performing or creating the arts</li> </ul>

### 4.3 Approaches and Strategies

Adoption of suitable pedagogical approaches and effective use of learning and teaching strategies are necessary for successful implementation of the Arts Education curriculum. No single approach or strategy can accommodate all situations and address the needs of all students. Teachers have to develop good understanding of different pedagogical approaches and a repertoire of strategies to provide meaningful and engaging learning experiences. Arts teachers may adopt the following approaches and strategies in combinations according to different contexts.

#### 4.3.1 Approaches

##### (i) Direct Instruction

Direct instruction refers to explicit teaching of knowledge and skills of the Arts subjects. These include introducing contextual information about the arts, explaining work procedures and safety precautions for art making, and demonstrating instrumental skills. To maximise learning and teaching effectiveness, teachers should deliver the learning content systematically with effective methods of presentation, such as using audio-visual aids, and adjusting the pace and intonation in speech.

##### (ii) Experiential Learning

Experiential learning emphasises learning by doing, which is especially significant for the learning of the arts. Students gain first-hand experience through appreciating, creating and performing the arts for knowledge construction and skills development. Examples include listening to music, singing a song, creating a music piece, viewing a piece of artwork, experimenting with art media, materialising a design idea, writing a script and playing roles.

Experiential learning should be well structured, with clear instructions and work procedures provided. Teachers should provide timely feedback and allow sufficient time for trial and error.



### **Examples of Experiential Learning**

- Students experiment different ways of producing sound effects with percussion instruments, and apply the newly explored sound effects in music composition.
- Students view sculptures in a park from different angles, and feel their surface textures, materials and mass, and their relationship with the environment.

### **(iii) Enquiry Learning**

Enquiry learning promotes active learning based on students' interest and pace of learning. Throughout the process, students identify the problems and issues, set the questions, formulate and test hypotheses, plan the investigation procedures, search for and analyse data, make decisions and judgements, and draw conclusions, thus helping them develop higher order thinking and metacognitive skills. Students will engage in deep learning through connecting prior and new knowledge, as well as different areas of learning for solving real-life problems. Teachers play an important role in facilitating enquiry learning. They should provide guidance and pay attention to when, how and to what extent the support should be provided to students.

### **Example of Enquiry Learning**

In exploring the theme of *Yin-yang* (陰陽), students can work individually or in groups to pursue their areas of interest. They may identify a focus for their enquiry, such as the meanings of *Yin-yang* in traditional Chinese culture, as well as the relationship between Chinese arts and *Yin-yang*. They may also explore the artistic representation of *Yin-yang* as an inspiration for their own works.

### **(iv) Co-construction**

Co-construction of knowledge helps students learn the arts as they work collaboratively with teachers, peers, artists or other members of the community. Through discussion, sharing of resources and exchange of views from different parties, new ideas or knowledge may emerge.

### **Reflection and Action**

- In what context would you adopt direct instruction?
- Which approach would you use for the learning and teaching of arts appreciation?
- Which approach is more suitable for stimulating students' creativity in the arts?
- How would you enhance the effectiveness of learning a particular topic by adopting the co-construction approach?

#### **4.3.2 Strategies**

##### **(i) Demonstration**

Demonstration enables students to observe skills or procedures directly for their understanding of techniques, ways of expression and abstract concepts. For example, through playing a musical instrument or handling a tool properly by teachers, students perceive the key of grasping the relevant skills and learn to pay attention to details. Teachers can also arrange live performances and master classes, or invite artists to conduct practical art workshops so that students have authentic aesthetic experience and direct contact with professional artists. In addition, video-recorded and online demonstrations and performances may be used.

##### **(ii) Interactive Learning**

Interactive learning can take place in class or in groups, and in different forms such as dialogue, discussion, ensemble and debate. Through student-teacher or student-student interactions, students discuss and explore concepts and share views and resources for developing new ideas and broadening their scope of knowledge and experience.

Effective questioning techniques can help students recall memories, inspire imaginations and interpretations for creating, appreciating and performing the arts. To facilitate interactive learning, an encouraging environment is important for students to express personal views with confidence.

##### **(iii) Integrative Learning in the Arts**

Integrative learning in the arts is a learning and teaching strategy, rather than a curriculum in its own right. Students' knowledge of one art form can enhance their understanding of other art forms. This strategy helps students gain a holistic understanding of and deeper insights into the arts.

Collaboration among different Arts subjects is essential. Teachers can participate in

collaborative lesson planning, co-teaching or lesson observation for sharing strategies for the learning and teaching of relevant subject knowledge, as well as planning and evaluating the Arts Education curriculum.

There are different modes of integrative learning in the Arts Education curriculum, such as connecting similar concepts or elements of different art forms, and using a theme across different Arts subjects.

### **Examples of Integrative Learning in the Arts**

- Identify similar concepts among art forms, such as rhythm, unity, contrast, tension, resolution, line/melody and colour/timbre of music. Teachers may guide students to understand these concepts in different art forms.
- Adopt the theme “Dragon Boat Festival” to link the studies of visual arts, music and dance to broaden students’ understanding of the theme. Students appreciate the traditional design and understand the symbolic meanings of the dragon boat to inspire their creation of a piece of artwork, appraise the energetic and uplifting rhythms of the music piece “Dragon Boat Races” (賽龍奪錦), create a rhythmic ostinato to accompany it, and design and perform a dance related to the dragon boat using the music piece as accompaniment.
- Adopt the theme “Poor and Rich” to help students analyse the emotional expressions, ways of presentation and messages conveyed through selected paintings, music pieces and films for an in-depth enquiry into the theme. Students can also integrate different art forms to explore alternatives for artistic presentation.

Refer to Appendix IX for an example of a teaching plan on integrative learning in the arts.

### **(iv) Information Technology for Interactive and Self-directed Learning**

IT refers to the application of computers and telecommunication hardware and software to store, retrieve, transmit and manipulate data or information. Effective use of IT for learning extends students’ experience of interacting with people and the environment, saves time for quality learning, and fosters deep learning and self-directed learning. Examples of using IT in the learning of the arts are as follows:

- researching, selecting, manipulating, analysing, organising and evaluating a wide range of information from the Internet for extending the scope of knowledge and catering for learner diversity;
- using mobile computing devices and e-platforms to enable virtual face-to-face contact and facilitate online discussion inside and outside the classroom; and
- employing IT for presenting novel and original ideas, as well as exploring new ways of artistic expression.

The use of IT should aim to enhance learning and teaching effectiveness, and not to replace students' authentic arts learning experiences, e.g. playing musical instruments, handling different art materials, appreciating artworks in a museum, attending live music performance in a concert hall and having a dialogue with artists.

Teachers should address the ethical and safety issues in the use of information, in particular online information, and help students develop information literacy. For example, students should:

- acknowledge properly sources of information such as texts, images, audio and video clips;
- observe the copyright requirements in using the works of others;
- seek permission for uploading information, music or images of others to the Internet; and
- develop knowledge and skills about Internet safety.

Refer to Chapter 3D of the BECG and Booklet 6D of the SECG for more information on the use of IT for interactive and self-directed learning.

#### **Example of Using IT for Interactive and Self-directed Learning**

- Search for information online, e.g. artworks from web museums, music on the Internet, background about an art movement, and characteristics of a music genre.
- Create a chat group with a mobile computing device or on an e-platform to facilitate the sharing of latest arts events, news and views.
- Use IT to generate new sounds or develop visual images in the process of creating works of the arts.

Refer to Appendices VIII, X and XII for examples of teaching plans on using IT for interactive and self-directed learning.

#### **(v) Project Learning**

Project learning engages students in in-depth investigation and analysis of topics, and enables them to connect knowledge and skills of different areas. It provides opportunities for students to practise self-learning and enquiry skills. Owing to its interdisciplinary nature, project learning also supports the MRE of the ongoing curriculum renewal such as promoting STEM education and strengthening LaC. Teachers take the role as facilitators at different stages of the project by giving students clear instructions, guidance and constructive feedback. Refer to Chapter 3C of the BECG and Booklet 6C of the SECG for more information on project learning.

### **Example of Project Learning**

In exploring the theme “Environmental Protection”, students research different environmental issues and decide on the learning focus, which can be related to different topics across subjects/KLAs, e.g. energy saving, lighting, light and heat in science or technology. Students appraise several sustainable product designs. They then learn to integrate their learning in visual arts with science and technology and design an environmentally friendly product, e.g. a lamp for household use, which fulfils aesthetic and functional purposes, and shows environmental concern.

### **(vi) Reading to Learn: Towards Reading across the Curriculum**

Reading helps students enrich knowledge and cultivate interests in the arts, broaden perspectives about an issue, enhance language and thinking skills, and develop the capabilities for self-directed learning.

Building on the experience of promoting Reading to Learn, schools should move towards Reading across the Curriculum to provide opportunities for students to tackle a variety of texts, in particular non-fiction texts, which are related to their learning in various KLAs. When reading arts-related materials, students can activate their prior knowledge acquired from personal experience and school learning to enhance understanding of the content. This also helps improve their reading skills and equip them better for the needs and challenges at the different key stages of schooling.

To promote Reading across the Curriculum, teachers can:

- recommend textual materials obtained from different sources including the Internet, e.g. books including audio books, arts magazines and journals, concert programmes and exhibition catalogues;
- introduce reading materials on a wide range of knowledge areas and guide students to connect their reading with their previous knowledge and experience;
- provide a favourable reading environment, e.g. setting up a reading corner in the Visual Arts room and Music room, for easy access to a variety of reading materials;
- collaborate with teachers of other KLAs/subjects and teacher-librarians to organise cross-curricular reading activities and promote a reading culture in the school; and
- encourage students to utilise resources related to the arts from the public libraries.

Refer to Chapter 3B of the BECG and Booklet 6B of the SECG for more suggestions on promoting Reading to Learn and Reading across the Curriculum.

### **(vii) Life-wide Learning**

Life-wide Learning (LWL) is an effective strategy to extend students' learning beyond the classroom. Through performing in concert halls and theatres, displaying artworks in galleries, attending performances, visiting exhibitions and participating in community arts projects, students gain authentic learning experience and broaden their horizons in the world of the arts.

Teachers should place emphasis on quality rather than quantity in organising LWL activities. Clear objectives should be set to help students connect classroom learning with LWL. Briefings and debriefings should be given before and after the activities to strengthen learning effectiveness. Moreover, teacher should provide opportunities for students to reflect on their learning and share it orally or in writing.

Refer to Appendix XI for an example of a teaching plan on LWL.

#### **Reflection and Action**

In your school's LWL activities of the arts:

- How are the learning objectives set?
- How do you enhance the effectiveness?
- How do your students reflect on their learning?

### **(viii) Drama-in-education**

Drama-in-education (DiE) is a learning and teaching strategy for enhancing learning motivation and effectiveness. It involves the use of dramatic elements and conventions (e.g. role-play, storytelling, narration, still image, freeze frame, thought-tracking, hot-seating and teacher-in-role) to engage students in playful drama activities. DiE is useful for developing students' observation, imagination, communication skills, empathy and self-confidence.

DiE is used as a means to better learning and teaching, so scripts and stage performances are not emphasised. The application of DiE usually involves students working with teachers in roles in a made-up or imaginary scenario. Students may also enter a scenario of a story, play different roles and interact with characters in a real or virtual environment. They may recast themselves as "others" and learn to think beyond their own points of view.

When employing DiE in classroom teaching, teachers may:

- begin with simple tasks to help students familiarise with the use of DiE;
- spare sufficient space in classroom for actions and the use of simple props;
- develop a “drama contract” with students (e.g. with respect for others) to set clear expectations and encourage student participation;
- intervene and carry out the facilitating role whenever necessary to guide students and support learning;
- stimulate student thinking by raising thought-provoking questions;
- offer positive feedback; and
- make sure that students are helped achieve the learning objectives instead of merely having a fun time in the lessons.

### **Examples of Using DiE in the Arts Subjects**

#### **Music:**

- In response to several excerpts selected from *The Carnival of the Animals* by Camille Saint-Saens, some students imagine themselves to be different animals and create body movements to portray their characteristics. Other students guess which animals they are imitating and point out the relevant music characteristics from the excerpts.
- Students create and perform a story-based sound project. Freeze frames and thought-tracking are used to guide students in explaining the development of their ideas, as well as the relationship between the story and the music development.

#### **Visual Arts:**

- According to different scenarios (e.g. running on a track, struggling in the stormy sea and dancing in the rain), students work in pairs to create postures that illustrate the scene as still images. Then other students take photographs of the images for inspiring their sculpture making.
- Students are shown Leonardo Da Vinci’s *The Last Supper* and told the background about Jesus’ last supper with his disciples. Through using still images to mime the characters with new postures, 13 students recreate the painting and other students guess the message conveyed in this new scene. Students can then alter the postures of the characters and create their own paintings.

Refer to Appendix X for an example of a teaching plan on employing DiE for learning the arts.

#### 4.4 Embracing Learner Diversity

Embracing learner diversity refers to the use of appropriate learning and teaching strategies to address students' varied learning needs. Teachers should understand students' strengths, weaknesses and prior knowledge, and accommodate their preferences and abilities. Moreover, teachers should provide students with opportunities to experience a sense of achievement for supporting them to reach their full potential. Some measures to embrace learner diversity in the arts classroom are suggested as follows.

- Use simple tasks to find out students' abilities in drawing or singing.
- Provide students with choices of media and means of expression in creating and performing the arts.
- Adopt various learning and teaching strategies flexibly with reference to students' learning styles, e.g. visual, auditory, writing and using body movements.
- Arrange students with mixed abilities to work in groups so that they can support each other.
- Provide students with learning tasks of different levels of difficulty to cater for their abilities, e.g. in responding to a piece of artwork or music, some students can focus on expressing personal feelings with suggested vocabulary, while other students can interpret the work with reasons.
- Use different assessment tools (e.g. arts performance, artwork, oral presentation and reflective report) for students' of diverse abilities to demonstrate their strengths.

For students with special educational needs, it is essential to build up their confidence and raise their interest in learning the arts. Suggested measures are as follows.

- Discover students' interest and strengths, and choose arts learning materials accordingly.
- Break down the learning activities and set short-term and manageable objectives which can be achieved more easily.
- Give simple and step-by-step instructions to guide students' learning.
- Set clear classroom routines for effective classroom management.
- Facilitate students' learning by using visual reminders, checklists and detailed schedules.
- Organise collaborative learning in the classroom, and train group leaders to assist their peers.
- Set assessment criteria at an appropriate level of difficulty and acknowledge students' achievements.
- Provide specialised tools to support learning, e.g. magnifiers, braille, raised line drawings, hearing aids, computers with appropriate software plus peripherals.

For gifted students, teachers should provide learning opportunities to extend their



learning and stretch their potential. Suggested measures are as follows.

- Encourage greater depth and breadth in students' studies, and guide them to proceed towards deep learning.
- Engage students in challenging tasks and activities, e.g. organising and participating in arts projects.
- Provide pull-out programmes in school as extension or enrichment of the regular classroom learning of the arts for higher ability students, and identify appropriate off-site support programmes for more advanced learning of the arts for students with promising performance in pull-out programmes.
- Arrange opportunities for students to work with artists or composers.
- Encourage students to take Arts elective subjects at the senior secondary level.

### **Reflection and Action**

- What measures can be taken to help students with special educational needs learn the arts effectively?
- How would you extend and enrich the learning of students who are already proficient learners of the arts?

## **4.5 Values Education**

Arts learning experiences help students understand the world through recognising beliefs, feelings and values embedded in the arts. Appreciating the arts in different times and places nurture students' values and attitudes such as cherishing history and cultural heritage, and having respect for cultural diversity.

Teachers could connect arts learning activities with life events to promote values education, with particular reference to the seven priority values and attitudes, i.e. perseverance, respect for others, responsibility, national identity, commitment, integrity and care for others. Examples of activities to help foster the priority values and attitudes are as follows.

- **Perseverance:**  
Students practise a musical instrument regularly with discipline.
- **Respect for others:**  
Students learn to appreciate and respect others' views during discussion.
- **Responsibility:**  
Students make appropriate use of art materials without excess wastage.
- **National identity:**  
Students sing Chinese folk songs or appreciate Chinese paintings.
- **Commitment:**  
Students take up different roles and duties in a choir/band and cultivate team spirit and commitment to the group.

- Integrity:  
Students acknowledge the source of copyright materials for ethical use of information.
- Care for others:  
Students participate in community arts services to show their concern and care for others.

Refer to Appendices VII, IX, X, XI and XIII for examples of teaching plans on values education.

#### **4.6 Meaningful Homework**

Homework is an extension of classroom learning. Meaningful arts homework helps students consolidate learning outside lesson time, and provides them with opportunities to apply the knowledge and skills they have acquired. Arts homework also helps students understand their own progress and identify areas for improvement. Homework can be awarded with grades, comments or both, depending on its purpose. No matter how it is marked, quality feedback is essential to students' learning in the arts. However, the quality of homework is more important than the quantity. To design meaningful homework, Arts teachers can:

- devise assignments and tasks in accordance with the learning objectives;
- explain clearly the purpose of each assignment, and how and when it is to be completed; and
- design interesting and challenging tasks in appropriate quantity.

#### **Reflection and Action**

- How does homework help your students consolidate their learning of the arts?
- How would you evaluate the appropriateness of the arts homework assigned?
- How would you co-ordinate with teachers of other subjects to ensure that the quantity of homework is appropriate?

# **Chapter 5**

## **Assessment**

## Chapter 5 Assessment

### 5.1 Guiding Principles

Assessment is an integral part of the curriculum. It involves collecting evidence about student learning, interpreting information and making judgements about students' performance for providing feedback and relevant information to students, teachers, schools, parents and other stakeholders. While planning and implementing assessment of the Arts Education curriculum, the following principles are to be observed.

- Design appropriate assessment tasks and assessment criteria to align with the curriculum aims, the four Learning Targets and the learning objectives of the Arts Education curriculum.
- Employ a variety of assessment practices to assess different aspects of student performance so as to embrace learner diversity.
- Track and record student learning to help them gain holistic understanding of their learning, so as to adjust their own progress and pace.
- Provide students with timely and constructive feedback continuously to enhance their learning motivation and help them reflect on their learning.
- Engage students in a proactive role of monitoring and reflecting on their learning with reference to teachers' and peers' feedback to enhance self-directed learning.
- Use assessment data collected at different stages to improve student learning, and adjust the pedagogies and curriculum contents.

#### Reflection and Action

- What are the strengths and weaknesses of your school's current assessment practices in the Arts Education KLA? How would you make improvement?

### 5.2 Formative and Summative Assessment

Formative assessment attends closely to small "chunks" of learning and may take place during the learning and teaching process. Teachers need to provide timely and constructive feedback in response to students' performance in various circumstances, e.g. practising a recorder ensemble piece, appreciating a piece of artwork, developing ideas for creating a painting or a song, and preparing for a stage performance, thus improving learning and teaching.

Summative assessment provides information about what students have achieved at the end of a teaching unit or a school term/year. Common examples of summative assessment are tests and examinations in schools and public examinations, which

involve measuring the standard or level a student has attained and reporting it in terms of marks or grades. It helps teachers check whether the learning objectives have been achieved. Teachers could use data obtained from summative assessment to review and revise the teaching plans for the improvement of student learning.

Summative assessment approach is often referred to Assessment of Learning. Formative assessment serves two purposes, namely Assessment for Learning and Assessment as Learning.

<b>Formative Assessment</b>	Assessment for Learning	Assessment for Learning integrates assessment into learning and teaching. It helps students understand what they are learning, what they have attained and what is expected of them. To improve student learning, teachers should provide students with timely feedback and adjust their teaching strategies.
	Assessment as Learning	Assessment as Learning engages students in reflecting on and monitoring their progress. Students are actively involved in regulating the learning process, evaluating their own performance against the learning goals, and planning for the next step in learning.
<b>Summative Assessment</b>	Assessment of learning	Assessment of Learning is mainly used for reporting purpose which gives an overview of students' performance of learning. It provides information about the level students have attained in learning and shows what they know over a period of time.

### **Example of Promoting Assessment as Learning**

Assessment as Learning can be promoted when students are engaged in learning to perform a piece of music. Under teachers' guidance, students set feasible objectives and monitor their own learning process, which may involve setting the assessment criteria, employing the criteria for self-assessment, and identifying ways for making improvement in performing the piece of music.

### **5.3 Internal Assessment**

Schools' internal assessment of student learning serves different purposes, including i) to review and monitor students' learning progress; ii) to generate evidence for adjustment of curriculum plans and teaching strategies; iii) to ensure the achievement of learning and teaching objectives; iv) to help students understand their capabilities and improve their learning; and v) to inform parents about their children's performance.

A variety of assessment activities and tasks can be used for schools' internal assessment of student learning. In this regard, schools should adopt the following modes of assessment flexibly to meet different assessment purposes.

#### **(i) Classroom Performance**

Teachers should observe students' classroom performance in different areas. Through discussion, presentation, class work as well as raising and answering questions, teachers can understand students' learning progress and identify their learning needs.

#### **(ii) Arts Performance/Artwork**

Students' involvement in art making, singing, instrumental playing or acting allows them to apply arts knowledge and skills. For example, assessing students' abilities in sight-singing helps teachers understand their abilities in reading notation, and assessing students' abilities in painting helps teachers understand their abilities in handling materials and using art language.

#### **(iii) Project**

A project of an arts-related theme usually requires students to demonstrate their arts and cross-disciplinary knowledge, as well as their abilities in selecting, organising and presenting information for in-depth enquiry of the theme. A project can be conducted individually or in groups, and also helps provide evidence of students' self-directed learning.

#### **(iv) Test/Examination**

A test or examination can be used for formative and summative assessment. Apart from written types of assessment, practical tests (e.g. singing a song, playing a musical instrument and creating an art piece) can be used to help teachers understand students' progress of learning over a certain period of time.

### **(v) Portfolio**

A portfolio provides evidence of students' learning process and achievements in appreciating, creating and performing the arts, as well as their abilities in self-reflection and self-directed learning. A portfolio may consist of sketches of music composition or artwork, analyses and interpretations of the arts, and reflections which can be kept in textual, visual or audio forms at different stages of learning.

### **(vi) Self-assessment/Peer Assessment**

Self-assessment helps students check their progress of learning and informs direction for learning. Peer assessment promotes collaborative learning and encourages students to offer objective and constructive feedback to their peers. Students can obtain different views for improvement and learn to respect others. Self- and peer assessments can also enhance students' ownership and learning autonomy.

## **5.4 Quality Feedback**

Quality feedback should be given to students in a timely manner so as to recognise their strengths and identify areas for improvement. Constructive comments given by teachers are essential in enhancing and sustaining students' learning motivation.

During the learning process, such as appraising works of the arts, developing ideas for art making and experimenting with the timbre of musical instruments, timely verbal and/or written feedback from teachers is valuable for students to gain insights, form new ideas and grasp key concepts to prepare them for the next step in learning.

After receiving students' assignments, such as a piece of artwork, a music composition, a report after attending a concert or visiting an exhibition, and an arts portfolio, teachers should provide students with quality feedback to recognise their effort and provide suggestions on how further improvement could be made. Teachers should guide students to make good use of the feedback to improve learning rather than just focusing on the grades and marks given.

### **Reflection and Action**

- What modes of assessment do you adopt to assess students' diverse abilities?
- How do you guide students to improve their learning based on your feedback?

## **5.5 Reporting**

For internal assessment, teachers need to report on students' performance to various stakeholders according to the assessment objectives. Reporting on students' learning outcomes may take various forms such as grades, marks and written comments. However, using only grades and marks may not be effective in providing information about students' learning performance and progress in the arts. Written statements should be provided to reflect how well students are doing according to their capabilities in various aspects.

At the senior secondary level, students' learning experiences in the Aesthetic Development of OLE should be recorded in their individual SLP, which is a summary presentation of what a student has participated in and achieved in terms of his/her whole-person development during the senior secondary years other than his/her results in the HKDSE Examination. SLP aims to demonstrate and recognise students' whole-person development, as well as facilitating students' reflection on their ongoing learning experiences and goals set. In addition to the learning in Arts lessons, records of students' performance, achievements or awards gained, and self-accounts of related learning of the arts both in and out of school also constitute essential evidence to demonstrate students' learning in the arts. Refer to the EDB website for more information about SLP.

## **5.6 Public Assessment**

The implementation of the senior secondary curriculum under the New Academic Structure (NAS) since 2009 has initiated a fundamental shift in education in Hong Kong as curriculum changes have been accompanied by an assessment reform. A variety of strategies have been adopted to align the public assessment with the school curriculum and to promote the reform of the assessment culture of Hong Kong.

Upon completion of the six-year secondary education, students who study Music and Visual Arts as elective subjects of the senior secondary curriculum will take the HKDSE Examination administered by the Hong Kong Examinations and Assessment Authority (HKEAA) for measuring students' levels of attainment in the two subjects. As for students who study arts-related ApL courses, the assessment is conducted by the respective course providers, while the HKEAA is responsible for the moderation and quality assurance of the assessment.

Public assessment aligns with the school curriculum. Schools should focus on helping students understand the expected learning outcomes and assessment criteria in order to help them attain better performance. While public assessment is conventionally perceived as summative assessment, the data from the HKDSE can be used for reviewing and adjusting the school Arts Education curriculum.

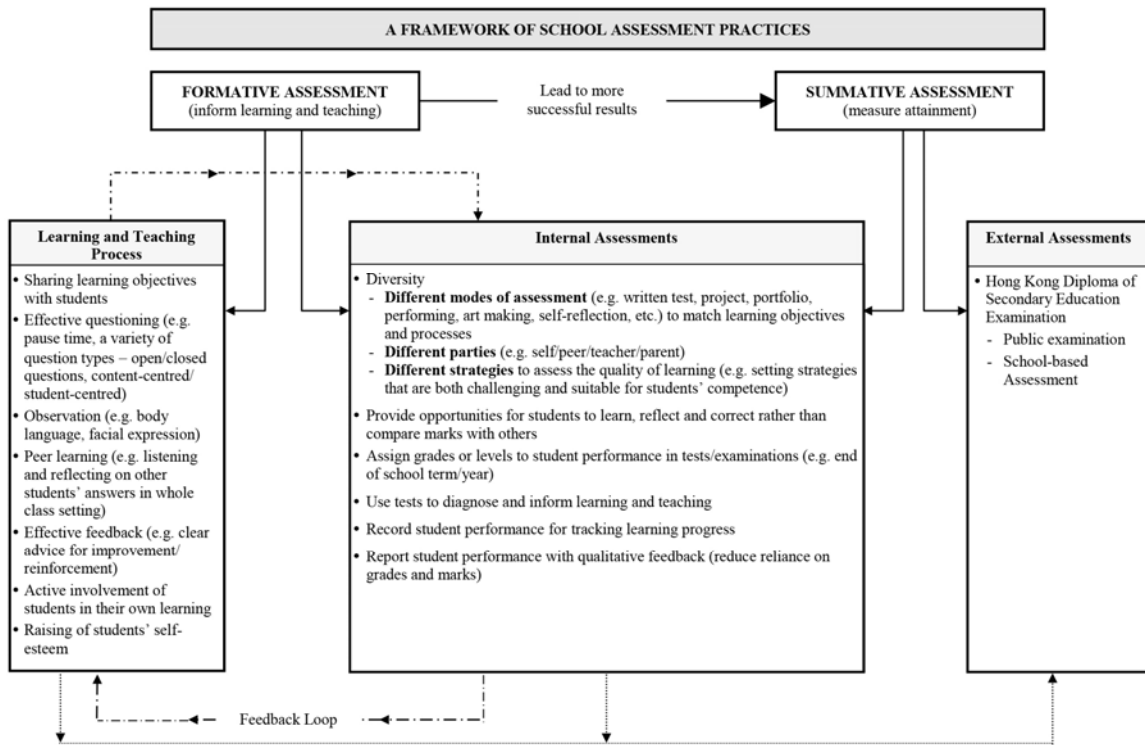
Refer to Chapter 5 of the relevant curriculum and assessment guides for details on the public assessment for the Music and Visual Arts elective subjects, and Chapter



5 of the *Applied Learning Curriculum and Assessment Guide (Senior Secondary Level)* (2015) for details on the public assessment for arts-related ApL courses.

### 5.7 A Framework of School Assessment Practices

A framework for organising school assessment is provided in the following figure. It illustrates the interrelationship of formative and summative assessment, and the connection among learning and teaching, internal assessment and public assessment. Schools can refer to this figure in developing their assessment plans for the Arts Education curriculum.



(Adapted from Clarke, 2001)

# **Chapter 6**

## **Learning and Teaching Resources**

## **Chapter 6 Learning and Teaching Resources**

### **6.1 Materials in Support of Curriculum Development**

Teachers are encouraged to use a wide range of resource materials to enhance the effectiveness of the learning and teaching of the arts. Examples of resource materials are provided in the following sections.

#### **6.1.1 Audio, Visual and Textual Materials**

Audio and visual materials are essential to the learning and teaching of the arts. They can be originals or reproductions of artworks, music, scores or natural objects. Appropriate use of these materials can enrich daily classroom learning and teaching, provide stimuli for students and widen their exposure. For example, photographs are used to illustrate certain principles of organisation, and recordings are played to demonstrate the use of music elements in a particular piece of music.

Textual materials related to the arts include reference books, journals, magazines, newspapers, information leaflets, pamphlets, posters and programme notes for arts performances. Although these materials are not written for classroom purposes, they provide authentic and useful information which can serve different purposes of learning and teaching.

When students need to make use of copyright materials such as scores, audio and video recordings, intellectual property rights should be well acknowledged. Teachers should be aware of the purpose of instruction and the copyright issues while using copyright materials. Information on intellectual property rights is available on the websites of the Intellectual Property Department and the EDB.

#### **6.1.2 The Internet and Information Technology**

Rich resources related to the arts are available on the Internet. Teachers should evaluate the appropriateness and reliability of the online information and web-based software for student learning. Students should learn the necessary skills for searching, selecting, collating, processing and analysing information, and make appropriate use of Internet resources.

IT facilities, such as mobile devices and Wi-Fi on the school campus can facilitate the implementation of e-learning. They provide easy access to information, as well as e-platforms for discussion and sharing among students and teachers, facilitate student learning outside the classroom and foster students' self-directed learning capacity.

#### **6.1.3 Learning and Teaching Materials Developed by the EDB**

A wide range of materials related to arts education have been developed by the EDB to support the implementation of the Arts Education curriculum. These materials including curriculum documents, teaching packages and web-based reference materials can be accessed through the EDB One-stop Portal for Learning and Teaching Resources and the website of the Arts Education KLA.

#### **6.1.4 Textbooks**

Textbook is only one type of learning materials and it should not be regarded as a curriculum by itself. When Arts textbooks are used, the learning and teaching should not be confined to textbook content. While teachers can use textbooks flexibly for delivering Arts lessons, students can also make good use of textbooks for preparation, revision and self-directed learning.

Quality textbooks should support a student-centred curriculum comprising the core elements of the relevant subjects, e.g. Music, as well as learning strategies leading to the achievement of the Arts Education curriculum.

Schools can make reference to the Recommended Textbook List (RTL) and Recommended e-Textbook List (eRTL) for the lists of textbooks which have been reviewed by the EDB. For the selection of quality textbooks for students' use, schools should set up Arts subject textbook selection committees and develop their textbook selection criteria with reference to the set of Guiding Principles for Quality Textbooks developed by the EDB. Refer to the EDB website for details on the Guiding Principles, and Chapter 7 of the BECG and Booklet 10 of the SECG for more suggestions on effective use of textbooks.

#### **6.2 Human Resources**

Schools should identify and make good use of the arts expertise among the teaching staff to provide quality arts education to all students. Teachers are most valuable in developing and implementing the school Arts Education curriculum. In order to plan and implement the Arts Education curriculum well, schools should appoint an Arts Education KLA co-ordinator and subject panel heads, and deploy subject-trained arts teachers to teach the Arts subjects.

The Arts Education KLA co-ordinator and subject panel heads should lead, plan and monitor the development of the Arts Education curriculum, communicate with the school management, and co-ordinate with other KLAs on the overall planning and resource allocation of the whole-school curriculum.

Subject-trained Arts teachers, who are experts in the Arts subjects, should contribute to the development, implementation and evaluation of the curriculum, and make suggestions on the strategies for learning, teaching and assessment of the Arts Education curriculum.

Other subject teachers and staff members who have expertise and interest in the arts can also help conduct arts programmes for students, provide support in organising arts activities.

Expertise from key players in arts-related fields and organisations outside of school should also be sought. For example, professional performing groups, artists, tutors, parents and alumni can be invited to support the provision of LWL arts activities.

### **6.3 Financial Resources**

Various financial resources are available for the development of arts education in schools. School-based management enables schools to have autonomy in deploying financial resources for arts education. To give an appropriate budget for developing, implementing and sustaining quality arts education in schools, overall planning on the allocation of financial resources should be made in collaboration among the panel heads of the Arts subjects and the KLA co-ordinator of Arts Education, as well as the school management.

Schools can make use of the grants provided by the Government, such as Capacity Enhancement Grant (CEG), Expanded/Operating Expenses Block Grant (E/OEBG), Composite Furniture and Equipment Grant, Composite Information Technology Grant and Diversity Learning Grant (DLG) to meet the current expenses and needs for learning and teaching of the arts. Schools may also apply for funding (e.g. Quality Education Fund) and scholarship schemes offered by the Government, charitable organisations and non-governmental organisations to explore varied learning experiences for their students in arts education.

### **6.4 Community Resources**

Community resources for the Arts Education curriculum usually take the form of arts activities, programmes and facilities<sup>9</sup>. Effective utilisation of community resources can strengthen the school Arts Education curriculum by engaging students in diversified arts learning opportunities to experience the arts in authentic environment, extend their horizons in the arts and complement their learning in schools.

To maximise the benefits of utilising community resources, schools should consider the relevance and quality of the resources, while teachers should consider time arrangement, staff deployment and expenses incurred.

### **6.5 Space and Venue**

Effective use of physical space in schools is essential for the learning and teaching of the arts. The provision of Music room(s) and Visual Arts room(s) is indispensable for the implementation of the two subjects of Music and Visual Arts in schools. According to the nature of different arts learning activities, teachers should flexibly utilise other venues and facilities in schools, such as classrooms, student activity rooms, covered playgrounds, school halls and libraries.

Schools may transform some designated areas into art zones and display artworks and paint murals on campus. Covered playground or other suitable space can also be used for organising lunch time concerts and music appreciation activities.

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<sup>9</sup> Examples include public libraries, museums and performing arts venues under the purview of the LCSD; arts and cultural programmes organised by the LCSD; Arts Ambassadors-in-school Scheme organised by the HKADC; Young Friends of the Hong Kong Arts Festival; and the annual arts programme series organised by the Hong Kong Youth Arts Foundation. There are other arts and cultural programmes organised or supported by different foundations and tertiary institutions.

## **6.6 Resource Management**

To fully utilise arts learning and teaching resources, schools should manage relevant resources efficiently. Examples of practices are as follows.

- Devise strategic plans for the purchase and development of resource materials based on the needs of learning and teaching.
- Record and categorise resource materials systematically with regular updating.
- Develop an efficient system for easy access, retrieval and borrowing of the resources.
- Maintain and upgrade tools and equipment, as well as replacing obsolete items when necessary.

## Seven Learning Goals of Primary and Secondary Education

### Seven Learning Goals of Primary Education

To enable students to

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.

### Seven Learning Goals of Secondary Education

To enable students to

1. become 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;
2. acquire and construct a broad and solid knowledge base, and to understand contemporary issues that may impact on students' daily lives at personal, community, national and global levels;
3. become proficient in biliterate and trilingual communication for better study and life;
4. develop and apply generic skills in an integrative manner, and to become an independent and self-directed student for future study and work;
5. use information and information technology ethically, flexibly and effectively;
6. 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. lead a healthy lifestyle with active participation in physical and aesthetic activities, and to appreciate sports and the arts.

## Learning Objectives and Examples of Learning Activities in Music

### Listening Key Stage 1

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
		✓		Express personal feelings to music	<ul style="list-style-type: none"> <li>Describe personal feelings to a wide range of music.</li> <li>Talk about personal feelings with reference to its music elements after listening to a piece of music.</li> <li>Draw a picture to depict personal perceptions of a piece of music.</li> </ul>
		✓		Identify the characteristics of sound/ music and describe its features using simple music terms	<ul style="list-style-type: none"> <li>Identify the strong and weak beats of duple, triple and quadruple time.</li> <li>Identify patterns and phrases of familiar songs.</li> <li>Identify the quality of sound produced by classroom instruments and objects, e.g. metal, wood, plastic and glass.</li> <li>Describe the characteristics of sound produced by different animals, e.g. cat, dog, bird and pig.</li> <li>Listen to a variety of music and identify the changes in music elements of the pieces, e.g. high/low, loud/soft, long/short and fast/slow.</li> <li>Listen to and describe peer singing performances, e.g. tone colour, diction and phrasing.</li> </ul>
		✓	✓	Describe the functions of music in daily life	<ul style="list-style-type: none"> <li>Talk about the purposes of music being played in public areas, e.g. restaurants, lobbies, shops and lifts.</li> <li>Talk about the meaning of singing the school song or the National Anthem of the People's Republic of China in school functions.</li> <li>Talk about the functions of different types of music, e.g. TV jingles, lullabies, marches and wedding music.</li> <li>Choose music to accompany the parade of athletes and describe its characteristics.</li> </ul>

CI: Developing Creativity and Imagination

SP: Developing Skills & Processes

CR: Cultivating Critical Responses

AC: Understanding Arts in Context

Denote greater emphasis on relevant Learning Target(s)



**Listening  
Key Stage 2**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
		✓		Describe and analyse music of simple structures	<ul style="list-style-type: none"> <li>• Listen to and identify music of different textures, e.g. monophony and homophony.</li> <li>• Listen to some short pieces of music and identify their simple structures, e.g. introduction, interlude, coda; binary form, ternary form and simple rondo form.</li> <li>• Identify the major and minor tonalities through singing and listening.</li> <li>• Identify the changes of tonic and dominant chords in a piece of music.</li> <li>• Describe the relationship between words and music, e.g. word painting, syllables in English and tones of Cantonese dialect.</li> </ul>
		✓	✓	Apply predetermined criteria to appraise compositions and performances using appropriate music terms	<ul style="list-style-type: none"> <li>• Appraise peer performances using appropriate music terms.</li> <li>• Use appropriate music terms to appraise a wide range of music, e.g. art songs, folk songs and cartoon music.</li> <li>• Use predetermined criteria to evaluate TV jingles.</li> <li>• Appraise music performances and comment on the mood of pieces of music with reference to the use of music elements.</li> <li>• Write a concert report.</li> </ul>
		✓	✓	Describe the ways of using voice/ instruments in different contexts	<ul style="list-style-type: none"> <li>• Identify the timbre of Chinese and Western instrumental categories, e.g. strings, woodwind, brass and percussion; <i>chui</i> (吹), <i>tan</i> (彈), <i>la</i> (拉) and <i>da</i> (打).</li> <li>• Compare the voice production of art songs, Cantonese operatic songs and popular songs.</li> <li>• Talk about the voice production of different types of Chinese folk songs in relation to their social and geographical contexts.</li> <li>• Talk about the sound effects in a certain TV commercial, e.g. ways to use human voice or instruments.</li> </ul>

**Listening**  
**Key Stage 3**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
		✓	✓	Describe and analyse music in chosen styles and genres	<ul style="list-style-type: none"> <li>• Listen to and describe specific styles and genres of music to demonstrate one's understanding of music elements.</li> <li>• Use appropriate music terms in describing and discussing performances and compositions to demonstrate one's understanding of music, e.g. articulation, structure and form.</li> <li>• Comment on the music characteristics of a certain type of songs, e.g. art songs, folk songs, pop songs and hymns.</li> <li>• Identify the motive or theme of a piece of music and describe how it develops.</li> <li>• Discuss the techniques and approaches on the use of music elements in contemporary music.</li> <li>• Watch an excerpt of <i>banghuang</i> (榔黄) and describe the performance practice and the structure of <i>banshi</i> (板式) in it.</li> </ul>
		✓	✓	Develop a list of criteria to appraise compositions and performances	<ul style="list-style-type: none"> <li>• Develop a list of criteria to appraise a choral performance and make suggestions for improvement, e.g. balance of parts, pitch accuracy, postures and phrasing.</li> <li>• Use a list of self-developed criteria in terms of compositional devices, styles and genres, to assess the quality and effectiveness of one's own and others' creative works.</li> <li>• Write a concert report and comment on the performance with reference to a set of self-developed criteria, e.g. the ways of interpretation and the level of performance.</li> </ul>
		✓	✓	Describe music of different styles/cultures in relation to its contexts	<ul style="list-style-type: none"> <li>• Identify and describe the music characteristics in relation to the cultural and historical contexts.</li> <li>• Discuss the effects of the 19th century nationalism on Western music.</li> <li>• Discuss how Impressionism in visual arts affected the music of Debussy.</li> <li>• Discuss the role of music and the use of sound effects in films.</li> <li>• Discuss how social background and values influence the style and content of popular songs.</li> <li>• Research and discuss the cultural and historical contexts of a particular type of music, e.g. blues, Cantonese pop songs, and songs written for the War of Resistance.</li> </ul>

**Performing  
Key Stage 1**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
	✓	✓		<p>Sing and play instruments to develop basic performing skills through memorising or reading music</p>	<ul style="list-style-type: none"> <li>• Sing a variety of simple unison songs, e.g. nursery rhymes, action songs, dialogue songs, folk songs, singing games and dramatised songs, with basic singing skills.</li> <li>• Respond accurately to conductor’s cues on dynamics, tempo and expressions, e.g. loud/soft, fast/slow, legato/staccato, pause.</li> <li>• Sing songs in a variety of metres, e.g. <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{6}{8}</math></li> <li>• Sing simple two-part rounds.</li> <li>• Play percussion instruments, e.g. triangle, tambourine and claves, with basic skills.</li> <li>• Play rhythmic patterns on percussion instruments with rhythmic accuracy, e.g. rhythmic patterns built on <math>\text{♩}</math>, <math>\text{♪}</math>, <math>\text{♫}</math>, <math>\text{♬}</math>, <math>\text{♭}</math>, <math>\text{♮}</math> in simple time; and <math>\text{♩}</math>, <math>\text{♪}</math>, <math>\text{♫}</math>, <math>\text{♬}</math> in compound time.</li> <li>• Recite a text passage, e.g. rhymes and poems, with steady basic pulse.</li> <li>• Sing different phrases built on <i>d m s</i> and pentatonic scale from rhythmic sol-fa.</li> <li>• Use bass instruments to play a drone bass or an ostinato.</li> <li>• Accompany familiar songs with given simple rhythmic or melodic ostinati.</li> </ul>

**Performing**  
**Key Stage 2**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
	✓	✓	✓	Sing in unison and two parts with technical accuracy	<ul style="list-style-type: none"> <li>• Sing a simple song according to given expression markings.</li> <li>• Sing simple two-part songs, e.g. rounds, quodlibets, songs with descants, with accuracy in rhythm and pitch.</li> <li>• Sing an excerpt of a Cantonese opera according to <i>gongchepu</i> (工尺譜).</li> <li>• Observe performance markings while singing, e.g. <i>Andante</i>, <i>Moderato</i>, <i>Allegro</i>; <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>; <i>cantabile</i>, <i>dolce</i>, <i>espressivo</i>.</li> <li>• Sing two-part intervals with the use of hand-signs, e.g.           <math display="block">\begin{matrix} \{ &amp; m &amp; r &amp; d &amp; \{ &amp; l &amp; se &amp; l \\ &amp; s_1 &amp; s_1 &amp; d &amp; \{ &amp; d &amp; m &amp; l_1 \end{matrix}</math> </li> </ul>
	✓	✓		Play pitched and non-pitched instruments with technical accuracy	<ul style="list-style-type: none"> <li>• Play on a melodic instrument, e.g. recorder, melodica or xylophone, with accuracy in rhythm and pitch.</li> <li>• Play in a small percussion ensemble with accuracy in rhythm and pitch.</li> <li>• Use tonic and dominant chords to accompany simple songs or rounds.</li> <li>• Play rhythmic patterns on percussion instruments with accuracy such as patterns built on ♩, ♪, ♫, ♬, ♮, ♯, ♭, ♮, ♯, ♭ in simple time and ♩, ♫, ♬ in compound time.</li> <li>• Observe performance markings while playing.</li> </ul>
	✓	✓		Read and notate music using staff and other notations	<ul style="list-style-type: none"> <li>• Sight sing or play short pieces in simple duple, triple and quadruple time.</li> <li>• Play at sight a piece of Chinese music written in <i>jianpu</i> (簡譜)</li> <li>• Notate a simple short melody with appropriate music signs and terms to indicate the expressions.</li> <li>• Notate music using innovative means.</li> <li>• Use graphic notation or IT to record music ideas and sound projects.</li> </ul>
	✓			Record music through the application of IT	<ul style="list-style-type: none"> <li>• Notate the melody of a simple song using notation software.</li> <li>• Record music ideas with the use of IT.</li> </ul>

**Performing  
Key Stage 3**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
	✓	✓		Sing in unison and in parts with technical accuracy	<ul style="list-style-type: none"> <li>• Sing songs to develop singing skills, such as clear diction, good intonation and proper phrasing.</li> <li>• Sing two-part and three-part songs with accuracy in pitch and rhythm.</li> <li>• Sing in parts with attention to the balance of parts and accuracy in pitch.</li> <li>• Sing a Cantonese opera <i>xiaoqu</i> (小曲) according to <i>gongchepu</i> (工尺譜).</li> </ul>
	✓	✓	✓	Play instruments in unison and in parts with increasing control of techniques	<ul style="list-style-type: none"> <li>• Play a two-part recorder piece with accuracy in rhythm and pitch.</li> <li>• Play an instrumental piece with changes in music elements, such as tempo, dynamics and tone colour.</li> <li>• Rehearse in an ensemble and observe the performance markings, such as <i>Adagio</i>, <i>Allegretto</i>, <i>Lento</i>, <i>Presto</i>, <i>con</i>, <i>molto</i>, <i>più</i>, <i>simile</i>, <i>rubato</i>, <i>allargando</i>, <i>fp</i>, <i>sf</i>, <i>sfz</i>.</li> <li>• Play in an ensemble using different combination of instruments with accuracy and fluency.</li> <li>• Use a melodic instrument to play a counter-melody to a song sung by the class with due attention to the balance of parts.</li> </ul>

**Creating  
Key Stage 1**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
✓	✓	✓		Create/ improvise music using basic music skills, simple music ideas and different sounds	<ul style="list-style-type: none"> <li>• Echo to given rhythmic and/or melodic phrases.</li> <li>• Create questions and answers, using rhythmic and/or melodic patterns from familiar songs.</li> <li>• Create singing conversation.</li> <li>• Improvise lyrics for familiar songs.</li> <li>• Improvise simple rhythmic or melodic ostinati for familiar songs using pitched/non-pitched percussion instruments with given rhythmic patterns/ notes.</li> <li>• Explore different sounds that can be produced by classroom instruments or objects.</li> <li>• Explore how different timbres can be produced on an instrument.</li> <li>• Use voice, instrument(s) or electronic means to create sounds to show high/low, loud/ soft, long/short, fast/slow, thick/thin and melodic direction.</li> <li>• Create sound effects for songs, stories and poems as well as invent and use symbols or graphics to record music ideas.</li> </ul>
✓	✓	✓		Create/improvise movements to reflect different qualities of music	<ul style="list-style-type: none"> <li>• Express the pulse, strong and weak beats of music with body movements, e.g. tapping, clapping and stepping.</li> <li>• Move, e.g. walking, stepping and skipping, to different metres or rhythms.</li> <li>• Improvise movements to reflect the high/low, loud/soft, long/short, fast/slow and melodic direction of a piece of music.</li> <li>• Create movements to show the tempi, dynamics and atmospheres of a piece of music.</li> <li>• Improvise movements to music or poems.</li> </ul>

**Creating  
Key Stage 2**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
✓	✓	✓		Create/improvise music with structure and organisation	<ul style="list-style-type: none"> <li>• Create or improvise melodies, based on given notes or a pentatonic scale, for voice or pitched percussion instruments.</li> <li>• Create accompaniments for songs using pentatonic scale.</li> <li>• Create rhythmic or melodic patterns to accompany songs, e.g. 2-part to 4-part rhythmic ostinato and short melodic ostinati used to accompany rounds.</li> <li>• Create melodies for given words using simple compositional devices, e.g. repetition, imitation or sequence.</li> <li>• Create a passage of <i>baklam</i> (白欖) to introduce oneself or to describe a journey to school.</li> <li>• Create simple introduction, interlude and coda for songs.</li> <li>• Create a sound project employing different changes of music elements, e.g. tempo, texture, dynamics and tone colours obtained from a wide range of means including the use of IT.</li> </ul>
✓	✓	✓		Make use of IT to create music	<ul style="list-style-type: none"> <li>• Create sound effects or sound projects using wave editing software.</li> <li>• Create melodies around 8 bars through the application of notation or sequencing software.</li> <li>• Create the second part for an existing melody through the application of notation software.</li> </ul>

**Creating  
Key Stage 3**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
✓	✓	✓	✓	Create/improvise music for specific purposes to demonstrate the grasp of creating skills	<ul style="list-style-type: none"> <li>• Extemporise with given melodic motives or the opening of a phrase.</li> <li>• Harmonise a given song with primary chords and their inversions.</li> <li>• Improvise melodies with simple structure based on primary chords.</li> <li>• Create jingles for TV or radio commercials.</li> <li>• Create a short piece for a video clip or visual image with appropriate use of music elements and compositional devices.</li> <li>• Create a short piece employing contemporary compositional devices.</li> </ul>
✓	✓	✓	✓	Make use of IT to create music with structure and organisation	<ul style="list-style-type: none"> <li>• Arrange accompaniments for familiar songs through the application of sequencing software.</li> <li>• Create melodies with accompaniments using simple harmonic progression through the application of notation or sequencing software.</li> <li>• Change the mood or style of an existing piece by rearranging its harmony, accompaniment or adding a part through the application of notation or sequencing software.</li> </ul>



## Learning Objectives and Examples of Learning Activities in Visual Arts

### Art Appreciation and Criticism in Context Key Stage 1

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
		✓	✓	Express intuitive feeling towards artwork with simple vocabulary	<ul style="list-style-type: none"> <li>• Verbalise the first impression towards a piece of artwork in simple words, e.g. <i>The Weeping Woman</i> by Pablo Picasso or <i>Ballon Dog</i> by Jeff Koons.</li> <li>• Talk about the overall impression towards a piece of artwork, e.g. <i>Along the River During the Qingming Festival</i> by Zhang Zeduan or <i>Mona Lisa</i> by Leonardo da Vinci.</li> </ul>
		✓	✓	Describe some of the visual focuses of artwork	<ul style="list-style-type: none"> <li>• Identify and describe a focus of a piece of artwork, e.g. <i>Stripe Fish</i> by Luis Chan.</li> <li>• Tell what can be seen at first sight in a piece of artwork <i>The Birthday</i> by Marc Chagall.</li> </ul>
		✓	✓	Identify the visual and emotional effects expressed through individual visual elements	<ul style="list-style-type: none"> <li>• Identify a particular visual element and talk about its visual effects in a piece of artwork, e.g. texture in <i>Soft Toilet</i> by Claes Oldenburg.</li> <li>• Distinguish the moods created by using a particular visual element in art pieces, e.g. colours in Pablo Picasso's paintings of his Blue period and Rose period.</li> </ul>
		✓	✓	Guess the message conveyed by artwork from its visual presentation and show personal preference	<ul style="list-style-type: none"> <li>• Guess the message of a piece of artwork based on the visual elements and subject matters, e.g. what Jan van Eyck intended to express in <i>The Arnolfini Portrait</i>.</li> <li>• Express personal views on a piece of artwork based on its subject matter and composition, e.g. <i>Little Dancer Aged Fourteen</i> by Edgar Degas.</li> </ul>
		✓	✓	Recognise that art relates to daily life	<ul style="list-style-type: none"> <li>• Realise that art relates to its environment, e.g. compare a toy rubber duck in a bathing tub and the <i>Rubber Duck</i> by Florentijn Hofman in Victoria Harbour in respect of size, location, etc. and their visual impact.</li> <li>• Recognise that art relates to people's life, e.g. Rosanna Li's ceramic figurines <i>Yuanyang Café</i>.</li> </ul>

CI: Developing Creativity and Imagination

SP: Developing Skills & Processes

CR: Cultivating Critical Responses

AC: Understanding Arts in Context

Denote more emphasis on relevant Learning Target(s)

**Art Appreciation and Criticism in Context**  
**Key Stage 2**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
		✓	✓	Describe the overall feeling towards artwork with appropriate vocabulary	<ul style="list-style-type: none"> <li>Express the overall feeling towards artwork, e.g. imagine standing underneath Cheung Yee's work <i>Sculpture 1 – General</i>, talk about the feeling and give reasons.</li> <li>Talk about the subjective feeling towards artwork with appropriate vocabulary, e.g. <i>The Persistence of Memory</i> by Salvador Dali.</li> </ul>
		✓	✓	Connect several visual focuses within artwork and recognise their characteristics	<ul style="list-style-type: none"> <li>Identify and talk about several visual focuses of a piece of artwork, e.g. <i>The Starry Night</i> by Vincent van Gogh.</li> <li>Find out the relationship among certain visual focuses of a piece of artwork, e.g. the background, the lion and the sleeping woman in <i>The Sleeping Gypsy</i> by Henri Rousseau.</li> </ul>
		✓	✓	Explore the relationship between visual elements/principles of organisation and psychological experience	<ul style="list-style-type: none"> <li>Explain the use of visual elements and its psychological effects conveyed through a piece of artwork, e.g. the psychological effects derived from the form and structure of Henry Moore's <i>Mother and Child</i>.</li> <li>Indicate how visual elements and principles of organisation can be used to help express feeling, e.g. space and balance in <i>Two Swallows</i> by Wu Guanzhong.</li> </ul>
		✓	✓	Explore the key message of artwork based on description and formal analysis, and present judgement on the formal presentation of artwork	<ul style="list-style-type: none"> <li>Interpret the message of a piece of artwork based on its subject matters, the medium and way of presentation, e.g. <i>Bus Riders</i> by George Segal.</li> <li>Make judgement on a piece of artwork according to its formal presentation, e.g. compare and contrast the packaging design of moon cake in the 70s and at present.</li> </ul>
		✓	✓	Distinguish the characteristics of art of different times or regions	<ul style="list-style-type: none"> <li>Describe the ways of depicting real objects in artworks of different cultures, e.g. compare and contrast the image of a horse in <i>Five Tribute Horses</i> by Li Gonglin and <i>Napoleon Crossing the Alps</i> by David Jacques Louis.</li> <li>Distinguish the ways of presentation in different eras, e.g. compare and contrast a sculpture of a standing human figure in ancient time and in Renaissance.</li> </ul>

**Art Appreciation and Criticism in Context**  
**Key Stage 3**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
		✓	✓	Present the overall feeling towards artwork with suitable vocabulary and sentences	<ul style="list-style-type: none"> <li>Express the overall feeling in sentences towards a piece of artwork, e.g. <i>Yellow Red Blue</i> by Kandinsky.</li> <li>Describe the overall feeling with details towards a piece of artwork, e.g. <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai.</li> </ul>
		✓	✓	Discover the details and the relationship among images in artwork	<ul style="list-style-type: none"> <li>Describe the subject matters and the relationship among images in detail, e.g. study the gesture and facial expression of Jesus and his 12 apostles in <i>The Last Supper</i> by Leonardo da Vinci.</li> <li>Explain the relationship between the subject matter and the use of visual elements for conveying messages, e.g. the red line in <i>A Big Family</i> by Zhang Xiaogang.</li> </ul>
		✓	✓	Analyse the use of visual elements and principles of organisation in creating aesthetic and psychological effects	<ul style="list-style-type: none"> <li>Study the use of visual elements for psychological expression, e.g. analyse the artist's emotion expressed in the self-portraits of Egon Schiele and Frida Kahlo.</li> <li>Analyse the relationship between form and function, e.g. <i>Juicy Salif</i> (a lemon squeezer) by Philippe Starck.</li> </ul>
		✓	✓	Interpret and judge artwork from different perspectives	<ul style="list-style-type: none"> <li>Interpret artwork with regard to its past and present contexts, e.g. the former North Kowloon Magistracy and the former Clubhouse of Royal Hong Kong Yacht Club.</li> <li>Make informed judgement on artwork from different perspectives, e.g. evaluate the artistic, social and religious values of Qin Terracotta Warriors and Horses.</li> </ul>
		✓	✓	Recognise the social, cultural and technological influences on art creation	<ul style="list-style-type: none"> <li>Explore the social and cultural influences on the subject matter and ways of presentation in different artworks, e.g. interpret the messages conveyed through ways of depicting the holy figures in Byzantine art and Renaissance art.</li> <li>Analyse the impacts of technology on art, e.g. the use of photographic technology in Johannes Vermeer's paintings and Chuck Close's painting.</li> </ul>

**Art Making  
Key Stage 1**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
✓	✓			Use visual language to express feeling in simple way	<ul style="list-style-type: none"> <li>• Use visual elements to express emotions and ideas naturally, e.g. use soft clay to express the tactile feeling of a shell.</li> <li>• Arrange simple shapes and forms for creating a piece of artwork that conveys a message, e.g. a joyful playground.</li> </ul>
✓	✓			Use materials, simple tools, and techniques to present a message	<ul style="list-style-type: none"> <li>• Discover the characteristics of certain materials and use them for art making, e.g. use hand printing technique to create a colourful forest.</li> <li>• Use simple tools and skills to create artwork, e.g. use sugar paper and simple tools to make a collage about a view of the Victoria Harbour.</li> </ul>
✓	✓		✓	Develop ideas from daily life experience, memories, association and imagination for creating artwork with a message	<ul style="list-style-type: none"> <li>• Create artwork from direct observation or memory, e.g. depict a scene of playing soap bubbles in the park.</li> <li>• Generate ideas through association and imagination, e.g. imagine a scene inside a Christmas crystal ball and create a painting.</li> </ul>
✓	✓		✓	Notice the relationship between art creation and daily life	<ul style="list-style-type: none"> <li>• Identify the connection between art and custom, e.g. make a lantern to celebrate the Mid-Autumn Festival.</li> <li>• Recognise that art is used to express life experience, e.g. depict the moment of seeing the dentist in a painting.</li> </ul>
✓	✓	✓		Distinguish the differences between own and peers' artwork	<ul style="list-style-type: none"> <li>• Explain the choice of visual elements and subject matters in presenting ideas, e.g. talk about the use of colours and choice of images in one's own painting of a stormy day.</li> <li>• Express personal impression about peers' artwork, e.g. share views on peers' artwork.</li> </ul>

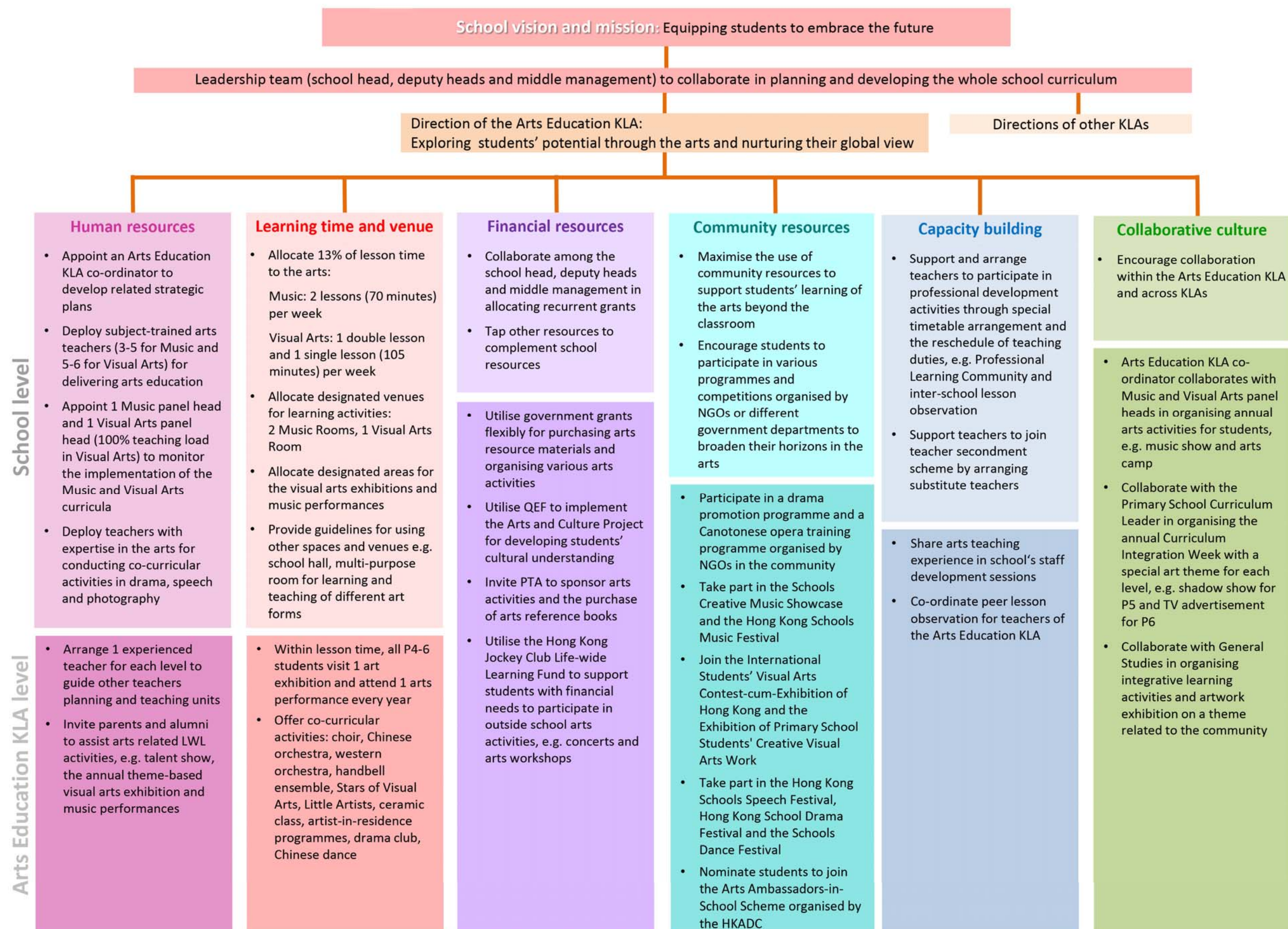
**Art Making  
Key Stage 2**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
✓	✓			Use appropriate visual language and signs/symbols to express feeling and idea	<ul style="list-style-type: none"> <li>Use appropriate visual elements and composition to express mood and atmosphere, e.g. use similar shapes, colours or textures to create an artwork about a quiet village.</li> <li>Create simple symbols to convey ideas, e.g. design symbols to highlight the characteristics of scenic points from a map.</li> </ul>
✓	✓			Explore and use different media, tools and techniques for conveying a specific message	<ul style="list-style-type: none"> <li>Explore the characteristics of, and skills in, handling different materials, e.g. use Chinese ink on different kinds of paper to stimulate the flow of water.</li> <li>Distinguish the differences between artwork of still image and moving image in conveying message, e.g. draw a cartoon strip to tell a short story, and develop it into an animation with simple tools.</li> </ul>
✓	✓		✓	Develop ideas through observation and selection of first-hand and second-hand information, and express a message/theme with an appropriate art form	<ul style="list-style-type: none"> <li>Generate ideas from different sources for art making, e.g. flip through pages of books or magazines for ideas to create an imaginative artwork of a fun playground.</li> <li>Make sketches or take photographs to record a scene for art making, e.g. use sketches of flowers, leaves and insects, and develop ideas for a piece of artwork about metamorphosis.</li> </ul>
✓	✓		✓	Connect art creation with person/society	<ul style="list-style-type: none"> <li>Notice the relationship between art and culture in creating artwork, e.g. create a paper-cut for a traditional festival.</li> <li>Create a piece of artwork to reflect the contemporary context, e.g. depict a scene of the “smartphone era” in public transportation.</li> </ul>
✓	✓	✓		Reflect on the formal presentation and/or symbolic meaning of their own art creation, and modify the artwork whenever needed	<ul style="list-style-type: none"> <li>Talk about the strengths and weaknesses of own and peers’ artwork, e.g. suggest ways to strengthen the expression of depth in a piece of 2D artwork.</li> <li>Reflect on the aesthetic quality and appropriateness of expression in formal presentation, e.g. colours, shapes and images used, and the design of signs and symbols for a kindergarten.</li> </ul>

**Art Making**  
**Key Stage 3**

Learning Targets				Learning Objectives	Learning Activities
CI	SP	CR	AC		
✓	✓			Handle diversified visual elements and principles of organisation to express a message	<ul style="list-style-type: none"> <li>Select visual elements and principle of organisation to express a message, e.g. create a landscape to show the richness of colours and peacefulness of the countryside in autumn.</li> <li>Use symbols and choose a way of presentation to express a message, e.g. use a metaphor to present the concept of life.</li> </ul>
✓	✓			Experiment with and handle traditional and emerging art media for presentation of a message	<ul style="list-style-type: none"> <li>Experiment with traditional and emerging media, and select a suitable one for the expression of a message, e.g. explore and select a suitable medium among Chinese ink and brush, pencil and paper, or computer to create a piece of 2D artwork with a specific message.</li> <li>Use different media and techniques to present specific ideas, e.g. use painting, collage or installation to present a specific message.</li> </ul>
✓	✓		✓	Develop ideas with imagination and problem solving skills	<ul style="list-style-type: none"> <li>Research information for solving a design or art making problem, e.g. research information to develop ideas for designing a paper coffee cup with good insulation.</li> <li>Generate ideas through imagination for art making, e.g. take photographs about the daily life of the aged people to develop ideas for art making.</li> </ul>
✓	✓		✓	Show concern for others/the environment in art making	<ul style="list-style-type: none"> <li>Explore themes of social interest and express personal concern through art making, e.g. take photographs about the deteriorating environment of the countryside.</li> <li>Create artwork to promote the concern of others, e.g. design a chair for the physically challenged people to help improve their quality of life.</li> </ul>
✓	✓	✓	✓	Reflect on the appropriateness and quality of presentation regarding the communication of a message, and modify it whenever needed	<ul style="list-style-type: none"> <li>Evaluate the effectiveness of communicating ideas and identify areas for improvement in artwork, e.g. evaluate a set of table ware design based on the notion of “form follows function” and make improvement accordingly.</li> <li>Select appropriate images and ways of presentation with reasons, e.g. make sketches and select an appropriate one for developing an art piece to convey a message.</li> </ul>

### An Example of Holistic Planning on Arts Education Curriculum (Primary School)\*



\*This example is adapted from a 30-class aided primary school

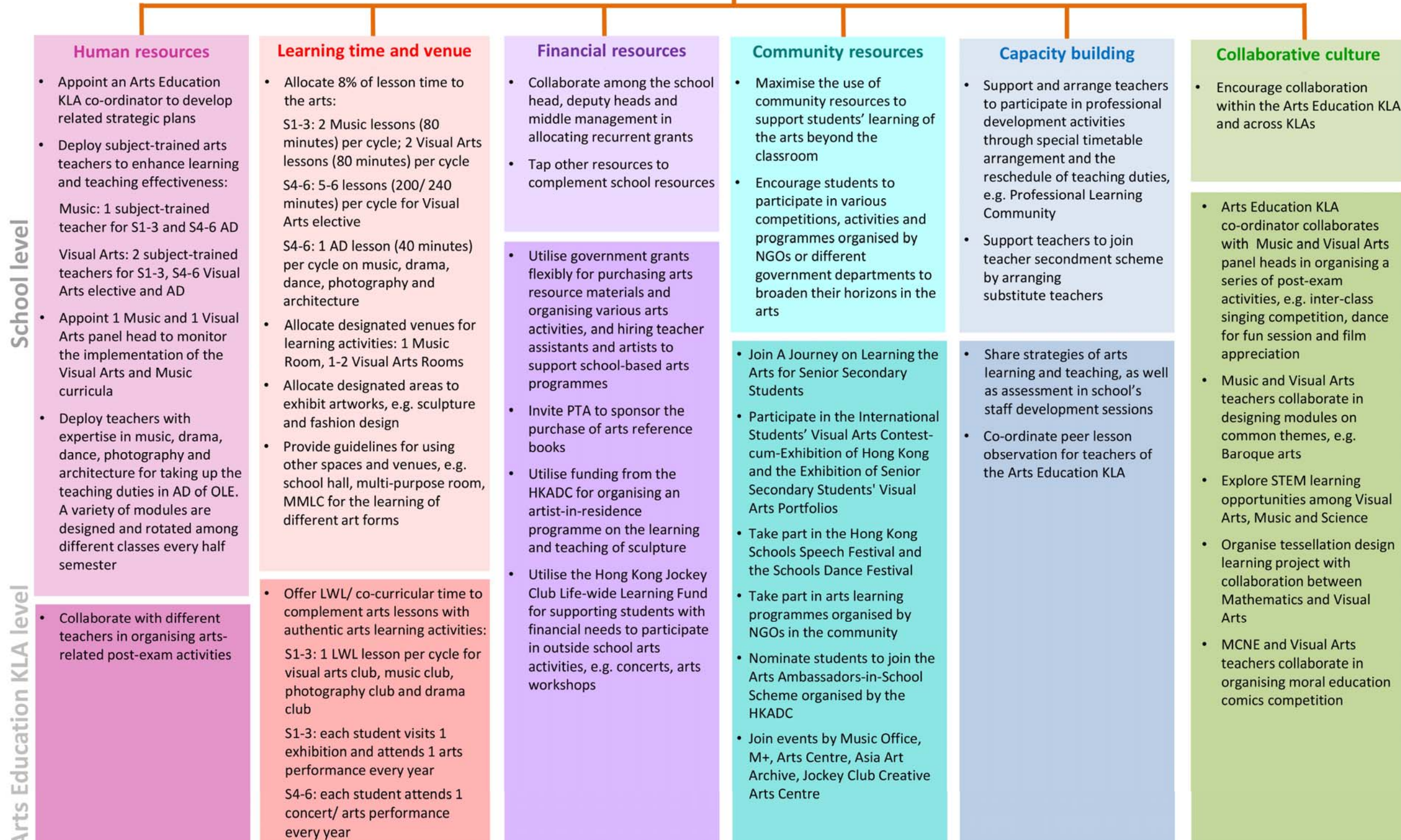
**An Example of Holistic Planning on Arts Education Curriculum (Secondary School)\***

School vision and mission: Developing students' potential so as to enable them to contribute to society

Leadership team (school head, deputy heads and middle management) to collaborate in planning and developing the holistic curriculum

Direction of the Arts Education KLA:  
Widening the horizons of students to cultivate lifelong interests in the arts

Directions of other KLAs



\*This example is adapted from a 24-class government secondary school in which a 7-day cycle is adopted



## **Examples of the Planning and Implementation of Aesthetic Development**

### **Example 1: 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 to 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 2: Diverse arts learning opportunities**

In school B, all senior secondary students 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 multimedia 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 3: An arts programme that builds on existing strengths**

School C has a tradition of offering 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.

### Example of Teaching Design: Let's Feel the Pulse

<b>Key Stage</b>	Key Stage 1
<b>KLA/ Subject</b>	Music
<b>Duration of Learning</b>	About 3 lessons
<b>Introduction</b>	This unit helps students develop the awareness of pulse through reading aloud Cantonese nursery rhymes and text passages. Learning materials used in Chinese Language lessons can be adopted. It also enhances students' understanding of and respect for Chinese culture.
<b>Learning Objectives</b>	Students will learn to: <ol style="list-style-type: none"> <li>1. clap the basic pulse of a song;</li> <li>2. play the basic pulse on percussion instruments;</li> <li>3. recognise the rhythmic patterns built on ♩, ♪, ♫ through listening; and</li> <li>4. use rhythmic patterns built on ♩, ♪, ♫ for reading aloud a Cantonese nursery rhyme or a text passage.</li> </ol>
<b>Learning and Teaching Process</b>	<ol style="list-style-type: none"> <li>1. Sing a familiar song in unison and clap the basic pulse along with the teacher.</li> <li>2. Read aloud the selected excerpt from The Three-character Classic (《三字經》) in groups with the pulse played on <i>buyu</i> (卜魚) or any other percussion instruments. Describe the rhythmic patterns being used.</li> <li>3. Read a Cantonese nursery rhyme “𠵼𠵼轉菊花園” with the teacher.</li> <li>4. Read aloud the nursery rhyme using rhythmic patterns comprised of ♩, ♪, ♫ and clap the basic pulse in groups with the teacher.</li> <li>5. Appraise the performance based on the following assessment criteria: <ul style="list-style-type: none"> <li>• Keeping the basic pulse steady throughout the performance, and</li> <li>• Setting appropriate rhythmic patterns for the text.</li> </ul> </li> <li>6. Select a short text passage learnt in Chinese Language lessons and perform it in groups with the basic pulse played on percussion instruments.</li> </ol>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Participation in music creating, performing and listening activities</li> <li>• Ability in reading aloud the selected excerpts from The Three-character Classic (《三字經》) or a Cantonese nursery rhyme with the basic pulse</li> </ul>
<b>Generic Skills</b>	Creativity, communication skills and collaboration skills
<b>Values and Attitudes</b>	<ul style="list-style-type: none"> <li>• Appreciation of the beauty of Cantonese nursery rhymes</li> <li>• Respect for and appreciation of others' work and performance</li> <li>• Understanding of and respect for Chinese culture</li> </ul>
<b>Learning and Teaching Resources</b>	<ul style="list-style-type: none"> <li>• Excerpts selected from The Three-character Classic (《三字經》): 香九齡 能溫席 孝於親 所當執 融四歲 能讓梨 弟於長 宜先知</li> <li>• Cantonese nursery rhyme “𠵼𠵼轉菊花園”: 𠵼𠵼轉 菊花園 炒米餅 糯米糰 五月初五龍舟節 亞媽叫我睇龍船 我唔睇 睇鷄仔 鷄仔大 捉去賣 賣得幾多錢 (Source from: <a href="http://www.dragonwise.hku.hk/dragonwise/p4index.htm">http://www.dragonwise.hku.hk/dragonwise/p4index.htm</a>)</li> </ul>

### Example of Teaching Design: Swimming with Buddy Fish

<b>Key Stage</b>	Key Stage 1
<b>KLA/ Subject</b>	Visual Arts
<b>Duration of Learning</b>	3 double lessons
<b>Introduction</b>	This unit helps students understand the visual effects of repetition of shapes from art and nature. It also integrates mathematics and e-learning in art appreciation and making.
<b>Learning Objectives</b>	Students will learn to: <ol style="list-style-type: none"> <li>1. identify organic shapes and geometric shapes;</li> <li>2. recognise the visual effects of repetition of shapes;</li> <li>3. appreciate the expression of harmony through repetition of shapes in selected photographs;</li> <li>4. present a shoal of fish swimming in unison in an aquarium; and</li> <li>5. use stamping technique to print a motif of fish for a printmaking.</li> </ol>
<b>Learning and Teaching Process</b>	<ol style="list-style-type: none"> <li>1. Categorise some cutouts into geometric and organic shapes.</li> <li>2. Describe the properties and feelings about the organic shapes and geometric shapes.</li> <li>3. View a quick slide show of different shapes of fish, draw one or two fishes on a piece of compressed sponge and cut them out for use at a later stage.</li> <li>4. Use the online software <i>NGAkids JUNGLE interactive</i> to organise a self-selected object with repetition. Describe the visual effects and feelings of the compositions, e.g. harmony, unity or chaotic.</li> <li>5. Appreciate photographic works of shoals of fish swimming in unison, describe the works regarding the environment, the shape, size and movement of the fish, and analyse how feelings are created.</li> <li>6. Imagine a shoal of fish swimming leisurely in an aquarium.</li> <li>7. Use a stamp pad or water soluble colour to stamp the fish cutouts on the drawing paper and add details to the printed images to enhance visual effects.</li> <li>8. Appreciate and respond to own and peers' prints.</li> </ol>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Participation in the learning process of art appreciation and criticism, and art making</li> <li>• Response to the photographic works and the prints</li> <li>• Creativity of the prints</li> </ul>
<b>Generic Skills</b>	Creativity, communication skills, critical thinking skills and mathematical skills
<b>Values and Attitudes</b>	<ul style="list-style-type: none"> <li>• Respect for life</li> <li>• Respect for and appreciation of others' work</li> </ul>
<b>Learning and Teaching Resources</b>	<ul style="list-style-type: none"> <li>• National Gallery of Art: <i>NGAkids JUNGLE interactive</i> (available from <a href="http://www.nga.gov/kids/zone/jungle.htm">http://www.nga.gov/kids/zone/jungle.htm</a>)</li> <li>• Photographs of different shapes of fishes</li> <li>• Photographs of fishes swimming in shoals</li> </ul>

### Example of Teaching Design: Ink and Music in Dance

<b>Key Stage</b>	Key Stage 2	
<b>KLA/ Subject</b>	Music and Visual Arts	
<b>Duration of Learning</b>	2 double lessons of Visual Arts and 4 lessons of Music	
<b>Introduction</b>	This unit helps students appreciate and understand Chinese arts through integrative learning in the arts.	
<b>Learning Objectives</b>	<p><u>Visual Arts</u> Students will learn to:</p> <ol style="list-style-type: none"> <li>1. identify black and white, and gradual tonal changes of Chinese ink on rice paper;</li> <li>2. analyse the dynamic movement and moods created from the gradual changes of ink on rice paper;</li> <li>3. appreciate and analyse the dynamic movement and moods in photographic ink paintings;</li> <li>4. express the moods of selected music excerpts in response to articulations and dynamic changes in music; and</li> <li>5. use Chinese ink, brush and rice paper to create a series of Chinese ink painting of the music excerpts.</li> </ol> <p><u>Music</u> Students will learn to:</p> <ol style="list-style-type: none"> <li>1. identify the Chinese folk songs or Cantonese opera <i>xiaoqu</i> (小曲) and their music elements, such as dynamics, tempo, rhythmic patterns and melodic contour employed;</li> <li>2. describe how those music elements are related to achieving different moods of the selected folk songs and music excerpts;</li> <li>3. apply various music elements in creating and performing a sound project based on works of Chinese ink paintings created in Visual Arts lessons; and</li> <li>4. use graphic notations to record music.</li> </ol>	
<b>Learning and Teaching Process</b>	<p>Visual Arts lessons - Week 1 (Lesson 1, 2)</p> <ol style="list-style-type: none"> <li>1. Recognise the key colour scheme in Chinese ink paintings through appreciating the photographic works of Shinichi Maruyama (丸山真出) or Cheung Chun-ying (張滇英).</li> <li>2. Discuss the dynamic movement and moods expressed by the flowing ink of Shinichi Maruyama's or Cheung Chun-ying's works, and the message conveyed in the artworks.</li> <li>3. Improvise paintings on rice paper using Chinese ink and brush while listening to the Chinese music excerpts.</li> </ol>	
	<p><u>Visual Arts - Week 2 (Lesson 3, 4)</u></p> <ol style="list-style-type: none"> <li>4. Experiment mark-making with Chinese ink and brush, and describe the gradual tonal changes in relation to the ink used: dry, wet, concentrate, dilute, black and white.</li> <li>5. Use single stroke to express soft, slow, quick, sharp, relax, etc., and discuss whether the strokes can express the specified</li> </ol>	<p><u>Music - Week 2 (Lesson 1, 2)</u></p> <ol style="list-style-type: none"> <li>1. Sing two to three familiar Chinese folk songs or Cantonese opera <i>xiaoqu</i> (小曲), and describe how the music elements are used to create the mood.</li> <li>2. Listen to an excerpt of Chinese music. The teacher uses graphic notations, including lines with different thickness, shapes or symbols with different sizes, etc.,</li> </ol>

	<p>feelings.</p> <ol style="list-style-type: none"> <li>6. Use ink and brush to create several Chinese ink paintings to express the moods of music excerpts.</li> <li>7. Engage in peer critique, and select several Chinese ink paintings from the whole class which best show the expression of the music excerpts contributing to making a series of ink painting.</li> </ol>	<p>to illustrate the music elements contributing to the expression of the mood.</p> <ol style="list-style-type: none"> <li>3. Work in groups of four, design and organise graphic notations for another contrasting excerpt of Chinese music.</li> <li>4. Engage in peer critique on the design and organisation of the graphic notations with respect to the music.</li> </ol>
	<p><u>Music - Week 3 (Lesson 3, 4)</u></p> <ol style="list-style-type: none"> <li>5. Use different body sounds and human voices to compose a sound project in response to the Chinese ink painting series created in Visual Arts lessons.</li> <li>6. Record the sound project using graphic notations.</li> <li>7. Perform and appreciate the sound projects while posting the respective Chinese ink paintings and graphic notations.</li> </ol>	
<b>Assessment</b>	<p><u>Visual Arts</u></p> <ul style="list-style-type: none"> <li>• Participation in the learning process of art appreciation and criticism, and art making</li> <li>• Creativity in expressing moods in Chinese ink paintings</li> <li>• Effectiveness in expressing the moods of the selected music excerpts with the use of Chinese ink and brush</li> </ul> <p><u>Music</u></p> <ul style="list-style-type: none"> <li>• Participation in music creating, performing and listening activities</li> <li>• Effectiveness in using body sounds and applying music elements in the sound project in response to the Chinese ink paintings</li> <li>• Effectiveness in using graphic notations in recording the sound project</li> <li>• Fluency of performance</li> </ul>	
<b>Generic Skills</b>	Critical thinking skills, creativity and collaboration skills	
<b>Values and Attitudes</b>	<ul style="list-style-type: none"> <li>• Attitude of perseverance and responsibility</li> <li>• Positive and active learning attitude</li> <li>• Respect for and appreciation of others' works and performances</li> </ul>	
<b>Learning and Teaching Resources</b>	<ul style="list-style-type: none"> <li>• Examples of Chinese folk songs: “紅彩妹妹”, “沙里洪巴”, “鳳陽花鼓”, “紫竹調”, “掀起你的蓋頭來” and “茉莉花”</li> <li>• Cantonese opera <i>xiaoqu</i> (小曲) can be selected from 《粵劇合土上一柳黃篇》 (Education Bureau, 2017). For example, “木蘭從軍·紅荳曲”, “蘆花淚·連環扣” and “愚公移山·歸時”</li> <li>• Examples of Chinese instrumental music excerpts: “梅花三弄”, “喜相逢”, “十面埋伏”, “塞上曲”, “賽馬” and “二泉映月”</li> <li>• Shinichi Maruyama's photographic works</li> <li>• Cheung Chun-ying's photographic works</li> </ul>	

### Example of Teaching Design: An Affective Moment

<b>Key Stage</b>	Key Stage 2
<b>KLA/ Subject</b>	Visual Arts
<b>Duration of Learning</b>	4 double lessons
<b>Introduction</b>	This unit helps students understand the shots and dominant colours in animated films. Through appreciating and creating activities, which incorporate e-learning, drama-in-education and LaC, students' care and affection for family will be nurtured.
<b>Learning Objectives</b>	<p>Students will learn to:</p> <ol style="list-style-type: none"> <li>1. differentiate the use of shots and dominant colours on creating moods and atmospheres;</li> <li>2. analyse the use of shots and colour schemes in the selected animation excerpts, and interpret the messages conveyed;</li> <li>3. recreate an excerpt of animation to express a touching or exciting moment; and</li> <li>4. use contour drawing and water-soluble colour pencils to draw a cartoon strip.</li> </ol>
<b>Learning and Teaching Process</b>	<ol style="list-style-type: none"> <li>1. View excerpts of the animated film <i>Frozen</i> in advance.</li> <li>2. Tell the story of <i>Frozen</i> briefly. Watch Excerpt 1 and compare different uses of shots and the messages conveyed.</li> <li>3. Watch Excerpt 2, then act the scene. With the help of freeze frames and thought tracking, describe the feelings and thoughts of the characters.</li> <li>4. Use contour drawing to illustrate a frame from Excerpt 2.</li> <li>5. Appreciate and compare the moods and atmospheres expressed in three pairs of excerpts (Excerpt 3) selected from <i>Frozen</i> and <i>Grave of the Fireflies</i> regarding the use of dominant or expressive colours.</li> <li>6. Change the colour tones/values/hues of a selected frame from <i>Graves of the Fireflies</i> with computer software. Analyse the relationship between colour tones/values/hues and the moods or atmospheres conveyed.</li> <li>7. Experiment with the techniques of using water-soluble colour pencils.</li> <li>8. Use water-soluble colour pencils to colour the contour drawings created in item 4 to enhance the moods.</li> <li>9. Refer to the journey in which Anna was looking for Elsa in the forest, recreate this episode to make it more exciting or touching by adding new characters, changing the behaviour of the characters, changing the background, etc.</li> <li>10. Describe the recreated episode in writing including what Anna saw, how Anna and Elsa met, and their feelings.</li> <li>11. Discuss individual work in groups, then select the most exciting or touching work.</li> <li>12. Sketch a 6-frame cartoon strip to depict the story of the selected work with the application of shots.</li> <li>13. Refine the sketch after peer critique, and apply colours to enhance the expression of atmosphere and mood of the cartoon strips.</li> </ol>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Participation in art appreciation and art making activities</li> <li>• Reflection on one's own works</li> <li>• Creativity in re-writing the story episode of the animation and in drawing the cartoon strip</li> <li>• Effectiveness in conveying messages of the cartoon strip</li> </ul>

<b>Generic Skills</b>	Communication skills, critical thinking skills and creativity													
<b>Values and Attitudes</b>	<ul style="list-style-type: none"> <li>• Care for others</li> <li>• Positive and active learning attitude</li> <li>• Respect for and appreciate others' work</li> </ul>													
<b>Learning and Teaching Resources</b>	<ul style="list-style-type: none"> <li>• Official website of <i>Frozen</i>: <a href="http://frozen.disney.com">http://frozen.disney.com</a></li> <li>• Excerpts of <i>Frozen</i> and <i>Grave of the Fireflies</i> in DVDs            Excerpt 1: <i>Frozen</i> time code: 31:00-34:41 (Let it go: Shots: extra close-up, close-up, medium shot and long shot)            Excerpt 2: <i>Frozen</i> time code: 03:41-04:49 (The sisters showed the love and care while getting along with each other)            Excerpt 3: Three pairs of excerpts selected from <i>Frozen</i> and <i>Grave of the Fireflies</i>:           <table border="1" data-bbox="456 595 1423 1003" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="456 595 491 629"></th> <th data-bbox="491 595 911 629"><i>Frozen</i></th> <th data-bbox="911 595 1423 629"><i>Grave of the Fireflies</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="456 629 491 741">a</td> <td data-bbox="491 629 911 741">Time code: 27:34-30:00 Guests discovered Elsa's icy powers.</td> <td data-bbox="911 629 1423 741">Time code: 17:52-19:13 The little sister was crying.</td> </tr> <tr> <td data-bbox="456 741 491 853">b</td> <td data-bbox="491 741 911 853">Time code: 45:17-49:22 Snowman accompanied Anna to find Elsa.</td> <td data-bbox="911 741 1423 853">Time code: 37:15-37:34 Mother, brother and sister walked in the street.</td> </tr> <tr> <td data-bbox="456 853 491 1003">c</td> <td data-bbox="491 853 911 1003">Time code: 31:17-34:43 Elsa sang the song "Let it go".</td> <td data-bbox="911 853 1423 1003">Time code: 1:24:12-1:25:39 The brother and sister sat together in front of the fireplace watching sparks and fireflies</td> </tr> </tbody> </table> </li> <li>• Vecho, P. D. (Producer), &amp; Buck C., &amp; Lee, J. (Directors). (2013). <i>Frozen</i> [Motion Picture]. United States: Walt Disney Animation Studios.</li> <li>• Hara, T. (Producer), &amp; Takahata, I. (Director). (1988). <i>Grave of the Fireflies</i> [Motion Picture]. Japan: Studio Ghibli.</li> </ul>			<i>Frozen</i>	<i>Grave of the Fireflies</i>	a	Time code: 27:34-30:00 Guests discovered Elsa's icy powers.	Time code: 17:52-19:13 The little sister was crying.	b	Time code: 45:17-49:22 Snowman accompanied Anna to find Elsa.	Time code: 37:15-37:34 Mother, brother and sister walked in the street.	c	Time code: 31:17-34:43 Elsa sang the song "Let it go".	Time code: 1:24:12-1:25:39 The brother and sister sat together in front of the fireplace watching sparks and fireflies
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### Example of Teaching Design: Dress in My Cultural Identity

<b>Key Stage</b>	Key Stage 3
<b>KLA/ Subject</b>	Visual Arts and English Language
<b>Duration of Learning</b>	4 double lessons of Visual Arts with 1 visit to an exhibition
<b>Introduction</b>	This unit helps students appreciate and design clothing items from the cultural perspective. With the incorporation of LaC, students present their views on clothing design with the vocabulary and sentence patterns learnt in English lessons.
<b>Learning Objectives</b>	<p>Students will learn to:</p> <ol style="list-style-type: none"> <li>1. identify the symbolic meanings of different colours in Asian traditional clothing items;</li> <li>2. analyse the effects of emphasis in design of clothing items;</li> <li>3. analyse and appreciate clothing items in context by focusing on colour, the use of emphasis, and the relationship between form and function;</li> <li>4. design a young person's outfit expressing his/ her cultural identity for a formal occasion;</li> <li>5. use pen and wash drawing technique to sketch the design of outfit;</li> <li>6. apply appropriate nouns, adjectives and sentence patterns learnt in English lessons to describe and present views on clothing items in writing; and</li> <li>7. share views about clothing items with explanations in English.</li> </ol>
<b>Learning and Teaching Process</b>	<ol style="list-style-type: none"> <li>1. Appreciate and analyse a couple of Asian traditional clothing items focusing on the symbolic meanings of colours and the use of emphases.</li> <li>2. Modify or add two elements, e.g. colour, silhouette or texture of a long sleeve white shirt to represent one's personal character.</li> <li>3. Experiment with the use of pen and wash drawing technique to sketch 8-head figures in simple postures.</li> <li>4. Appreciate some modern fashion items with specific cultural identities.</li> <li>5. Compare and contrast the traditional and modern design of clothing items in terms of their colour, the use of emphasis, representation of cultural identity, and the relationship between form and function.</li> <li>6. Design an outfit for a young person to express his/her cultural identity in a specific occasion, e.g. representing Hong Kong to participate in an international film award ceremony. <ul style="list-style-type: none"> <li>• Research on and make reference to the characteristics of Hong Kong/the selected culture, e.g. events, traditions, festivals and landmarks to inspire the design.</li> <li>• Use pen and wash drawing technique to sketch the design on an 8-head figure.</li> </ul> </li> <li>7. Appreciate and criticise their own and peers' designs, and provide suggestions for improvement.</li> </ol>
<b>Life-wide Learning Activity</b>	<p>Visit an exhibition on clothing items</p> <ol style="list-style-type: none"> <li>1. Exchange views with peers on a few clothing items in English.</li> <li>2. Give written comments on a few clothing items: label parts of the clothing items, express personal views on the design.</li> <li>3. Consult English teacher(s) who is/are invited to visit the exhibition with the students on English usage.</li> </ol>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Participation in the process of learning, research and art making</li> <li>• Reflection on the design work</li> </ul>



	<ul style="list-style-type: none"> <li>• Creativity in expressing cultural identity</li> <li>• Effectiveness of design in respect of aesthetic, creativity and function</li> <li>• Fluency and appropriateness in using English to describe clothing items and share views with explanations orally and in writing</li> </ul>
<b>Generic Skills</b>	Communication skills, critical thinking skills, creativity and problem solving skills
<b>Values and Attitudes</b>	<ul style="list-style-type: none"> <li>• Respect for and appreciate different cultures</li> <li>• Awareness of national identity</li> <li>• Positive and active learning attitude</li> </ul>
<b>Learning and Teaching Resources</b>	<ul style="list-style-type: none"> <li>• Examples of symbolic meaning of colour: <ul style="list-style-type: none"> <li>- Red represents good fortune in China and India, and is used in traditional weddings</li> <li>- Yellow symbolises wealth, nobility and Buddhism in China and Thailand, and is used in robes for the kings and monks</li> <li>- White is associated with religion and faith, and is used in funerals in Laos and weddings in Japan and Vietnam</li> <li>- Blue represents the brightness of life in Indonesia and Laos, and is used in shirts for the farmers</li> </ul> </li> <li>• Examples of the use of emphasis: <ul style="list-style-type: none"> <li>- Contrasting of colours in traditional Korean clothing items</li> <li>- Adding accessories and embroideries in traditional Hmong and Mongolian clothing items</li> <li>- Adding jewellery on hair ornaments of traditional Sri Lankan wedding clothing items</li> </ul> </li> <li>• Deshpande, A. (2012). <i>Colours of Asia: Red yellow blue green black &amp; white</i>. Hong Kong: The Design Alliance Asia Limited.</li> <li>• Examples of modern clothing items with cultural identities: <ul style="list-style-type: none"> <li>- Selected national clothing items of Miss Universe</li> <li>- “Red carpet fashion” of Fan Bingbing in Cannes Film Festivals, e.g. dragon robe by Laurence Xu in 2010 and kewen robe by Christopher Bu in 2011</li> </ul> </li> <li>• Official website of <i>Miss Universe</i>: <a href="http://missuniverse.com">missuniverse.com</a></li> <li>• Official website of <i>The Hollywood Reporter</i>: <a href="http://hollywoodreporter.com">http://hollywoodreporter.com</a></li> </ul>

### Example of Teaching Design: Unlocking Music

<b>Key Stage</b>	Key Stage 3
<b>KLA/ Subject</b>	Music and Mathematics
<b>Duration of Learning</b>	4 lessons
<b>Introduction</b>	This unit helps students understand a piece of music by relating it to mathematical concepts. Through Reading across the Curriculum, the self-learning ability among students will also be enhanced.
<b>Learning Objectives</b>	<p>Students will learn to:</p> <ol style="list-style-type: none"> <li>1. recognise the climax of a piece of music within its overall structure and identify how music elements were arranged accordingly;</li> <li>2. analyse the music structure with the mathematical concept of proportion; and</li> <li>3. appreciate a piece of music from the perspectives of mathematics.</li> </ol>
<b>Learning and Teaching Process</b>	<ol style="list-style-type: none"> <li>1. Select and appreciate a piece of music, a drama performance or a story in advance. Describe and analyse how a climax is created in the work.</li> <li>2. Based on the structural analysis above and listen to Pachelbel “Canon in D”. Locate the music climax and observe how music elements, such as rhythm, pitch, texture and dynamics, are arranged to create such effect.</li> <li>3. Read relevant materials about structural analysis in music. In groups, discuss some usual ways to develop a music climax. Summarise and report the findings in class.</li> <li>4. Listen to Chopin’s Prelude No.1 in C major, Op. 28. Locate the music climax on the score and discuss the connection between the golden ratio and the structure of a music piece.</li> <li>5. Listen to Mozart’s Symphony No. 40 in G minor, K550 (1st movement). Analyse the structure of the movement and discuss whether it illustrates the essence of golden ratio.</li> <li>6. Based on the concept of golden ratio, create a 16-bar melody using music software.</li> <li>7. Perform the work followed by peer critiques and choose the works that created the most effective music climax.</li> </ol>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Participation in music creating, performing and listening activities</li> <li>• Effectiveness of the climax created in music composition</li> </ul>
<b>Generic Skills</b>	Mathematical skills, IT skills, critical thinking skills, creativity and problem-solving skills
<b>Values and Attitudes</b>	<ul style="list-style-type: none"> <li>• Respect for and appreciation of others’ work and performance</li> </ul>
<b>Learning and Teaching Resources</b>	<ul style="list-style-type: none"> <li>• Pachelbel “Canon in D” (music recording and score)</li> <li>• Chopin “Prelude No.1 in C major, Op. 28” (music recording and score)</li> <li>• Mozart “Symphony No. 40 in G minor, K550” (1st movement) (music recording and score)</li> </ul> <p>* Reading materials:          Stein, L. (1995). <i>Structure and style: The study and analysis of musical forms</i>. Kent, United Kingdom: Atlantic Books.          Livio, M. (2002). <i>The golden ratio: The story of phi, the world's most astonishing number</i>. New York, NY: Broadway Books.</p>

### Example of Teaching Design: Music in Film

<b>Key Stage</b>	Key Stage 4
<b>KLA/ Subject</b>	Aesthetic Development
<b>Duration of Learning</b>	6 lessons
<b>Introduction</b>	This unit helps students understand the use of camera techniques, framing and lighting effects through appreciation of a selected excerpt of the film <i>The Pianist</i> and its music. Through discussion and analysis, students explore the connection between the music and the film, and how perseverance, equality and caring are conveyed through the film excerpt.
<b>Learning Objectives</b>	<p>Students will learn to:</p> <ol style="list-style-type: none"> <li>1. describe and analyse the use of shot angle and movement, framing and lighting effects used and interpret the message conveyed in the selected excerpt of <i>The Pianist</i>;</li> <li>2. analyse the use of Chopin “Ballade No.1 in G minor Op.23” for conveying message in the excerpt of the <i>The Pianist</i>; and</li> <li>3. create video works on self-selected topics to express perseverance, equality or caring.</li> </ol>
<b>Learning and Teaching Process</b>	<ol style="list-style-type: none"> <li>1. Watch the whole film <i>The Pianist</i> on their own in advance. Search and read information about the use of shot angle and movement, framing and lighting effects in film before the lesson.</li> <li>2. Before the lesson, work in group to collect relevant information from one of the topics below followed by group sharing in the lesson: <ul style="list-style-type: none"> <li>• synopsis of the <i>The Pianist</i></li> <li>• biography of Szpilman (The pianist in the film)</li> <li>• biography of Chopin</li> <li>• background information of Chopin “Ballade No.1 in G minor Op.23”</li> </ul> </li> <li>3. Discuss the messages in the selected excerpt, and analyse how the messages are conveyed. Focuses may include: <ul style="list-style-type: none"> <li>• the use of shot</li> <li>• framing</li> <li>• lighting effect, colour and tone</li> </ul> </li> <li>4. Listen to Chopin “Ballade No.1 in G minor, Op.23” performed by Szpilman in the selected excerpt. Discuss the following focuses with reference to the information collected above. <ul style="list-style-type: none"> <li>• musical characteristics of Chopin “Ballade No.1 in G minor, Op.23”, and the possible relationship between the music and the plot of the selected excerpt</li> <li>• compare the background of Chopin and the adversities of Szpilman</li> <li>• meaning and significance of the performance by Szpilman in the selected excerpt</li> </ul> </li> <li>5. In groups of three to four, create a story for a 3-minute video about the experience of a student showing the message of perseverance, equality or caring for others. Process is as follows: <ul style="list-style-type: none"> <li>• briefly illustrate the plot in a storyboard or on a timeline</li> <li>• adopt the shot angle and movement, framing and contrast of light for creating the video</li> </ul> </li> <li>6. Present the video works followed by peer critique, and reflect on their learning.</li> </ol>

<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Depth and breadth of observation and analysis</li> <li>• Persuasiveness of arguments during discussion</li> <li>• Participation in creating and discussion</li> <li>• Creativity of the video</li> <li>• Effectiveness of the video in conveying messages</li> </ul>
<b>Generic Skills</b>	Communication skills, critical thinking skills, creativity, problem solving skills and self-learning skills
<b>Values and Attitudes</b>	<ul style="list-style-type: none"> <li>• Perseverance, equality and caring</li> <li>• Positive and active learning attitude</li> </ul>
<b>Learning and Teaching Resources</b>	<ul style="list-style-type: none"> <li>• Reference material: Smith, J., Bordwell, D. &amp; Thompson, K. (2016). The Shot: Cinematography. In J. Smith, D. Bordwell, &amp; K. Thompson (Eds), <i>Film art: An introduction</i>. (pp.159-215). New York, NY: McGraw-Hill.</li> <li>• Polanski, R., Sarde, A., &amp; Benmussa, R. (Producers), &amp; Polanski, R. (Director). (2002). <i>The pianist</i> [Motion Picture]. France: Studio Canal</li> <li>• Chopin “Ballade No.1 in G minor, Op.23”</li> <li>• Synopsis of <i>The Pianist</i> (<a href="http://www.imdb.com/title/tt0253474/plotsummary?ref_=tt_stry_pl">http://www.imdb.com/title/tt0253474/plotsummary?ref_=tt_stry_pl</a>)</li> <li>• Video cameras</li> <li>• Video editing software</li> </ul> <p>* Selected excerpt of <i>The Pianist</i> Time code: 02:00:45 to 02:09:20 (From the pianist opening the can of food to the captain stood up for leaving the room)</p>

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### Government Bureaux, Departments and Related Organisations/Programmes

Education Bureau	<a href="http://www.edb.gov.hk">http://www.edb.gov.hk</a>
Arts Education KLA	<a href="http://www.edb.gov.hk/arts">http://www.edb.gov.hk/arts</a>
- Exhibition of Student Visual Arts Work	<a href="http://www.edb.gov.hk/arts/exhibition">http://www.edb.gov.hk/arts/exhibition</a>
- GalaMusica	<a href="http://www.edb.gov.hk/galamusica">http://www.edb.gov.hk/galamusica</a>

- Aesthetic Development in OLE	<a href="http://www.edb.gov.hk/arts/aesthetic">http://www.edb.gov.hk/arts/aesthetic</a>
- Scheme on “A Journey on Learning the Arts for Senior Secondary Students”	<a href="http://www.edb.gov.hk/arts/artsjourney">http://www.edb.gov.hk/arts/artsjourney</a>
- Arts Buddies	<a href="http://cd1.edb.hkedcity.net/cd/ae/artsbuddies_masterpage/main_index.html">http://cd1.edb.hkedcity.net/cd/ae/artsbuddies_masterpage/main_index.html</a>
Applied Learning	<a href="http://www.edb.gov.hk/apl">http://www.edb.gov.hk/apl</a>
Curriculum Development Council	<a href="http://cd1.edb.hkedcity.net/cd/cdc/en">http://cd1.edb.hkedcity.net/cd/cdc/en</a>
EDB One Stop Portal for Learning and Teaching Resources	<a href="http://www.hkedcity.net/edbosp">http://www.hkedcity.net/edbosp</a>
Hong Kong School Drama Festival	<a href="http://www.edb.gov.hk/en/public-admin/related-bodies-schemes/edu-schemes-fund/drama/index.html">http://www.edb.gov.hk/en/public-admin/related-bodies-schemes/edu-schemes-fund/drama/index.html</a>
School-based After-school Learning and Support Programmes	<a href="http://www.edb.gov.hk/en/student-parents/support-subsidies/after-sch-learning-support-program/school-based-grant/index.html">http://www.edb.gov.hk/en/student-parents/support-subsidies/after-sch-learning-support-program/school-based-grant/index.html</a>
Copyright in Education	<a href="http://www.edb.gov.hk/en/sch-admin/admin/about-teaching/copyright/index.html">http://www.edb.gov.hk/en/sch-admin/admin/about-teaching/copyright/index.html</a>
Textbook Information	<a href="http://www.edb.gov.hk/textbook">http://www.edb.gov.hk/textbook</a>
Home Affairs Bureau	<a href="http://www.hab.gov.hk">http://www.hab.gov.hk</a>
Cantonese Opera Advisory Committee and Cantonese Opera Development Fund	<a href="http://www.coac-codf.org.hk">http://www.coac-codf.org.hk</a>
Hong Kong Arts Development Council	<a href="http://www.hkadc.org.hk">http://www.hkadc.org.hk</a>
Hong Kong Examinations and Assessment Authority	<a href="http://www.hkeaa.edu.hk">http://www.hkeaa.edu.hk</a>
Hong Kong Schools Music and Speech Association	<a href="http://www.hksmsa.org.hk">http://www.hksmsa.org.hk</a>
Intellectual Property Department	<a href="http://www.ipd.gov.hk">http://www.ipd.gov.hk</a>
Leisure and Cultural Services Department	<a href="http://www.lcsd.gov.hk">http://www.lcsd.gov.hk</a>
Hong Kong Cultural Centre	<a href="http://www.lcsd.gov.hk/hkcc">http://www.lcsd.gov.hk/hkcc</a>
Hong Kong City Hall	<a href="http://www.lcsd.gov.hk/hkch">http://www.lcsd.gov.hk/hkch</a>
Sha Tin Town Hall	<a href="http://www.lcsd.gov.hk/stth">http://www.lcsd.gov.hk/stth</a>

Yau Ma Tei Theatre	<a href="http://www.lcsd.gov.hk/ymtt">http://www.lcsd.gov.hk/ymtt</a>
Other performing venues	<a href="http://www.lcsd.gov.hk/en/facilities/facilitieslist/pvenue.html">http://www.lcsd.gov.hk/en/facilities/facilitieslist/pvenue.html</a>
Hong Kong Museum of Art	<a href="http://www.lcsd.gov.hk/hkma">http://www.lcsd.gov.hk/hkma</a>
Hong Kong Heritage Museum	<a href="http://www.lcsd.gov.hk/hkhm">http://www.lcsd.gov.hk/hkhm</a>
Oi!	<a href="http://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/home.html">http://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/home.html</a>
Other museums, facilities and venues	<a href="http://www.lcsd.gov.hk/en/facilities/facilitieslist/museums.html">http://www.lcsd.gov.hk/en/facilities/facilitieslist/museums.html</a>
School Arts Education Schemes	<a href="http://www.lcsd.gov.hk/CE/CulturalService/ab/en/saes.php">http://www.lcsd.gov.hk/CE/CulturalService/ab/en/saes.php</a>
Audience Building Office	<a href="http://www.lcsd.gov.hk/CE/CulturalService/ab">http://www.lcsd.gov.hk/CE/CulturalService/ab</a>
Art Promotion Office	<a href="http://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/apo_main.html">http://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/apo_main.html</a>
Film Programme Office	<a href="http://www.lcsd.gov.hk/fp">http://www.lcsd.gov.hk/fp</a>
Hong Kong Film Archive	<a href="http://www.filmarchive.gov.hk">http://www.filmarchive.gov.hk</a>
Hong Kong Public Libraries – Arts Resource Centre	<a href="https://www.hkpl.gov.hk/en/reference/special/arc.html">https://www.hkpl.gov.hk/en/reference/special/arc.html</a>
Cantonese Opera Education and Information Centre	<a href="http://www.lcsd.gov.hk/en/kst/kstnw/coeic.html">http://www.lcsd.gov.hk/en/kst/kstnw/coeic.html</a>
Music Office	<a href="http://www.lcsd.gov.hk/en/mo">http://www.lcsd.gov.hk/en/mo</a>
Quality Education Fund	<a href="http://www.qef.org.hk">http://www.qef.org.hk</a>
Radio Television Hong Kong	<a href="http://www.rthk.org.hk">http://www.rthk.org.hk</a>
Culture Web	<a href="http://app3.rthk.hk/cultureweb">http://app3.rthk.hk/cultureweb</a>
Radio 4	<a href="http://www.rthk.org.hk/channel/radio4">http://www.rthk.org.hk/channel/radio4</a>
West Kowloon Cultural District	<a href="http://www.westkowloon.hk">http://www.westkowloon.hk</a>

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- HKSYP&IA Chan Nam Chong Memorial College
- Shatin Government Secondary School
- Tai Po Old Market Public School (Plover Cove)
- Tseung Kwan O Government Secondary School
- TWGHs Li Ka Shing College

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<b>Vice-chairperson:</b>	Dr KUNG Eton Arts Education Section, Curriculum Development Institute, Education Bureau	(from 29.11.2016)
	Mr TAI Kit-man Arts Education Section, Curriculum Development Institute, Education Bureau	(from 1.9.2015 to 28.11.2016)
<b>Members from Tertiary Institutions:</b>	Dr HO Siu-kee The Chinese University of Hong Kong	
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<b>Member from CDC Committee on Special Educational Needs:</b>	Mr LEUNG Wai-kay, Ricky GCCITKD Cheong Wong Wai Primary School	
<b>Member from CDC Committee on Early Childhood Education:</b>	Ms YEUNG Kim-yam Buddhist Kam Lai Kindergarten	



**School Heads:** Mrs DUTHIE CHUANG Sha-li  
The Education University of Hong  
Kong Jockey Club Primary School

Ms HO Yee-ha, Elizabeth  
Yaumatei Catholic Primary School (Hoi  
Wang Road)

Mr TAM Yat-yuk  
Pui Ching Middle School

**School Teachers:** Ms CHOI Wing-sze  
Heep Yunn School

Ms KAR Wing-suet  
Ng Wah Catholic Primary School

Mr LO Sai-chong, William  
TWGHs Wong Fut Nam College

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Jockey Club Ti-I College

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Quality Assurance & School-based  
Support Division,  
Education Bureau

Ms LAM Wai-kuen (from 1.9.2015 to  
21.2.2017)  
Quality Assurance Sections,  
Quality Assurance & School-based  
Support Division,  
Education Bureau

Ms CHAN Mei-chun  
Hong Kong Examinations and  
Assessment Authority

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Arts Education Section,  
Curriculum Development Institute,  
Education Bureau

Dr KUNG Eton (from 1.9.2015 to  
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Arts Education Section,  
Curriculum Development Institute,  
Education Bureau

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