Arts Education
Key Learning Area

Visual Arts
Curriculum and Assessment Guide
(Secondary 4-6)

Contents

Membership of the CDC-HKEAA Committee on Visual Arts (Senior Secondary) and its Working Groups

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Preamble

The Education and Manpower Bureau (EMB, now renamed Education Bureau (EDB)) stated in its report[1] in 2005 that the implementation of a three-year senior secondary academic structure would commence at Secondary 4 in September 2009. The senior secondary academic structure is supported by a flexible, coherent and diversified senior secondary curriculum aimed at catering for students' varied interests, needs and abilities. This Curriculum and Assessment (C&A) Guide is one of the series of documents prepared for the senior secondary curriculum. It is based on the goals of senior secondary education and on other official documents related to the curriculum and assessment reform since 2000 including the *Basic Education Curriculum Guide* (2002) and the *Senior Secondary Curriculum Guide* (2009).. To gain a full understanding of the connection between education at senior secondary level and other key stages, and how effective learning, teaching and assessment can be achieved, it is strongly recommended that reference should be made to all related documents.

This C&A Guide is designed to provide the rationale and aims of the subject curriculum, followed by chapters on the curriculum framework, curriculum planning, pedagogy, assessment and use of learning and teaching resources. One key concept underlying the senior secondary curriculum is that curriculum, pedagogy and assessment should be well aligned. While learning and teaching strategies form an integral part of the curriculum and are conducive to promoting learning to learn and whole-person development, assessment should also be recognised not only as a means to gauge performance but also to improve learning. To understand the interplay between these three key components, all chapters in the C&A Guide should be read in a holistic manner.

The C&A Guide was jointly prepared by the Curriculum Development Council (CDC) and the Hong Kong Examinations and Assessment Authority (HKEAA) in 2007. The first updating was made in January 2014 to align with the short-term recommendations made on the senior secondary curriculum and assessment resulting from the New Academic Structure (NAS) review so that schools and students could benefit at the earliest possible instance. This updating is made to align with the medium-term recommendations of the NAS review made on curriculum and assessment. The CDC is an advisory body that gives recommendations to the HKSAR Government on all matters relating to curriculum development for the school system from kindergarten to senior secondary level. Its membership includes heads of schools, practising teachers, parents, employers, academics from tertiary institutions, professionals from related fields/bodies, representatives from the HKEAA and the Vocational

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[1] The report is *The New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the Future of Hong Kong*, and will be referred to as the 334 Report hereafter.

Training Council, as well as officers from the EDB. The HKEAA is an independent statutory body responsible for the conduct of public assessment, including the assessment for the Hong Kong Diploma of Secondary Education (HKDSE). Its governing council includes members drawn from the school sector, tertiary institutions and government bodies, as well as professionals and members of the business community.

The C&A Guide is recommended by the EDB for use in secondary schools. The subject curriculum forms the basis of the assessment designed and administered by the HKEAA. In this connection, the HKEAA will issue a handbook to provide information on the rules and regulations of the HKDSE Examination as well as the structure and format of public assessment for each subject.

The CDC and HKEAA will keep the subject curriculum under constant review and evaluation in the light of classroom experiences, students' performance in the public assessment, and the changing needs of students and society. All comments and suggestions on this C&A Guide may be sent to:

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Acronyms

ApL   Applied Learning

C&A   Curriculum and Assessment

CDC   Curriculum Development Council

EDB   Education Bureau

EMB   Education and Manpower Bureau

HKALE   Hong Kong Advanced Level Examination

HKDSE   Hong Kong Diploma of Secondary Education

HKEAA   Hong Kong Examinations and Assessment Authority

HKSAR   Hong Kong Special Administrative Region

KLA   Key Learning Area

S1/2/3/4/5/6   Secondary 1/2/3/4/5/6

SBA   School-based Assessment

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Chapter 1　　Introduction

This chapter provides the background, rationale and aims of Visual Arts as an elective subject in the three-year senior secondary curriculum, and highlights how it articulates with the junior secondary curriculum, post-secondary education, and future career pathways.

1.1　Background

The HKSAR Government endorsed the recommendation of the Education Commission in 2000 to adopt a three-year senior secondary and four-year undergraduate academic system to facilitate the implementation of a more flexible, coherent and diversified senior secondary curriculum. After a period of public consultation, the EMB concluded, in the 334 Report in 2005, that the implementation of the senior secondary curriculum would commence in September 2009.

Visual Arts is one of the elective subjects in the Arts Education Key Learning Area (KLA). To continue the visual arts development offered in basic education, the senior secondary Visual Arts curriculum is a three-year course designed for students who choose Visual Arts as an elective subject, and go through the public assessment process that replaces the Hong Kong Certificate Examination of Visual Arts and the Hong Kong Advanced Level Examination (HKALE) of Visual Arts. This *Visual Arts Curriculum and Assessment Guide (Secondary 4-6)*(2007) is one of the series of documents prepared for the senior secondary curriculum. This C&A Guide is based on the goals of senior secondary education confirmed in the 334 Report, and other related documents on curriculum and assessment reform since 2000.

This Visual Arts curriculum builds on the Visual Arts curriculum set out in the *Arts Education Key Learning Area Visual Arts Curriculum Guide (Primary 1-Secondary 3)* (2003). It assists students to acquire artistic and aesthetic experience, knowledge, skills, values and attitudes. This senior secondary Visual Arts curriculum is different from the Art and Design syllabuses for senior secondary education in several ways:

- It adopts an open and flexible curriculum framework, replacing examination-oriented teaching syllabuses with elements like key concepts, skills, values and attitudes that are essential to the learning of the arts;
- It emphasises both art[2] appreciation and criticism, and art making;
- It puts more emphasis on studying the contextual character of art; and
- It emphasises the further development of the mind to which art can contribute.

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[2] In this curriculum, art refers to the visual arts.

1.2   Rationale

As a subject in the senior secondary curriculum, Visual Arts is designed to further develop students' aesthetic and artistic potential, and their values and attitudes, thus empowering them to be better prepared for their own future and for contributing to that of Hong Kong. As a place of diverse cultures, Hong Kong is influenced by a mix of local, Chinese and Western art. It has become increasingly important to rediscover links to the Chinese artistic heritage and connections to the art of Asia and other cultural contexts. Hong Kong has a high penetration of information and communication technologies. Electronic technology, and web-based, digitised and published visual information abound. Young people here need to have a good understanding of how to interpret the meanings of these phenomena. Art study, therefore, meets the specific artistic, creative and intellectual needs of the community. Students studying the subject will be in a good position to fill the demand for creative manpower.

Studying art can be justified in the following ways:

- The power and pervasiveness of the aesthetic experiences found in art contribute to the quality of life. Art embodies physical, cultural and spiritual aspects of life and plays a significant role in promoting students' all-round individual development. Art functions as an important communication system through which meanings are construed in ways that are different from other language systems. The study of art helps students to explore insights and attitudes towards the world and human experience that cannot be explored through other means.

- Studying art contributes to the development of cognitive abilities that are particularly relevant, as it invites imagination, looking at things from different perspectives, and interpretation. The study of art promotes the development of abilities to think beyond "right-or-wrong" modes of enquiry, deal with multiple perspectives, make judgements in ambiguous situations, understand the relationships between parts and the whole, solve qualitative problems, and exercise self-monitoring and self-awareness.

- Studying art develops individual and social values. One of the ways human beings come to understand each other better is by creating art and sharing their values and culture through art. Students' pursuit of artwork in diverse social and cultural contexts contributes to the cultivation of an interest in and appreciation of other people and their cultures.

- The cross-curricular links between art and the other KLAs ensure greater coherence within the curriculum as a whole, and serve to strengthen students' learning. For example, in art appreciation and criticism, students transform their initial feelings and thoughts into language to interpret art and make themselves understood. The language skills acquired in art appreciation enhance learning in other subjects while the development of reading, writing, and verbal language skills enhances students' abilities to investigate and discuss art with teachers and peers, thus strengthening their critical appreciation and artistic production. Knowledge of and skills in art – such as visual elements, principles of organisation, observation skills, and skills for art appreciation and criticism – can be applied to and strengthen students' learning in other subjects such as Literature, Liberal Studies, Design and Applied Technology and Applied Learning (ApL).

- Studying art nurtures and develops the aesthetic potential of young people and enables them to participate in the fast-growing creative industries of Hong Kong. Many of these creative industries are related to art, including professional fine art, visual communication, fashion, industrial design, interior decoration, creative crafts, museum and gallery curatorial work, photojournalism, advertising, film and video production, art and film criticism, architecture and cultural history. With the wide range of art forms available in the study of Visual Arts, students may choose areas, such as design, to focus on in their individual portfolios and to prepare themselves for future studies and careers.

- The skills and abilities developed through studying art can be applied in many aspects of daily-life and work. For example, visual communication skills help people to present their ideas more clearly at work, and heightened sensitivity and observation skills enable them to pay greater attention to fine visual details, which contribute to the quality of life.

1.3　Curriculum Aims

The aims of the Visual Arts curriculum are to enable students to:

- enrich their aesthetics and arts experience;
- strengthen their abilities to appreciate and create various forms of visual arts work aesthetically and critically;
- develop perceptual abilities, generic skills, multiple perspectives and metacognition through autonomous and open-ended processes of enquiry in art learning;
- enhance cultural and cross-cultural understanding through exploration of the art of diverse cultures;
- cultivate personal refinement, positive values and attitudes, self-identity and a sense of commitment towards the community, the nation and the world; and
- acquire a foundation for pursuing education and career opportunities in the art and creative industries.

1.4　Interface with the Junior Secondary Curriculum and Post-secondary Pathways

The senior secondary Visual Arts curriculum builds on the Visual Arts curriculum in basic education to provide students with a coherent curriculum for pursuing broader and deeper art learning experiences.

At the basic education level, students learn through three domains: *visual arts appreciation and criticism*, *visual arts making* and *visual arts knowledge* which are integrated in thematic learning units to achieve the aims of the Visual Arts curriculum and the four key Learning Targets. Under the guidance of teachers and through interaction with teachers and peers, students are expected to learn basic art knowledge, including formal knowledge, skills and experiences of art appreciation and criticism, and art making.

At the senior secondary level, students further develop their art abilities through *visual arts appreciation and criticism in context* and *visual arts making*. They are encouraged to increase the breadth and depth of their study and engage independently in pursuing different layers of meaning of art in context, and to transfer their knowledge, experience and skills to other aspects of learning. (For progression, please refer to Chapter 3 for more information.) The selection of Visual Arts as an elective subject in students' senior secondary studies has a long-lasting effect, as it helps to lay a firm foundation for further artistic, academic and intellectual development, further study and future careers. The study of Visual Arts at the senior secondary level connects well with other subjects for further development in various areas, examples of which are provided below.

The study of Visual Arts together with Music, Design and Applied Technology or ApL contributes to the building up of a fundamental base preparing students for development in creative industries, such as fashion design, product design, interior design, image design, visual communication, advertising, and multi-media, web-page, television, theatre and film production.

Visual Arts studies complement those in other subjects/KLAs contribute significantly to students' development in a wide range of areas. For example,

- knowledge of and skills in making and appraising art, and writing art criticism together with Languages contribute to students' development in arts administration, comparative literature, script and creative writings, art critiquing and mass media;
- an aesthetic sense and art making ability together with Physics contribute to students' development in engineering and architecture;
- knowledge and understanding of art in context together with History contribute to students' development in art history and anthropology;
- art appreciation and art making experience together with Psychology contribute to students' development in art therapy; and
- spatial ability and direct observation skills contribute to students' development in Geography.

Studying Visual Arts at the senior secondary level plays a significant role in students' adult life. The development of visual and verbal communication skills, observation skills, multiple perspectives, and imagination enhances students' performance at work and in daily-life. The development of emotional and aesthetic sensitivity nurtures an individual's development of taste, enriches daily-life and raises awareness of how to pursue quality in life.

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Chapter 2   Curriculum Framework

The curriculum framework for Visual Arts embodies the key knowledge, experience, skills, values and attitudes that students are to develop at the senior secondary level. It forms the basis on which schools and teachers plan their school-based curriculum and design appropriate learning, teaching and assessment activities.

2.1   Design Principles

The design of the senior secondary Visual Arts curriculum is founded on the following principles, which are in line with those recommended in the *Senior Secondary Curriculum Guide* (2009).

- Addressing the essence and characteristics of art and ensure coherence within the curriculum;
- Adopting a student-oriented curriculum by making student learning the central concern;
- Building on the knowledge, experience, skills and positive values and attitudes that students have developed through the Visual Arts curriculum in basic education;
- Achieving a balance between breadth and depth in art learning to facilitate students' further studies and career development;
- Emphasising the significance of both theoretical and applied learning;
- Providing flexibility to cater for diversity in student learning;
- Promoting independent learning through developing students' skills in learning how to learn;
- Ensuring a close alignment between curriculum and assessment; and
- Taking into account the feasibility of implementing the curriculum in the local education context.

2.2   Learning Targets

To facilitate the achievement of the curriculum aims, art learning activities should be designed according to the four key Learning Targets set out in Figure 2.1.

Figure 2.1 The Four Key Learning Targets
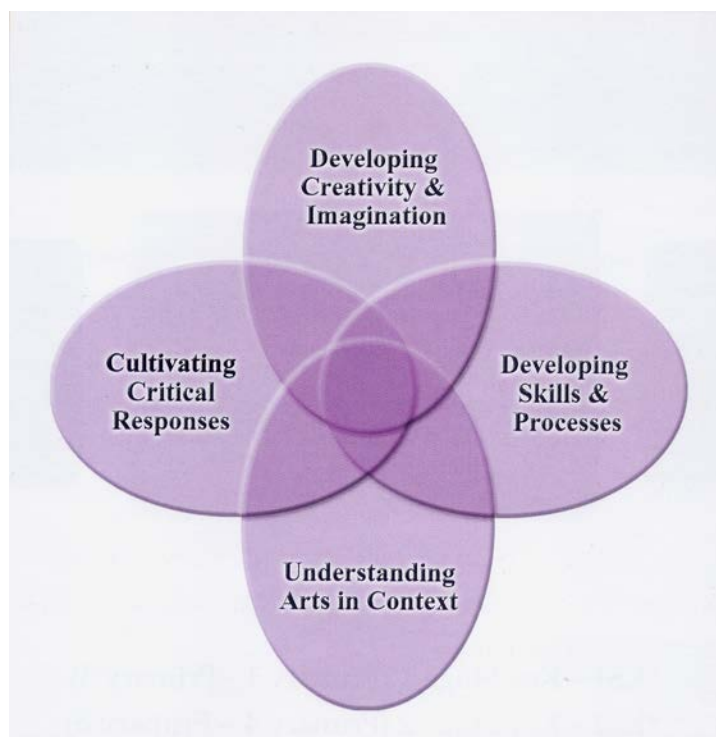
- **Developing Creativity and Imagination**

  Through active participation in art appreciation, criticism and making, students will develop new and different ways to enhance their power of imagination, creative thinking and presentation skills. Students can use artwork to express themes and topics related to themselves, their surroundings and the works of other artists. They can also make critical appreciation of artwork and learn to see art from different or new perspectives.

- **Developing Skills and Processes**

  Students will learn to use visual language, different art forms and a variety of materials and techniques for art making. They will develop their skills in using verbal language to describe, analyse, communicate their thoughts, and develop a positive attitude to continuous exploration and experimentation through the process of making and presenting their ideas.

- **Cultivating Critical Responses**

  As students learn to understand artwork, they acquire the ability to give critical, informed and intelligent responses based on a well-explored background of information about the artwork, the artist, and, just as important, with reference to their own experience, education, culture and personal judgement.

- **Understanding Arts in Context**

  Students will learn to understand the meaning and value of artwork in their own and other contexts, e.g. art historical, personal, social, cultural, ideological and political contexts.

2.3   Curriculum Structure and Learning Objectives

In the Visual Arts curriculum, students construct a range of knowledge such as an understanding of facts and information, concepts, know-how, personal beliefs, perspectives, insights; acquire experience and skills; and develop values and attitudes. They learn through a balanced programme of study consisting of two intertwined and inter-related strands: *visual arts appreciation and criticism in context* and *visual arts making*. This underlying concept forms the fundamental Visual Arts curriculum framework. The strands are closely related and should be learned in an integrative manner. The relationship of the two strands is illustrated in Figure 2.2:

Figure 2.2 The Two Strands of Visual Arts Learning

Visual Arts Appreciation and Criticism in Context
- Knowledge
- Experience and Skills
- Values and Attitudes

Visual Arts Learning

Visual Arts Making
- Knowledge
- Experience and Skills
- Values and Attitudes
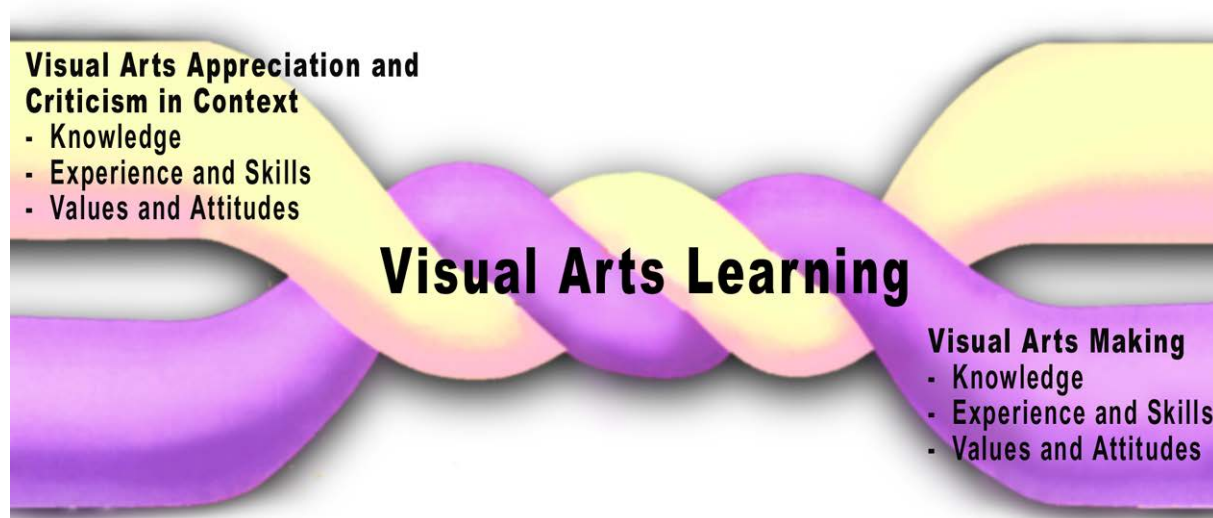
2.3.1 The two strands of Visual Arts learning

- **Visual arts appreciation and criticism in context**

  Visual arts appreciation and criticism in context refers to all the processes in which students engage in direct response to the sensory appeal and critical appreciation of artwork and art phenomena created by their own efforts and those of artists from different contexts. Students are expected to construct knowledge, develop skills, enrich their aesthetic and artistic experience, and cultivate positive individual and social values and attitudes through the learning of *visual arts appreciation and criticism in context*.

- **Visual arts making**

  Visual arts making refers to all the conceptual and practical processes in which students integrate and apply knowledge and experience acquired in *visual arts appreciation and criticism in context,* recording from observation and other means to create a variety of artwork for expressing moods and feelings, presenting ideas and solving problems. Students are expected to display the skills of handling media, materials and art language, to enrich their aesthetic and artistic experience, and to cultivate positive individual and social values and attitudes through the learning of *visual arts making*.

2.3.2 Learning objectives

The learning objectives and opportunities for the construction of knowledge, acquisition of experience and skills, and development of values and attitudes in *visual arts appreciation and criticism in context* and *visual arts making* are indicated in Figure 2.3.

Figure 2.3 Learning Objectives and Opportunities

Learning Targets[3]				Visual Arts Appreciation and Criticism in Context		Learning Targets				Visual Arts Making	
CI	SP	CR	AC	Learning objectives	Learning opportunities	CI	SP	CR	AC	Learning objectives	Learning opportunities

Knowledge

CI	SP	CR	AC	Learning objectives (Appreciation)	Learning opportunities (Appreciation)	CI	SP	CR	AC	Learning objectives (Making)	Learning opportunities (Making)
		✓	✓	Students should learn to: a. understand how artists, craftspeople and designers in various contexts use formal knowledge to express moods and feelings, present ideas and solve problems.	Study artwork/art phenomena selected from at least two cultural contexts (e.g. Chinese, Western, local and Asian) and focus learning on the following: a. formal knowledge: e.g. visual elements and principles of organisation, and knowledge of art forms, media, materials, techniques a. signs and symbols in different contexts a. types of image and image development strategies a. modes of artistic presentation: e.g. expression, representation, presentation a. knowledge of history and ways of seeing: ways of seeing, which involve both image makers' and viewers' knowledge, interest, belief, desire and so forth, are in part historically and culturally specific a. knowledge in context (including knowledge, values, artistic language, etc.): interpret the meaning of artwork and art phenomena in context a. acquire experiences: (e.g. general experience of daily-life events; psychological experiences: psychological effects of colours, rhythm; aesthetic experience: aesthetics of natural and human-design environments; and artistic experience: artistic styles, artists' perceptions) through the study of artwork, art phenomena and visual culture a. participate in art appreciation and criticism activities a. express feelings and communicate ideas about students' own and others' artwork verbally and in writing	✓	✓		✓	Students should learn to: a. be aware and make use of different layers of meanings in using formal knowledge in context.	a. apply and integrate knowledge constructed in *visual arts appreciation and criticism in context* to *visual arts making* for exploring personal responses to the world, expressing feelings, and presenting personal views and ideas a. explore students' own deeply-felt experiences which influence their selection and investigation of subject matter or themes for expression a. develop themes and ideas through visual and contextual research a. participate in image development processes a. experiment with different art media (e.g. painting, drawing, ceramics, sculpture, fashion design, graphic communication, video, installation, new media) and processes a. participate in art production processes a. act as an audience, and reflect on and evaluate continuously their own learning process and artwork
✓	✓	✓		a. be aware of the use of signs and symbols and their meanings in context.							
		✓	✓	a. be aware of individual artistic styles and notions.							
		✓	✓	a. acquire an understanding of the historical, social, cultural and technological contexts in which artwork is perceived and created.		✓	✓	✓		a. use materials and techniques to realise their intention of making art with increasing level of competence.	
		✓	✓	a. develop conceptions of what counts as art in different contexts.							
✓	✓	✓		a. describe, analyse, interpret and judge artwork and art phenomena in context.							

Experience and Skills

CI	SP	CR	AC	Learning objectives (Appreciation)	Learning opportunities (Appreciation)	CI	SP	CR	AC	Learning objectives (Making)	Learning opportunities (Making)
✓	✓	✓		a. develop personal responses to the visual environment, artwork and art phenomena.		✓	✓		✓	a. develop concepts and ideas of self and the world.	
✓		✓	✓	a. explore artwork as expressive or unique objects.		✓	✓			a. select and manipulate media, materials, techniques and visual language for expression and communication.	
✓		✓		a. develop perceptual skills, and other thinking skills such as observation, association, imagination and creativity.		✓	✓			a. transform experiences, emotions, feelings, knowledge and ideas into visual forms.	
		✓	✓	a. use critical thinking skills to analyse and interpret meanings of artwork and art phenomena.		✓	✓	✓		a. develop self-reflective skills and attitudes towards their own art learning.	
		✓	✓	a. employ verbal and written skills to communicate feelings and ideas.							

Values and Attitudes

Visual Arts Appreciation and Criticism in Context and *Visual Arts Making*	
Learning objectives	Learning opportunities

CI	SP	CR	AC	Learning objectives	Learning opportunities
		✓	✓	Throughout the process of learning in the two strands, students should learn to: a. cultivate positive individual and social attitudes through the pursuit of aesthetic and artistic values in art.	a. explore significant values and positive attitudes through pursuing artwork/art phenomena of relevant topics/themes in Chinese and other cultural contexts, and interaction and collaboration with others throughout the process of art learning
✓		✓	✓	a. develop an open-minded and respectful attitude towards different viewpoints, functions and the significance of art in different cultures.	
		✓	✓	a. ascertain identity and role of their own.	
✓		✓	✓	a. nurture concerns, curiosity, sensitivity, enthusiasm and appreciation of other people and the world.	

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[3] Learning Targets: **CI** – Developing creativity and imagination **SP** – Developing skills and processes
CR – Cultivating critical responses **AC** – Understanding arts in context

2.4 Practice in Visual Arts Appreciation and Criticism in Context and Visual Arts Making

The following sections elaborate on practice in the two learning strands: *visual arts appreciation and criticism in context* and *visual arts making*, leading to the achievement of the learning objectives.

The curriculum emphasises the integration of *visual arts appreciation and criticism in context* and *visual arts making*. This integration enables students to play dual roles as audience and creator. Students move back and forth across these two perspectives and put theories into practice, thus strengthening the learning of both art appreciation and criticism, and art making.

2.4.1 Visual arts appreciation and criticism in context: From self to context, from context of perception to context of creation

Art appreciation involves the audience in feeling and enjoying a piece of artwork directly from their perceptual experience and intuition. Art criticism should take into account the context of perception and creation, and focus on the interpretation of artwork/art phenomena. In this curriculum, *visual arts appreciation and criticism in context* refers to both emotional and intellectual responses, and perceptions from the audience's and artist's perspectives.

Students appreciate and appraise artwork/art phenomena from the context of appreciation to the context of creation. In addition to their emotional responses, students are encouraged to explore the embedded messages conveyed in a work of art. Students express their feelings and views verbally and in writing which helps them to make sense of their responses and obtain other people's views, thus enhancing their own perceptions and promoting the development of values and attitudes.

Students may participate in several activities for art appreciation and criticism. These may include:
- Literal description - Description is a process in which relevant data are identified and gathered from a piece of artwork. Students are encouraged to observe and describe carefully the features of the artwork. In the process of description, students' concentration and focused observation can be strengthened.

- Comprehensive feeling - Owing to individual differences in experience and knowledge, personal feelings about a piece of artwork, shaped by associations and imagination, vary. In a broad initial appreciation of a piece of artwork, students are encouraged to express their feelings and opinions towards the artwork freely to enhance communication and explore a range of perceptions.

- Formal analysis - Formal analysis is based on the literal description of and comprehensive feeling towards a piece of artwork. Students:
  - examine how the visual elements are combined according to principles of organisation;
  - examine how compositions achieve certain effects;
  - analyse the image sources and image-development strategies used in the work;
  - identify the materials used to create the image and the processes and technologies applied;
  - recognise the signs and/or symbols used; and
  - identify cultural or stylistic aspects represented in the artwork.

- Interpretation of meanings - Drawing from personal experience and information acquired from formal analysis, and the contextual knowledge about the artwork/art phenomenon, students reflect on, discuss and interpret the meanings and embedded messages of the artwork in its particular context.

- Value judgement - Drawing on all of the above, students can make reasonable, affective and comprehensive judgements about the significance and value of the artwork.

The activities mentioned above are inter-related and inter-dependent, and should not be seen as separate. Nor should they be seen as forming an unalterable sequence. Students should have sufficient time to experience and respond to what they see. They may focus on particular areas/perspectives for broad or in-depth investigation, and can go back and forth among the activities throughout the process of appreciation and criticism.

2.4.2 Visual arts making: Integrating knowledge constructed from personal experience and visual arts appreciation and criticism into visual arts making

Visual Arts making should take place in connection with art appreciation and criticism and draw on everyday life experiences, such as record from direct or guided observation, emotional response, and important events, issues and people. Art appreciation and experience help students to obtain ideas and concepts for art making, since they inform their ways of seeing, ways of thinking and ways of making.

Students are encouraged to participate in a series of activities for art making. They may include:

- Development of themes and ideas - Students develop themes/topics, ideas and ways of making art for personal expression, idea presentation, or identify problems, through exploring personal experiences, observing, researching on daily-life events and the natural environment, and studying artwork and art phenomena. Students are also encouraged to express their emotions and feelings directly in order to experience the emotional and intellectual characteristics of art;
- Image development - Select appropriate modes of presentation, types of image and art forms, and develop images by using various image development strategies;
- Experimentation and exploration of media and technique;
- Production of artwork; and
- Reflection on the art making processes and their outcomes.

2.5   Learning Opportunities

The following section elaborates on the learning opportunities provided in *visual arts appreciation and criticism in context* and in *visual arts making*.

2.5.1 Knowledge

Knowledge in Visual Arts studies refers to: formal knowledge (visual language, art forms, media, materials and techniques), the study of signs and symbols in different contexts, types of image and image development strategies, modes of presentation, knowledge of history and ways of seeing, and knowledge in context. The study of artwork and art phenomena should be integral to the process of art appreciation and criticism, and art making. Students select and study artwork/art phenomena (e.g. fine art, applied art, popular art) from a wide range of contexts such as Chinese, Western, local and Asian, and in traditional, modern and contemporary periods.

(1)   Formal knowledge

Visual language is made up of visual elements: lines, shapes, forms, space, colours, value and texture; and principles of organisation: balance, repetition, unity, contrast, rhythm, proportion, emphasis and movement. Visual language can be associated with different experiences and psychological effects, and generate several layers of meaning through the interpretation of art from different historical and cultural contexts. At the basic education level, students focus mainly on understanding the physical and psychological characteristics of visual language in relation to their personal and aesthetic experience. They also realise that visual language varies in meaning in different contexts and can be used for personal expression and communication. At the senior secondary level, students focus on pursuing the different layers of meaning of art through various learning activities.

Art forms and media may include drawing, painting, printmaking, graphic communication, three-dimensional design, fashion design, sculpture, craft, fabric, calligraphy, photography, seal engraving, and mixed and technology-based media such as digital arts, video, installation and other new media. At the basic education level, students experience and acquire an understanding of a variety of forms and media. At the senior secondary level, they further explore the unique expressive quality of visual forms, media and techniques appropriate to the presentation of selected themes or the solution of particular problems.

(2)   Signs and symbols

Signs and symbols are often employed in the everyday environment, artwork and art phenomena. They can be used to represent people, things, events or activities. At the senior secondary level, students explore the signs and symbols employed in various artwork/art phenomena, develop their awareness of and sensitivity to signs and symbols in visual phenomena, and understand their meanings in context. In *visual arts appreciation and criticism in context*, students can consider how artworks can be read and their meanings understood in terms of how specific signs and symbols refer to the world. In *visual arts making*, students can explore the communicative value of their works in the selection and use of signs and symbols.

(3)   Types of image and image development strategies

There are different types of image and they may be developed by various image development strategies such as imitation, distortion, elaboration, rotation, reversal and simplification. Students explore the appearance and expressive capacity of different types of image and their development strategies from a variety of artwork. They also practise developing images suitable for their own artistic presentations.

(4)   Modes of presentation

To visualise and materialise feelings, concepts and ideas, artists use visual language, and employ suitable types of image, modes of artistic presentation - expression, representation and presentation - to express their intentions. They produce artwork through employing a range of appropriate forms, media, tools, materials and techniques. At the senior secondary level, students should understand and use different modes and forms of artistic presentation.

(5)   Knowledge of history and ways of seeing

To interpret and evaluate art in context requires knowledge of the history of artwork and ways of seeing art. The historical context is the evolution of art from past to present. The knowledge of history comprises the history of artists, the societies in which they worked, and accounts of developments in the arts and of individual art objects. Artists' descriptions of their intentions can be very useful for interpreting their artwork, even though the observer has space to develop his/her own interpretation. In addition, it is helpful to understand the cultural context in which the artwork/art phenomenon is perceived and created. This may involve some understanding of the beliefs, religions and customs, which, in part, form ways of seeing in different settings. Students are encouraged to make reference to different ways of seeing throughout history and to develop their own personal perspectives.

(6)   Knowledge in context

All works of art are created and perceived within several contexts, including the personal, social, technological, cultural and historical contexts. Viewers are active participants in determining the meanings of a piece of artwork. To be able to see, students bring their own personal experience, emotions, feelings and knowledge to the appreciation, interpretation and appraisal of the artwork and art phenomena. Therefore, the meanings of the artwork are not limited to what the artists intended them to mean, but are connected to other texts, people, pieces of information and the audience's own perceptions. Any artwork will allow a range of interpretations and each of them shows different aspects of the artwork. Interpretations are not so much right or wrong, but are more or less reasonable, convincing, informative, and enlightening. Concurrently, students integrate and apply their knowledge in context to explore emotions and develop personal ideas for art making.

2.5.2 Experience and skills

At the senior secondary level, students should enrich their experience for the development of emotions, feelings, ideas, concepts, and artistic ways of presentation. Experience may include general personal experience from everyday living, aesthetic experience from natural and human-design environments, and artistic experience from artwork, art phenomena and their own production processes. Students learn to transform general and aesthetic experiences into artistic experience for art appreciation and criticism, and art making.

To develop ways of seeing, ways of thinking and ways of making, students continue to enhance skills such as observation, expression, association, empathy and imagination, and develop their critical thinking skills through communicating their emotional response, objective analysis and intellectual interpretation of artwork, the visual environment and visual culture in verbal and written language.

Students should explore and study different media, materials, techniques and processes to make an appropriate selection and manipulation for their own art productions. They are encouraged to concentrate gradually on enhancing their techniques and skills in using certain media, and selecting materials suitable for their own art making requirements.

2.5.3 Values and attitudes

Art is an effective means to help students to experience their own and other cultures. It allows them to understand their national identity and be committed to improving the nation and society. There is a need for students to come across artwork of the motherland and other cultural contexts. Through exploring messages conveyed in artwork/art phenomena, and interacting with peers and teachers as to their response to them, students can explore issues and the values and attitudes embedded within them. They learn to be open-minded and develop a respectful attitude towards different viewpoints. They learn to see the functions and significance of art in different contexts. They develop concerns, curiosity, sensitivity, enthusiasm and appreciation of other people and the world, and may also explore the contributions and roles of artists, craftspeople, designers, critics and others to life in a particular period or place. The development of positive values and attitudes is important to whole-person development, and should be taken into consideration in learning and teaching.

2.6   Broad Learning Outcomes

The Broad Learning Outcomes are linked to the learning objectives of the curriculum. They refer to those qualities which students can demonstrate in art appreciation and criticism, and art making, and are stated in terms that are observable for assessment. Assessment should take place during the learning process and at the end of a period of learning.

Figure 2.4 Broad Learning Outcomes

Visual Arts Appreciation and Criticism in Context	*Visual Arts Making*
Students should be able to: • express their initial impressions of visual phenomena and artwork/art phenomena with suitable vocabulary; • describe visual phenomena, artwork/art phenomena and the connections among visual elements, images and focuses; • perform formal analysis and express personal feelings and ideas on the aesthetics, style and symbolic meanings of the objects of appreciation and criticism, based on their visual elements and organisation; • discern the style and implications of art creations of different cultures, regions, times and artists; • interpret artwork/art phenomena in various contexts with appropriate use of knowledge of social, cultural, historical and other aspects; • produce informed judgements on the appropriateness of the selection of form in accordance with the message/function, and the significance or values of a particular piece of artwork in the context of appreciation and creation; • perform art appreciation and criticism verbally, in dialogue and in writing; and • supplement or modify the discourse of art appreciation with the integration of description, analysis, interpretation and judgement in the process of student-teacher interaction.	Students should be able to: • develop themes of personal feelings or ideas, social-related issues, or identify problems through the use of observation, experience, imagination, technology and other skills; • transform experiences and knowledge constructed from art appreciation and criticism – including analysis, interpretation and selection of signs and symbols – into art making / problem-solving practice; • select appropriate visual language, media, tools and skills in accordance with the communication of a theme/solving of a particular problem; • demonstrate basic competence in manipulating selected visual language, materials, media, tools and techniques; • select and manipulate appropriate techniques, perspectives, imageries and art forms for a unique and creative communication of a theme / problem-solving; • compare and contrast the artistic quality of their own and others' artwork using appropriate art vocabulary, concepts and theories with an open mind in the process of student-teacher interaction; • modify their own art creations accordingly; • show concern for the living environment and the historical context; and • integrate and apply perspectives and experiences constructed from the learning of the arts and other subjects.

Chapter 3   Curriculum Planning

This chapter provides guidelines to help schools and teachers to develop a flexible and balanced curriculum that suits the needs, interests and abilities of their students, and the context of their school, in accordance with the central framework provided in Chapter 2.

3.1   Guiding Principles

Schools should design a coherent school-based curriculum emphasising the active role of students in the learning process. When planning and developing their own Visual Arts curriculum at the senior secondary level, schools and teachers are encouraged to:

- ensure that there is continuity with the junior secondary Visual Arts curriculum to provide effective progression;
- develop a curriculum that guides students to move gradually towards autonomy and independence in their learning;
- set clear and manageable curriculum goals for the development of art abilities, critical thinking skills, communication skills, creativity, strategies for learning how to learn, and positive values and attitudes;
- plan and devise appropriate and purposeful learning tasks, activities and materials for achieving the curriculum goals;
- take account of students' strengths, interests and learning pace, and design suitable learning and teaching activities and assessment modes to cater for their diverse learning needs;
- design appropriate assessment tasks to inform students of their progress in learning and to provide information to adjust learning and teaching as necessary;
- take into consideration the public assessment[4] for appropriate allocation of learning and teaching time and resources;
- develop and make good use of learning resources to suit students' needs; and
- allocate sufficient lesson time and use it effectively to promote learning.

3.2   Time Allocation

Schools need to provide sufficient lesson time for students who take Visual Arts as their elective subject. Over the three years of senior secondary education, ten per cent of the total

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[4] Public assessment of Visual Arts consists of School-based Assessment (SBA) (50%) and public examination (50%). The SBA comprises a research workbook (20%) and artworks (30%) while the public examination comprises art appreciation and criticism (10%) and art making (40%).

lesson time (approximately 250 lesson hours[5]) should be allocated to Visual Arts. For instance, it is suggested that a school that allocates 40 lessons per week in its timetable should provide four to five lessons for Visual Arts per week. In order to integrate the two strands effectively, i.e. *visual arts appreciation and criticism in context* and *visual arts making*, the lesson time should be organised and used flexibly and effectively. This will sometimes involve the use of double periods or even larger chunks of time to provide adequate time for imagination, experiment, creation and reflection. As usual, setting-up and cleaning-up time must also be taken into account.

3.3   Progression

The SS Visual Arts curriculum is built on the foundation of students' prior learning experiences gained in basic education. At the senior secondary level, students should progress along a continuum, from acquiring a range of different art experiences to working on a self-selected style, from self and local context to historical and other cultural contexts, and from relatively teacher-directed learning to more self-directed learning. Concurrently with increasing art knowledge, skills and experience, students are encouraged to engage in their own personal pursuit of art.

The scope of learning involves students in studying artwork/art phenomena selected from more than one cultural context (preferably including Chinese art) and experiment with different media. However, students are encouraged to investigate further according to their interests and aptitudes. This might be achieved by, for instance, greater specialisation in a

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[5] The lesson time for Liberal Studies and each elective subject is 250 hours (or 10% of the total allocation time) for planning purpose, and schools have the flexibility to allocate lesson time at their discretion in order to enhance learning and teaching effectiveness and cater for students' needs.

"250 hours" is the planning parameter for each elective subject to meet local curriculum needs as well as requirements of international benchmarking. In view of the need to cater for schools with students of various abilities and interests, particularly the lower achievers, "270 hours" was recommended to facilitate schools' planning at the initial stage and to provide more time for teachers to attempt various teaching methods for the SS curriculum. Based on the calculation of each elective subject taking up 10% of the total allocation time, 2500 hours is the basis for planning the 3-year senior secondary curriculum. This concurs with the reality check and feedback collected from schools in the short-term review, and a flexible range of 2400±200 hours is recommended to further cater for school and learner diversity.

As always, the amount of time spent in learning and teaching is governed by a variety of factors, including whole-school curriculum planning, learners' abilities and needs, students' prior knowledge, teaching and assessment strategies, teaching styles and the number of subjects offered. Schools should exercise professional judgement and flexibility over time allocation to achieve specific curriculum aims and objectives as well as to suit students' specific needs and the school context.

particular medium or process; extended development of a particular theme, ideas, or concepts; and more rigorous exploration of an inter-disciplinary or multi-disciplinary approach.

In planning the 3-year senior secondary Visual Arts curriculum, adequate time should be allocated to students for learning the relevant art knowledge and skills and self studying, e.g. building their portfolio and reviewing their own progress of learning. Students experiment with a range of media and skills at an early stage of study, and develop certain level of competence in selected media for building their portfolio of artworks. In portfolio building, students work on a selected theme and show their progression of learning.

Progression through the three-year course (S4-6) is illustrated in Figure 3.1.

Figure 3.1 Progression

	Learning in *visual arts appreciation and criticism in context*	Learning in *visual arts making*
S4	Students explore ways of searching and researching, and extending research into practical work. With increased knowledge of and skills in learning, students should gradually move into areas of individual study. The teacher can play the role as a tutor /an adviser who provides students with guidance on developing knowledge and skills.	
	Students acquire an understanding of basic art concepts and the practice of art analysis and criticism. Students explore, appreciate and appraise a range of artwork in diverse contexts.	Students experiment with a range of media and skills. Students also develop increased independence and competence in the selection and application of media, and acquire studio techniques.
S5	Students select a topic/theme of interest through searching and researching textual and visual materials, and discussing with the teacher for the development of their own portfolio. The teacher can act as a facilitator and stimulate students to develop ideas, concepts and themes for building their own portfolios.	
	With student-teacher interaction, students employ their knowledge of history and other art knowledge to support their analysis and interpretations of artwork/art phenomena. Students explore diverse social and cultural concepts embedded in different forms of artwork/art phenomena.	Through appreciation and criticism of artwork/art phenomena, students acquire insights for selecting the modes of presentation, image making strategies, art form(s), medium/ media, materials, skills and techniques appropriate for presenting their messages in art making.
S6	Students develop greater competence and independence in selecting their own focuses of study. The teacher can become a critical friend, encourage students to reflect and provide assistance in enhancing learning whenever needed.	
	Students employ their knowledge of history and other knowledge, and develop an understanding of the selection of art forms from different perspectives, and the messages conveyed in embedded details of artwork/art phenomena in diverse cultural contexts, for appreciation and criticism.	Students show progression in the expression of their concepts such as greater competence and independence in applying a particular medium, or employing ways of presentation for their individual and unique art making.

The example in Appendix 1 illustrates two learning and teaching designs which cover the recommended scope of art learning, and enable students to acquire different experiences, knowledge and skills.

3.4   Curriculum Planning Strategies

Teachers are encouraged to consider adopting the following strategies to enhance learning

and teaching when planning their school-based curriculum.

3.4.1 Integrating art learning strands into unit design

Integrating *visual arts appreciation and criticism in context* and *visual arts making* into thematically or conceptually related units helps students to play the dual roles of audience and creator and make better connections in art learning. Themes provide a broad and helpful focus for learning and engage students in interdisciplinary and in-depth study of events, issues, concepts, attitudes, values and so forth. Unit design based on themes related to students' personal experiences or daily-life events can also make it easier to link classroom learning to real-life experience, and so make learning more meaningful. Students, in consultation with teachers, may select their theme(s) for exploration, especially in developing their portfolios for School-based Assessment (SBA). An example of a thematic unit design is provided in Figure 3.2 for reference.

Figure 3.2 An Example of Thematic Unit Design

Lesson Hours	Theme and Topic (A focus for art making, and art appreciation and criticism)	Learning Objectives	Appreciation and Criticism + Context	Making	
				Presentation + Theme	Production + Selection of Media, Materials, Skills and Techniques
	Theme 1 / Topic 1				
	Theme 1 / Topic 2				
	Theme 1 / Topic 3				
	Theme 2 / Topic 1				
	Theme 2 / Topic 2				

3.4.2 Moving towards self-directed learning

To achieve the goal of lifelong learning, students are encouraged to move towards autonomy and independence. Teachers should regard self-access learning as an integral part of students' learning experience. At an early stage of the senior secondary course, teachers may develop more structured or pre-designed thematic units to help students to acquire learning skills and broaden their art learning experience. As students become more competent in art learning, teachers should support students in engaging in more independent and individualised art learning activities. (Please refer to Paragraph 3.3 for recommendation on how to assist students to move to self-directed learning.) It is important to help students to understand their learning needs and enable them to make decisions on what, when and

how to learn, and through this to develop knowledge, skills and positive attitudes for lifelong learning.

3.4.3 Catering for learner diversity

Students differ in their abilities, interests, learning styles, social and economic backgrounds, and such differences give rise to learner diversity. To cater for students' diverse learning needs, schools should design suitable learning, teaching and assessment activities. The curriculum should provide for both students who have exceptional abilities and those who are less motivated and less able in the study of art. For example, teachers can extend able students' studies beyond the basic requirements of the course or focus more on areas of their special concerns, such as an art genre, a style of presentation, or art of a particular cultural context. More importantly, students should have ample opportunity to make choices among artwork/art phenomena, media, materials, techniques and themes/topics, so that they can learn and perform better.

3.4.4 Maximising learning opportunities

Learning takes place anytime and anywhere. To maximise learning, schools should engage students in life-wide learning, which takes place outside and inside the classroom. Life-wide learning offers real contexts and wider exposure to students. Learning experiences gained in different environments, such as the classroom, school, home and community, complement each other. For example, students may visit an art exhibition or participate in a community art event in a group for interactive art appreciation leading to informed discussion and art making. Students may also choose to study man-made objects such as design products found in their living environment for individual portfolio development.

3.4.5 Integrating conceptual learning across the arts and other KLAs

Students should be provided with opportunities to integrate concepts and experiences acquired in learning activities in the arts and other KLAs into their Visual Arts learning. For example, students can investigate the cultural and historical contexts of a piece of artwork for an interpretation of it. Teachers might expose students to a variety of learning environments and provide them with opportunities to associate their arts experiences such as rhythm in music and dance, time in films and music, and light in theatre to enrich their emotions, perceptions and conceptual understanding of the visual arts.

3.4.6 Integrating assessment and learning

Assessment is an integral part of the curriculum. In planning the school-based Visual Arts curriculum, assessment should be designed in line with learning objectives, learning activities, tasks and projects, and pedagogy, to ensure coherence and to promote assessment for learning. The SBA should ensure a meaningful connection between learning and assessment. Furthermore, assessment directions, modes (formative and summative) and criteria should be discussed, agreed and made explicit to students so as to help them to learn better.

3.4.7 Using learning time effectively

To use learning time effectively, schools need to be flexible and creative in timetabling formal lesson time. For instance, schools might have longer periods or a combination of long and short periods to allow ample time for students' learning, reflection and evaluation. Teachers can make effective use of lesson time for whole-class teaching, supporting independent learning, and providing individual guidance on developing portfolios for the SBA. Students should also be encouraged to learn beyond lesson time through individual investigation, to enrich their personal, aesthetic and art experience.

3.5 Curriculum Management

3.5.1 Areas of work

In managing the curriculum, the following points should be considered. Teachers should:

(1)   Understanding the curriculum and learning context

- Understand the *Senior Secondary Curriculum Guide* (2009) and this C&A Guide with a view to adapting the central curriculum in school-based curriculum development;
- Understand the school's vision and mission, strength and policies, as well as students' abilities and interests; and
- Understand the community culture and the changing needs of society.

(2)   Planning and implementing the curriculum

- Design and implement a scheme of work and teaching units which help students to

achieve the curriculum aims and learning objectives; and

- Design modes of assessment and tasks to promote assessment for learning.

(3) Evaluating the curriculum

- Evaluate continuously the Visual Arts curriculum through collecting data from different sources and analysing evidence of student learning; and
- Revise the curriculum in accordance with the information provided from assessment and in the light of changing social needs.

(4) Developing resources

- Develop and organise a wide range of learning and teaching resources and allow students to access them whenever needed;
- Make effective use of school and community resources to promote student learning; and
- Explore the use of information technology to expand the learning and teaching sources and resources (for information on the use of resources, please refer to Chapter 6).

(5) Building professional capacity

- Keep abreast of the latest curriculum developments, teaching strategies and subject knowledge; and
- Build up a face-to-face and/or electronic network with other schools to foster mutual support.

3.5.2 Roles of different personnel

Visual Arts teachers, Arts Education KLA leaders / Visual Arts panel chairpersons, principals / vice-principals / curriculum leaders and parents play different roles in the planning, development and implementation of the school-based Visual Arts curriculum. A collaborative effort is vital in developing and managing the curriculum.

(1) Visual Arts teachers

- Keep abreast of the latest changes in curriculum, learning and teaching strategies

and assessment practices;

- Contribute to the development, implementation and evaluation of the school-based Visual Arts curriculum;
- Develop students' full potential and motivate them to learn art, and promote effective and independent learning; and
- Participate actively in professional development, peer collaboration and professional exchange.

(2)   Arts Education KLA curriculum leaders / Visual Arts panel chairpersons

- Set clear directions for, lead and plan the school-based Visual Arts curriculum;
- Monitor curriculum development progress in Visual Arts and make adjustments whenever necessary;
- Promote Visual Arts teachers' professional development;
- Hold meetings with panel members to discuss matters related to the curriculum and professional development;
- Promote professional exchange on subject knowledge and learning and teaching strategies; and
- Make the best use of resources in the school and community.

(3)   Principals / vice-principals / curriculum leaders

- Understand students' needs and the significance of art learning;
- Take into consideration students' needs, the school context and the central curriculum framework in formulating the curriculum, and instructional and assessment policies;
- Coordinate with KLA curriculum leaders and subject panels to set clear targets for curriculum development and management, as well as promote the culture of collaboration;
- Support Arts Education KLA curriculum leaders, Visual Arts panel chairpersons and teachers to develop the school-based Visual Arts curriculum;
- Convey a clear message to parents regarding the significance of art education; and
- Build networks with schools, various community sectors and organisations at management level to promote the development of the school-based Visual Arts curriculum.

(4)   Parents

- Support the development of the school-based Visual Arts curriculum; and
- Share the values of art education and encourage their children to pursue the study of art.

Please refer to Chapters 4 and 5 for further suggestions on learning and teaching, and assessment strategies.

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Chapter 4   Learning and Teaching

This chapter provides guidelines for effective learning and teaching of the Visual Arts curriculum. It is to be read in conjunction with Booklet 3 in the *Senior Secondary Curriculum Guide* (2009), which provides the basis for the suggestions set out below.

4.1   Knowledge and Learning

Views of knowledge and learning determine what and how students learn. Knowledge of Visual Arts can be seen to exist in different forms, such as: factual knowledge of the history of art, which is based on direct observation; theoretical knowledge of aesthetics; knowledge which is based on reasoning from facts and theories, such as judgements on artwork; practical knowledge which involves personal experience of using skills, materials and tools; and personal knowledge (e.g. appreciation and interpretation of an artwork) which is embedded in individual experience and involves intangible factors such as personal beliefs, perspectives and value systems. Knowledge is valuable when it is connected and can be put to use. Knowledge changes over time and is culturally bound.

Learning as the process of constructing knowledge can take place in different ways – for example, by acquisition, doing, and through interaction and collaboration with others. The Visual Arts curriculum emphasises the need to help students to construct their own knowledge of art and to develop art appreciation and practical art making capabilities for a variety of purposes. As Visual Arts learning encompasses different forms of knowledge, it is necessary to choose appropriate pedagogical approaches and strategies for effective learning and teaching.

Teachers nowadays take on a range of roles. They should delineate their own roles and those of their students. In the direct instruction approach, teachers are knowledge transmitters or skill instructors. In the enquiry approach, teachers become facilitators who help students to find information, work on solutions and reflect on their learning. In the co-construction of knowledge approach, teachers work as partners of students in a learning community. All approaches have associated processes and are targeted towards learning as a product, and in all approaches the learners have to take an active part in constructing their own knowledge.

The following sections outline several principles for effective learning and teaching, and suggest learning and teaching approaches and strategies for teachers' reference.

4.2　Guiding Principles

For effective learning and teaching, the following principles should be taken into consideration.

4.2.1　Understanding the directions and targets of learning

To guide their study and promote their active participation, students should be helped to see clearly the directions and targets of their learning, in particular when they are engaging in self-directed learning. Moreover, each learning activity should be designed with learning targets, which are clear to both the teacher and the students. Flexibility should also be given to cater for contingent needs, to encourage students' personal construction of knowledge and to accommodate unintended outcomes.

4.2.2　Building on prior knowledge

Learning activities should build on students' prior knowledge and experience, and enable them to function intellectually at a level beyond that at which they might be expected to perform. Students need to connect earlier and current knowledge and to relate what has been learned in the classroom to the world outside.

4.2.3　Teaching to facilitate understanding

Teaching and learning should be designed for understanding. Students should internalise different forms of knowledge and convert it into tools for intellectual functions – to explain, interpret, appraise and create works of art – and apply and connect what they have learned with other aspects of the world.

4.2.4　Adopting a range of pedagogies

Teachers should use a wide variety of pedagogies for different learning purposes. These include teaching as direct instruction, which focuses on the transmission of knowledge from teachers to students; teaching as enquiry, which emphasises that students should find things out for themselves; and teaching as co-construction of knowledge which views the teacher and students as partners in a learning community. The choice of approaches should be balanced across them and in line with learning purposes and student needs, and with an increasing emphasis on fostering learner independence.

4.2.5   Creating an interactive classroom

Interaction promotes learning through the sharing of experiences and ideas, which enables students to learn from the teacher and from each other, and enables the teacher to find out what students have understood. It is important, therefore, for teachers to create an interactive culture in their classroom through providing an encouraging learning atmosphere with open and respective attitudes, effective use of questioning and feedback, active student participation and flexible groupings.

4.2.6   Motivating students to engage in learning

Students should be motivated to engage themselves actively in learning tasks. This can be achieved in different ways such as: allowing students to choose the focuses of their learning according to their concerns, interests and abilities; creating a positive and supportive learning environment in which students can find success, encouragement and respect; promoting student ownership of learning which helps them to take responsibility for it; or learning in collaboration with peers so that students share the responsibility for setting goals, and learn together.

4.2.7   Catering for learner diversity

Teachers should choose appropriate learning and teaching strategies to cater for learner diversity. It is important to try to ensure that everyone learns to the best of their potential.

4.2.8   Using a wide range of resources

Students and teachers should be encouraged to use a wide range of resources such as textual and visual materials from the Internet, libraries, magazines and newspapers; audio and video resources; and artwork in galleries, museums or public spaces.

4.3   Approaches and Strategies

At the senior secondary level, students are expected to have access to a variety of perspectives, to develop personal views, skills and techniques for critical appreciation of artwork, and to develop ways of expressing their feelings and presenting their ideas visually in art making. A narrow focus on the technical mastery of the materials or a preoccupation with the quality of art form is not sufficient. To promote effective learning and teaching, a combination of learning and teaching approaches should be employed. Enquiry learning and

experiential learning – which emphasise the development of personal views and the personal construction of knowledge are the preferred modes. They seem most likely to address the needs and concerns of individual learners and to promote the development of autonomy in learning. Other approaches, however, including teaching as direct instruction and teaching as co-construction of knowledge, should be employed and intertwined with enquiry learning and experiential learning for achieving other important purposes.

4.3.1 Approaches

(1) Enquiry learning

Enquiry learning is a broad term which encompasses a range of learning and teaching strategies through which the teacher encourages students to enquire actively into questions, issues and problems of interest and concern to them. Focusing on enquiry typically leads to a crossing of subject boundaries, which enables students to see and develop interconnections among their knowledge constructs. In the enquiry process, students are helped to develop a wide range of concepts, skills, strategies and attitudes through having to analyse issues and work out possible solutions to problems. The product of enquiry is the construction of new knowledge. The success of enquiry learning relies heavily on students' initiative and self-monitoring, which contribute to developing the capacity to learn how to learn.

When students and teachers are adjusting to enquiry learning together, there may be an initial period where the teacher needs to take a more directive role, until an appropriate level of student competence in the enquiry process has been achieved to permit the teacher to become a facilitator. Teachers should be aware, however, that too much intervention may stifle enquiry learning, and that too little support may cause frustration among students.

Some characteristics of enquiry learning are as follows:

- Questions/ problems/ issues for enquiry
The questions/ problems/ issues for enquiry, which can be designed by the teacher or by students in consultation with the teacher, should be open-ended to allow a variety of responses, interpretations and solutions, or engage students' imagination and creativity. They should be challenging enough to motivate students and advance their thinking, but not be so complex that students are incapable of finding any solutions. Also, enquiry questions must be clearly stated at the start to ensure that students have sufficient freedom and direction for enquiry to take place.

For example, in art learning, there are various stages at which students identify questions and problems, such as "What do I want to say in my art presentation?" This question requires students to look for inspiration from their living environment, visual diaries, memories and so on, and to select and compile information and materials for initial ideas.

Students also need to learn from artists' work. When they come across artwork which interests them, they may ask questions such as: "Why do artists express their views in such ways?"; "How does the artist express his/her view in this piece of artwork?"; "What am I learning from this artist?"; and "How can this artwork help me in my own art making?" Since artwork allows for different audience interpretations, students should use their own personal experience and knowledge and look for evidence in their interpretation and appraisal of a piece of art.

At the stage of art making, students may ask questions such as: "What do I want to say?"; "How do I want to present my ideas?"; and "What kind of art form and medium do I need to present my view?" These questions help students to orient their exploration of media, techniques, materials, visual elements and image development.

From time to time, students may ask a question such as "Does the artwork convey my message?" This sort of question helps students to evaluate and improve what they have done.

Students might initiate an aesthetic enquiry by asking questions such as: "Does every artwork have a purpose?"; "What makes an artwork good?"; "Do the criteria for good art remain the same over time?"; "Should artists always make something that has not already been made?"; "Can an artist make a piece of good artwork with the intention of tricking or fooling the viewer?"; and "Should the artist be consulted when interpreting the meaning of an artwork? Why or why not?" There is no single answer to these questions. Teachers can raise students' awareness of the philosophical aspects of art by encouraging them to enquire into such issues to develop personal knowledge about art.

They may also conduct an in-depth study of art from a cultural perspective, starting out with questions like "How can works of art teach us about a culture?"; "How does culture determine the style of artwork?"; and "How does the function of an artwork change if its context for appreciation changes?"

- Lines of enquiry

Enquiry learning can vary in scale and in the resources used. It allows for both individual work on sub-tasks and common work on an overall task; and can be utilised in a variety of learning and teaching strategies such as direct instruction, formal class teaching, group discussion or individual tutoring. However, whatever the approach adopted, students should be given sufficient time to learn how to deal with the problems they wish to address in depth, and to develop the knowledge, skills and feelings needed to interact with artwork and materials intelligently. It is not quantity but quality in learning that matters most. In this respect, it is a common misconception that the richness of art programmes should be equated with the number of different projects students complete. Most important of all,

students should be allowed to draw on their existing knowledge, have the flexibility to learn at their own pace and in their own style, and pursue their own lines of enquiry. For example, students may like to explore inspiration for art making in various ways, such as reading newspapers, browsing the Internet, looking back on past events and experimenting with materials. Others may have strong emotions that require direct and free expression with tools and materials. Teachers have to observe students' needs closely and provide them with appropriate guidance, and sufficient time and space, to make progress in their learning.

- A community of enquiry

Enquiry learning is usually organised around collaborative work in small groups or with structured support from others, including teachers, peers, artists and the community, and thus promoting social interaction and cohesion. Building a community of enquiry in which reflection, dialogue or conversation-based enquiry takes place helps to generate a diversity of responses to questions/problems/issues and a range of perspectives, and enables students to learn from others. A successful community of enquiry requires reciprocity of effort, a willingness to be challenged by the ideas of others, including teachers and peers, and a process of reconstruction of one's own ideas and judgements. A community of enquiry with a common interest in art, and a shared mode of language for discussing it, fosters engagement and motivation to learn, promotes communication and collaboration among the group members, and helps them to learn with increasing autonomy, initiative and self-reflection.

For example, many students, and sometimes teachers, have a passion for video games. They may come together voluntarily and build a community of enquiry based on their common interest. They may discuss, for example, the latest games, the aesthetics or the impact of graphics in specific games, and the technical problems of making certain effects in their own games. As each of them has had different experiences and has developed different skills and knowledge in this area, they all have a role to play in the learning community. When questions are raised, they will have opinions to give, experience to share and ideas to put forward. They will be able to challenge the ideas of others. This kind of exchange and communication helps to create a positive atmosphere for self-directed learning and accelerate the pace of constructing and reconstructing knowledge.

- Contexts for applying knowledge

Enquiry learning does not simply involve students in asking questions. It also requires them to process and interpret what they find, to work on it, and to turn it into personal knowledge. It requires them to seek evidence to support their ideas and to present them appropriately, thus converting information and data into useful knowledge for art appreciation and criticism, and art making. Students may look for information in the biographies of artists,

the scientific discoveries in a certain period, the major events of an era, and the ideologies commonly accepted in the culture of a particular region at a particular time, and then relate this information to specific artworks and speculate on the messages conveyed by the artists. The process of enquiry contributes both to the understanding of art and the development of creativity, critical thinking and communication skills.

For example, in art appreciation and criticism, students can apply their knowledge of Picasso's nationality and the history of the Spanish Civil War (1936-1939) to interpreting his painting *Guernica* (1937); their understanding of Chinese traditional philosophies, Confucianism or Taoism, and culture to the study of landscape paintings; or information about the discovery of cameras to the concepts in outdoor Impressionist paintings.

In art making, students not only gain knowledge about the quality of certain art media and materials (e.g. the differences between painting and print-making) from reading or direct instruction, but also from experimenting with, feeling and observing them - and, when appropriate, applying what they have learned to their own art making. They may also use their knowledge of art to explain, interpret and appraise their own and their peers' artwork for reflection and improvement.

- Support for enquiry learning

For effective outcomes, the process of enquiry needs sufficient support, even if it is the students who determine how to proceed. It is, therefore, important for teachers to consider factors such as students' motivation, their level of background knowledge, their ability to manage an enquiry and the nature of their interactions with peers, as well as the accessibility of the tasks, and time and resource constraints, and then to support students appropriately.

(2) Experiential learning

Experiential learning, which emphasises students' direct confrontation with practical, social, personal or research problems, is recommended for use in connection with enquiry learning. Experiential learning is a process whereby knowledge is gained through experiences which involve learning by doing and reflecting. The experiences are not confined to the classroom but can involve, for example, the observation of natural and living environments, participation in daily-life events, visiting galleries and museums, and experimenting with media, tools and techniques. Effective experiential learning is characterised by personal involvement, initiation, reflection and evaluation, and the pervasive effects it has on the learner. While adopting this approach, appropriate arrangements and planning are required. Students usually go through a cycle consisting of the following four phases:

- personal involvement in some concrete experience;
- observation and reflection;
- the formation of abstract concepts; and
- testing/ application in new situations.

The cycle can begin at any of these four phases and should be approached as a continuous spiral. It is suggested that the learning process often begins with a person carrying out a particular action and then seeing what effect it has.

For example, in art making, students:

- acquire concrete experiences by experimenting with media, tools, skills or visual elements that are aesthetically satisfying and achieve their ends. They may also involve themselves in daily-life activities/events to obtain direct experience and inspiration for art making that can be recorded by means of visual diaries, photographs, sketches, videos or notes.

- need to observe and reflect upon what they have experienced in the process of experimenting or participating in an event, and identify initial concepts about those experiences for further consideration.

- develop concepts related to the expressive qualities and characteristics of the media and visual elements, and views on those activities/events. This process of concept formation should normally be supported by interacting with teachers and peers, or through teachers' direct teaching or demonstration. Students are also encouraged to support their learning through other means, such as reading reference books, discussing with peers or interacting with artists and artwork.

- apply their experience and understanding of the visual language and knowledge developed from those activities/events to their own art presentations.

This process of experiential learning can be repeated or extended at any point until the students are ready to start enquiring into a new topic.

(3) Direct instruction

The use of enquiry learning and experiential learning does not rule out the need for direct instruction. Direct instruction can be used effectively to: guide students in exploring topics or themes for art learning; demonstrate skills in art making; provide examples of different approaches or perspectives for appraising a piece of artwork; and describe a critical analysis of a cultural phenomenon to serve as a reference for students. Students' participation in the learning and teaching process is still essential to the effectiveness of this approach. Their

minds must actively process any information presented. They need to be encouraged to pose questions to clear up confusion and engage in interaction to find out what they know and do not know relating to the information that has just been provided.

4.3.2 Strategies

In line with what has been set out above, it is important for teachers to use a range of strategies to meet different learning objectives and students' needs. Specific learning objectives can be achieved through different strategies. The following suggestions are made for teachers' reference.

(1) Critical dialogue and critical writing

Through dialogue of a critical sort, students hear their own thoughts and the responses of others to what they see, think and feel. This enables them to refine their own thoughts. The process exposes them to a variety of perspectives, and therefore allows them to restructure their own thinking to include useful points made by others. Critical dialogue places the making and interpreting of artwork within a social context. Students can come to realise that an understanding of artwork may be determined by the dialogues in which one is involved, and that new knowledge and better thinking can be brought about through dialogue and individuals' reinterpretations. Artwork gives rise to many possible dialogues.

> For example, a student may focus on talking about the emotional expression depicted in the photograph *The Migration Mother* by Dorothea Lange (1936). Another student may look for the social and political background of the artwork, while yet others are more interested in appreciating the techniques for developing black and white photographs. All these viewpoints contribute to a new understanding of the artwork. Through this kind of dialogue, students may construct and reconstruct knowledge from their own personal knowledge and gain a deeper understanding.

Critical writing is also an effective means for developing ever-better thinking in art. In interacting with their own written presentations, students can produce new ideas and make adjustments to their previous thinking. They can share their writing with others and learn from the responses they receive. They can also learn from written discussion in chat rooms or from responses to their blogs in the Internet.

Through critical dialogue and critical writing, students go through a process of putting what they see and feel into a verbal form of expression. This helps them to explore the narrative dimension of artwork, clarify and structure their own thinking about art. It helps them to learn how to communicate their thoughts and feelings to others that may lead to further refinement of their own thinking.

Teachers should try to create a suitable environment and allocate time to support dialogue. They may set rules or guidelines with students that encourage students to respect different opinions and perspectives. Students should learn that the purpose of dialogue is to gain new understandings and to practise respectful listening as well as to promote healthy argument.

(2) Portfolios

Requiring students to keep a portfolio of their work is a strategy that enables teachers and students to see progress and to celebrate work achieved. A portfolio should provide evidence of students' learning progress in the two strands, i.e. in their ability to appreciate artwork and in their own art making. It also serves the purpose of developing reflection, self-monitoring and self-awareness through encouraging students to look at early sketches and mistakes, examine their strengths and weaknesses, and consider alternative ways of dealing with artwork. Portfolios provide a means for ongoing assessment of students' learning throughout the senior secondary education. Keeping a portfolio involves students in collecting their initial plans, drafts, self-evaluations, feedback from peers and teachers, works of art which they like or dislike, references and their own artwork. Students are encouraged to make visual diaries which are written and visual records of their daily visual impressions, reflections, explorations, experiences and personal feelings towards events or visual phenomena. Visual diaries can serve as students' personal databanks for independent study. Video-shooting and photo-taking are effective ways of observing and recording experience.

(3) Creative problem solving

Creative problem solving can be applied to promote the development of creativity in art appreciation and criticism, and in art making. Creative problem solving is a sequential process with iterative loops built in to enable a return to an earlier phase to get additional ideas or insights for better achievement at each step.

The process usually involves the following steps:
- Problem definition – Identify the problem. For example, at the preliminary stage, students feel that the school environment is boring and has a negative impact on learning. After a series of data collection activities, including discussion with their peers, and interviewing teachers and staff members, they identify that the physical environment of the classrooms, washrooms and library are the most problematic areas. Students then divide into small groups and work out solutions to brighten up these areas.

- Idea generation – Use imagination to think of as many ideas related to the defined problem as possible.
- Creative idea evaluation – This process is usually carried out in several steps: grouping the ideas into categories; developing and synthesising the ideas within the categories; and fitting in ideas which fall between categories. Use a critical and creative mind to develop a list of criteria to judge which ideas are best.
- Solution implementation – Design a good plan with a time schedule and budget, and then put the idea into action. It is always necessary to monitor, review and ensure that the solution is working correctly.

Several strategies can be employed to help students to generate ideas. For example, brainstorming helps to produce many ideas quickly in an unrestricted and non-judgemental atmosphere; and sketching helps to develop visual ideas from physical objects or mental images/concepts. Mind-maps, which help to display the relationships between ideas that arising during the brainstorming process, can be used.

(4) Information technology for interactive learning

Information technology plays an important role in supporting interactive learning and promoting students' learning to learn capabilities. Students can make use of the convenience of the Internet to collect information for enquiry into their topics of interest, at their own pace. Through the Internet, artwork and contextual information from different geographical locations and time-periods can be brought into the classroom for interactive discussion and appreciation. Teachers may need to provide guidance on Internet searches to avoid having students collect a mass of unnecessary materials.

Students can use the Internet as a platform for interacting with their peers and teachers outside the classroom. Students, teachers and even artists can engage in critical conversations about views on artwork, and daily-life events or ideas for art making. Information technology can also be a useful tool for assessment and evaluation of learning, such as making use of digital technology for building electronic portfolios.

(5) Reading to learn

Reading to learn is, as ever, an important strategy to support learning. It helps students to acquire extensive knowledge transmitted through language, texts and images in, for example, artists' biographies, books about art and artists, and other materials related to art, culture, history and social events. Reading materials can be easily accessed through using

libraries and the Internet, and can enrich students' experience and broaden their viewpoints. Through reading, students also learn how to research, analyse and organise data, thus developing self-directed learning abilities and positive attitudes towards independent learning. To enhance the effectiveness of reading, shared reading in class can be arranged at an early stage of the senior secondary course to provide a mutual experience of identifying questions and points of interest. Also, to improve their understanding, students should be engaged in conversation with their peers and teachers about issues arising from their experience of reading.

(6)   Project learning

Project learning is a powerful learning and teaching strategy to promote self-directed learning and reflection within and across KLAs. Project learning usually starts with a challenging question or a problem, and involves students in working together or individually to plan, read and make decisions over a period of time. It enables students to construct and connect knowledge, experiences, skills, values and attitudes through a variety of activities.

> For example, students wish to carry out a project about art and living. They may start by studying the characteristics of several Renaissance paintings, such as: the ways in which human figures are depicted; the creation of 3-dimensional illusion by linear perspective; the portrayal of Greek myths; and the refined craftsmanship in the paintings. These features may lead students to explore issues such as human rights, and the relationship between art and science, and religion and human life. The study of these perspectives can deepen their understanding of art in the Renaissance and help them to transfer this to the exploration of art and living today for their own art making.

(7)   Life-wide learning

Learning inside and beyond the classroom are complementary. Learning outside class can involve formal, informal and non-formal learning, which can help students to expand the scope of their views, gain real-life experience in authentic contexts and apply knowledge in day-to-day living. For example, students may participate in a social event, observe and record the design of window displays in shopping malls, talk with artists, visit an exhibition or carry out an art project for a hospital. However, for more meaningful learning, students should be aware of the connection between their learning inside and outside the classroom. For this purpose, learning activities outside the classroom should include briefings which help students to set directions and objectives, and debriefings which help them to analyse, share and consolidate what they have experienced.

(8)   Assignments

Assignments are important components of the learning process. Meaningful assignments help students to construct knowledge, develop deeper understanding, establish connections among the concepts to which they have been introduced, and provide opportunities for them to apply the skills they have acquired. Assignments can vary in scale, nature and purpose, can be assigned for individuals or groups and be done inside or outside the classroom. To gain the full benefit from assignments, students must be clear about their learning purposes, need to make good use of time, facilities and support in and beyond the classroom, and plan appropriately for completing them.

For example, students may need to: look for a few artists'/schools' artworks and background information for supporting discussion in class; produce one or two paragraphs about their views on several pieces of artwork after discussion in class; use certain art media, skills and materials to create different visual effects; or prepare a presentation on their reflections on portfolio-building for the SBA.

4.4   Interaction

Interaction is an effective way for students to construct knowledge with support from teachers, peers and others.

Open-ended questioning is a good means for initialising useful interaction. Teachers' main role in open-ended questioning is to ask questions on particular ideas, texts or pieces of artwork and involve students in creating meanings for themselves. In this process, students can take part in discussions in which they: explain, interpret, and apply ideas; adopt and adapt perspectives; empathise with various viewpoints; and examine their own knowledge. This is particularly valuable in art appreciation and criticism of students' own and others' artwork.

To create a positive and enjoyable interactive classroom, students may be asked to bring to class some points of interest or questions to share or discuss. They need to learn that there are different frames of reference which contribute to varying interpretations of art and the world, and be encouraged to develop and share their personal views with others. Teachers may also share their passion for art with their students and help them to discover the emotions that enquiry can evoke or experience the feel of media and materials. Different learning purposes can be served, and collaboration and communication enhanced, through flexible groupings in which members share resources, discuss the concepts learned, support, encourage and appraise each other's performance for improvement and, most importantly, appreciate each other's efforts.

Through feedback from others acquired during dialogue, students can reflect on and appraise their own work, which will improve the quality of their artistic performance. Students should understand that there are different perspectives, such as aesthetic and personal, in appraising artistic performance. When they receive informed criticism on their work from others, students develop a more sensitive and comprehensive grasp of the strengths and limitations of what they have created. Timely feedback and assessment are particularly important for supporting students' independent learning such as developing their portfolios for the SBA.

4.5   Building Learning Communities

Teachers can create a community of learners, in which students have opportunities to work in groups on common tasks and learn from each other. This contributes not only to the construction of academic knowledge but also to the development of a sense of community and cooperation, shared interest and enthusiasm. Members of the community are committed to the generation and sharing of new knowledge, through which everybody learns. The language used to discuss art becomes a shared mode of discussion, interaction and collaboration. Discussion with peers on a common interest is often a source of pleasure. With the support of communication technology, interaction and collaboration among students can be greatly enhanced.

4.6   Catering for Learner Diversity

Learner diversity exists in every classroom. Some suggestions on curriculum planning to cater for students' diverse learning needs have been suggested in Chapter 3. In learning and teaching, teachers should:

- find out about students' backgrounds, interests, strengths and weaknesses;
- adopt a wide range of learning and teaching strategies to meet different purposes and cater for different learning needs;
- allow different learning progress among students in the same group, class or class level;
- allocate sufficient time;
- adopt a variety of assessment strategies and focuses; and
- help students to proceed gradually to self-directed and independent learning.

Some examples of learning and teaching strategies are noted below.

For students who have special talent in art or strong motivation to learn, teachers can:

- provide more choice;
- allow them to establish their learning goals, ways of learning, progress in learning and self-assessment strategies, as far as possible;
- engage them in challenging tasks and have extra activities available as they may learn and acquire new concepts quickly;
- intervene less and guide them to proceed towards self-directed learning at an earlier stage; and
- provide opportunities for them to work with their intellectual peers for mutual support.

For students who are less motivated, teachers can:

- help them to explore their interests and strengths for selecting suitable learning topics;
- use a wide range of visual, audio and textual learning materials and activities to arouse their interest in learning;
- divide learning activities into simple tasks and set short-term learning objectives which can be more easily achieved;
- help them to understand the learning objectives and the connection between the learning tasks and their daily-life experiences;
- provide more guidance or extra tuition, whenever appropriate;
- provide more opportunities for mutual support, such as cooperative learning in which all group members strive for the same goals, so that they can benefit from each other's efforts and achieve the learning objectives together; and
- give timely and supportive feedback for positive reinforcement and improvement.

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Chapter 5   Assessment

This chapter discusses the role of assessment in learning and teaching Visual Arts, the principles that should guide assessment of the subject and the need for both formative and summative assessment. It also provides guidance on internal assessment and details of the public assessment of Visual Arts. Finally, information is given on how standards are established and maintained, and how results are reported with reference to these standards. General guidance on assessment can be found in the *Senior Secondary Curriculum Guide* (SSCG) (CDC, 2009) (

5.1   The Roles of Assessment

Assessment is the practice of collecting evidence of student learning. It is a vital and integral part of classroom instruction, and serves several purposes and audiences.

First and foremost, it gives feedback to students, teachers, schools and parents on the effectiveness of teaching and on students' strengths and weaknesses in learning.

Secondly, it provides information to schools, school systems, government, tertiary institutions and employers to enable them to monitor standards and to facilitate selection decisions.

The most important role of assessment is in promoting learning and monitoring students' progress. However, in the senior secondary years, the more public roles of assessment for certification and selection come to the fore. Inevitably, these imply high stakes uses of assessment since the results are typically used to make critical decisions about individuals.

The Hong Kong Diploma of Secondary Education (HKDSE) provides a common end-of-school credential that gives access to university study, work, and further education and training. It summarises student performance in the four core subjects (including Chinese Language, English Language, Mathematics and Liberal Studies) and in various elective subjects, including both discipline-oriented subjects (e.g. Visual Arts and Music) and the Applied Learning courses. It needs to be interpreted in conjunction with other information about students as shown in the Student Learning Profile.

5.2 Formative and Summative Assessment

It is useful to distinguish between the two main purposes of assessment, namely "assessment *for* learning" and "assessment *of* learning".

"Assessment *for* learning" is concerned with obtaining feedback on learning and teaching, and utilising this to make learning more effective and to introduce any necessary changes to teaching strategies. We refer to this kind of assessment as "formative assessment" because it is all about forming or shaping learning and teaching. Formative assessment should take place on a daily basis and typically involves close attention to small "chunks" of learning.

"Assessment *of* learning" is concerned with determining progress in learning, and is referred to as "summative" assessment, because it is all about summarising how much learning has taken place. Summative assessment is normally undertaken at the conclusion of a significant period of instruction (e.g. at the end of the year, or of a key stage of schooling) and reviews much larger "chunks" of learning.

In practice, a sharp distinction cannot always be made between formative and summative assessment, because the same assessment can in some circumstances serve both formative and summative purposes. Teachers can refer to the SSCG for further discussion of formative and summative assessment.

Formative assessment should be distinguished from continuous assessment. The former refers to the provision of feedback to improve learning and teaching based on formal or informal assessment of student performance, while the latter refers to the assessment of students' ongoing work and may involve no provision of feedback that helps to promote better learning and teaching. For example, accumulating results in class tests carried out on a weekly basis, without giving students constructive feedback, may neither be effective formative assessment nor meaningful summative assessment.

There are good educational reasons why formative assessment should be given more attention and accorded a higher status than summative assessment, on which schools tended to place a greater emphasis in the past. There is research evidence on the beneficial effects of formative assessment when used for refining instructional decision-making in teaching and generating feedback to improve learning. For this reason, the CDC report *Learning to Learn – The Way Forward in Curriculum Development* (2001) recommended that there should be a change in assessment practices, with schools placing due emphasis on formative assessment to make assessment *for* learning an integral part of classroom teaching.

It is recognised, however, that the primary purpose of public assessment, which includes both public examinations and the moderated School-based Assessments (SBA), is to provide summative assessments of the learning of each student. While it is desirable that students are exposed to SBA tasks in a low-stakes context, and that they benefit from practice and experience with the tasks for formative assessment purposes without penalty, similar tasks will need to be administered subsequently as part of the public assessment process to generate marks to summarise the learning of students (i.e. for summative assessment purposes).

Another distinction to be made is between internal assessment and public assessment. Internal assessment refers to the assessment practices that teachers and schools employ as part of the ongoing learning and teaching process during the three years of senior secondary studies. In contrast, public assessment refers to the assessment conducted as part of the assessment process in place for all schools. Within the context of the HKDSE, this means both the public examinations and the moderated SBA conducted or supervised by the HKEAA. On balance, internal assessment should be more formative, whereas public assessment tends to be more summative. Nevertheless, this need not be seen as a simple dichotomy. The inclusion of the SBA in public assessment is an attempt to enhance formative assessment or assessment *for* learning within the context of the HKDSE.

5.3   Assessment Objectives

The assessment objectives in Visual Arts are closely aligned with the curriculum framework and the Broad Learning Outcomes presented in earlier chapters.

The learning objectives to be assessed in Visual Arts are listed below:
- generate ideas through observation, experience, imagination, technology and other skills;
- develop themes of personal feelings or ideas, or social-related issues or ideas for problem solving through identifying, selecting and organising primary and secondary resources;
- analyse, interpret and make critical judgement of artwork/art phenomena showing an understanding of forms, purposes, meanings and contexts verbally and in writing;
- transform and integrate experience, knowledge and perspectives constructed from art appreciation and criticism, and learning of other areas into art making practices;
- explore, select and manipulate appropriate visual language, media, materials, tools, skills, techniques and imageries for creative expression and communication of a theme or solving of a particular problem; and

- continuously reflect on, respond to and evaluate students' own and others' practice and work, and consequently modify their own work.

The majority of the above assessment objectives are applicable to both internal and public assessment, while some may not be applicable to public assessment. Those objectives applicable to public assessment are listed in the Regulations and Assessment Frameworks published by the HKEAA.

5.4 Internal Assessment

This section presents the guiding principles that can be used as the basis for designing internal assessment and some common assessment practices in Visual Arts for use in schools. Some of these principles are common to both internal and public assessment.

5.4.1 Guiding principles

Internal assessment practices should be aligned with curriculum planning, teaching progression, student abilities and local school contexts. The information collected will help to motivate, promote and monitor student learning, and will also help teachers to find ways of promoting more effective learning and teaching.

(1) Alignment with the learning objectives

A range of assessment practices should be used to assess the achievement of different learning objectives for whole-person development, which may include class performances, portfolios, tests/examinations. The weighting given to different areas in assessment should be discussed and agreed among teachers. The assessment purposes and criteria should also be made known to students so that they have a full understanding of what is expected of them.

(2) Catering for learner diversity

Assessment practices incorporating different levels of difficulty and diverse modes should be used to cater for students with different aptitudes and abilities. This helps to ensure that the more able students are challenged to develop their full potential and the less-able ones are encouraged to sustain their interest and succeed in learning.

(3) Tracking progress over time

As internal assessment should not be a one-off exercise, schools are encouraged to use practices that can track learning progress over time (e.g. portfolios). Assessment practices of this kind allow students to set their own incremental targets and manage their own pace of learning, which will have a positive impact on their commitment to learning.

(4)   Timely and encouraging feedback

Teachers should provide timely and encouraging feedback through a variety of means, such as constructive verbal comments during classroom activities and written remarks on assignments. Such feedback helps students to sustain their momentum in learning, and to identify their strengths and weaknesses.

(5)   Making reference to the school's context

As learning is more meaningful when the content or process is linked to a setting which is familiar to students, schools are encouraged to design assessment tasks that make reference to the school's own context (e.g. its location, relationship with the community, and mission).

(6)   Making reference to current progress in student learning

Internal assessment tasks should be designed with reference to students' current progress, as this helps to overcome obstacles that may have a cumulative negative impact on learning. Teachers should be mindful in particular of concepts and skills which form the basis for further development in learning.

(7)   Feedback from peers and from the students themselves

In addition to giving feedback, teachers should also provide opportunities for peer assessment and self-assessment in student learning. The former enables students to learn among themselves, and the latter promotes reflective thinking which is vital for students' lifelong learning.

(8)   Appropriate use of assessment information to provide feedback

Internal assessment provides a rich source of data for providing evidence-based feedback on learning in a formative manner.

5.4.2 Internal assessment practices

A range of assessment practices, such as class performance, portfolios, and tests/examinations suited to Visual Arts should be used to promote the attainment of the various learning outcomes in art appreciation and criticism, and art making. However, teachers should also note that these practices should be an integral part of learning and teaching, not "add-on" activities.

(1)   Class performance

Practical tasks in class such as students' studio or research work, formal and informal interaction with peers on appreciation and criticism, class presentations and reflection on art making can be used for assessing students' performance on a wide range of learning outcomes, such as open-mindedness in student-teacher interaction, showing concern for the living environment, attitudes to learning, depth of understanding of art knowledge, and skills in communication, critical thinking, organisation and collaboration. Also, in assessing student performance in class, instant feedback from teachers and peers, and direct responses to feedback by students stimulate reflection and promote assessment for learning.

(2)   Portfolios

Portfolios can be used for assessment. They provide evidence of progress in learning over time, including students' involvement in the processes of selection, reflection, justification and improvement, and important achievements.

(3)   Tests/Examinations

Supervised tests or examinations without teachers' input can be useful for formative and summative assessment. In art learning, apart from pencil-and-paper type tests/examinations, tests requiring students to perform studio art tasks may also be included.

For assessing art criticism and art making abilities, open book tests in which students are allowed to access source materials rather than tests requiring them to reproduce or memorise knowledge are preferred. Questions for this type of test need to be set with a view to stimulating the use of reference materials and helping students to organise their ideas.

5.5 Public Assessment

5.5.1 Guiding principles

Some principles guiding public assessment are outlined below for teachers' reference.

(1) Alignment with the curriculum

The outcomes that are assessed and examined through the HKDSE should be aligned with the aims, objectives and intended learning outcomes of the senior secondary curriculum. To enhance the validity of public assessment, the assessment procedures should address the range of valued learning outcomes.

The Visual Arts curriculum emphasises the integration of *visual arts appreciation and criticism in context* and *visual arts making*. Student performance in these two strands should therefore be assessed in both the public examination and the SBA.

(2) Fairness, objectivity and reliability

Students should be assessed in ways that are fair and are not biased against particular groups of students. A characteristic of fair assessment is that it is objective and under the control of an independent examining authority that is impartial and open to public scrutiny. Fairness also implies that assessments provide a reliable measure of each student's performance in a given subject so that, if they were to be repeated, very similar results would be obtained.

In Visual Arts, a fair and transparent assessment mechanism (e.g. double-marking of examination scripts/samples of school portfolios based on specified assessment criteria), trained markers and a moderation procedure are to be implemented.

(3) Inclusiveness

The assessments and examinations in the HKDSE need to accommodate the full spectrum of student aptitude and ability.

Students will have to demonstrate a range of abilities related to art appreciation and criticism, in writing, and in the production of artwork. The SBA also provides students with a wide range of choices – including the theme(s)/topic(s), artwork/art phenomena and media for their own study – to cater for students' diverse learning needs.

(4)   Standards-referencing

The reporting system is 'standards-referenced', i.e. student performance is matched against standards, which indicate what students have to know and be able to do to merit a certain level of performance.

The Broad Learning Outcomes in this curriculum address various aspects of students' performance in *visual arts appreciation and criticism in context* and *visual arts making*. Written descriptors, which are derived from the Broad Learning Outcomes, for each level of performance will be provided.

(5)   Informativeness

The HKDSE qualification and the associated assessment and examinations system provide useful information to all parties. Firstly, it provides feedback to students on their performance and to teachers and schools on the quality of the teaching provided.   Secondly, it communicates to parents, tertiary institutions, employers and the public at large what it is that students know and are able to do, in terms of how their performance matches the standards. Thirdly, it facilitates selection decisions that are fair and defensible.

5.5.2 Assessment design

The table below shows the assessment design of the subject with effect from the 2016 HKDSE Examination. The assessment design is subject to continual refinement in the light of feedback from live examinations. Full details are provided in the Regulations and Assessment Frameworks for the year of the examination and other supplementary documents, which are available on the HKEAA website (www.hkeaa.edu.hk/en/hkdse/assessment/assessment_framework/).

Component		Weighting	Duration
Public Examination	**Choose either Paper 1 or Paper 2.** Paper 1- Visual presentation of a theme Paper 2- Design Each paper is divided into two parts: Part A Art/ Design appreciation and criticism (10%) Part B Art making/ Design (40%)	50%	4 hours
School-based Assessment (SBA)	**Submit ONE portfolio which should consist of:** (a) Research workbook (20%) (b) Artwork/ Critical studies of a theme (30%)	50%	

5.5.3 Public examination

As noted above, the public examination for Visual Arts assesses student performance through both written presentation on critical appreciation of artwork and the production of artwork. The public examination should assess students' ability to:

- analyse, interpret and evaluate artwork in writing;
- relate their critical responses to artwork with their art making (applicable till 2017 HKDSE); and
- select and manipulate visual language, media, materials, tools, skills, techniques and imageries for creative expression and communication of a topic/theme, or solving of a particular problem.

Different types of items are used to assess students' performance in a broad range of skills and abilities. The types of items include essay-type questions and visual art making. In Part A of each question, students are required to write a critical appreciation of the reproductions of artwork provided, while Part B requires students to create a piece of 2-dimensional artwork/design work in any media or style on a given theme. They are also required to present a statement showing how they apply their responses of critical appreciation to their art making. (Note: The statement is applicable till 2017 HKDSE) Schools may refer to the live examination papers regarding the format of the examination and the standards at which the questions are pitched.

5.5.4 School-based Assessment

In the context of public assessment, SBA refers to assessments administered in schools and marked by the student's own teachers. The primary rationale for the SBA in Visual Arts is to enhance the validity of the assessment by including all the Broad Learning Outcomes.

The SBA should assess students' abilities to:

- generate ideas through observation, experience, imagination, technology and other skills;
- develop themes of personal feelings or ideas, or social-related issues or ideas for problem solving through identifying, selecting and organising primary and secondary sources;
- analyse, interpret and make critical judgement of artwork/art phenomena showing an understanding of forms, purposes, meanings and contexts in writing;
- transform and integrate experience, knowledge and perspectives constructed from art appreciation and criticism, and learning of other areas into art making practices;

- explore, select and manipulate appropriate visual language, media, materials, tools, skills, techniques and imageries for creative expression and communication of a theme, or solving of a particular problem; and
- continuously reflect on, respond to and evaluate their own and others' practice and work, and consequently modify their own work.

There are, however, some additional reasons for SBA in Visual Arts. For examples, it reduces dependence on the results of public examinations, which may not always provide the most reliable indication of the actual abilities of students. Assessments based on student performance over an extended period of time and developed by those who know the students best – their subject teachers – provides a more *reliable* assessment of each student.

Another reason for including the SBA is to promote a *positive "backwash effect" on students, teachers and school staff*. Within Visual Arts, SBA can serve to motivate students by requiring them to engage in meaningful activities; and for teachers, it can reinforce curriculum aims and good teaching practice, and provide structure and significance to an activity they are in any case involved in on a daily basis, namely assessing their own students.

Portfolios which enable the assessment of students' sustained work and provide a more comprehensive picture of their performance throughout the period of study are used for the SBA. Students are required to submit one portfolio consisting of the following parts:

Research Workbook (Presentations on art appreciation and criticism in context in relation to art making/critical studies, and research process):
- evidence (e.g. sketches, photographs, notes) of how ideas are generated and recorded through observation, experience, imagination, technology and other skills;
- exploration and development of a theme/topic for art appreciation and criticism, and art making;
- presentations on art appreciation and criticism in context in relation to art making/critical studies, with evidence of research into the socio-cultural and historical contexts of **more than one culture**; and criticism of artwork/art phenomena /visual cultures from different perspectives and aesthetic values;
- connecting how artists' work has influenced students' own art making/critical studies;
- exploration and experimentation of media, materials, skills and techniques for the presentation of the selected theme; and
- reflection on, evaluation and refining of their own work;

and

Artwork/Critical studies (Four pieces of work) for the presentation of the selected theme:

- All of the four pieces of work can be artwork, or one to three pieces of them can be critical studies; and
- any media, materials, skills and techniques can be used for the production of artwork.

Guidelines of building the portfolios:

- Students should be encouraged to pursue their own theme (e.g. drawn from their personal concerns, concerns of the professional and artistic community, social issues, etc.) and acquire experience of artwork or objects in their research process.
- Visual and textual materials relevant to the theme should be accompanied by an explanation or critical comment.
- Sources of information must be acknowledged.
- Art appreciation and research process should reflect students' actual progress of work and therefore should be constructed during the portfolio-building process. The authentic research process should be submitted and enable the teacher or examiner to identify the students' personal progress throughout the course.
- Artwork may combine several techniques and any media, and teachers should discuss the choice of media and technique with students and help them to discover their individual strength.

It should be noted that SBA is not an "add-on" element in the curriculum. The modes of SBA above are normal in-class and out-of-class activities suggested in the curriculum. The requirement to implement SBA has taken into consideration the wide range of student ability and efforts has been made to avoid unduly increasing the workload of both teachers and students. Detailed information on the requirements and implementation of SBA and samples of assessment tasks are provided to schools by the HKEAA.

5.5.5 Standards and reporting of results

Standards-referenced reporting is adopted for the HKDSE. Candidates' levels of performance are reported with reference to a set of standards as defined by cut scores on the mark scale for a given subject. Standards referencing relates to the way in which results are reported and does not involve any changes in how teachers or examiners mark student work. The set of standards for a given subject can be represented diagrammatically as shown in

Figure 5.2.

Figure 5.2   Defining Levels of Performance via Cut Scores
on the Mark Scale for a Given Subject

Cut scores

Mark Scale

U   1   2   3   4   5
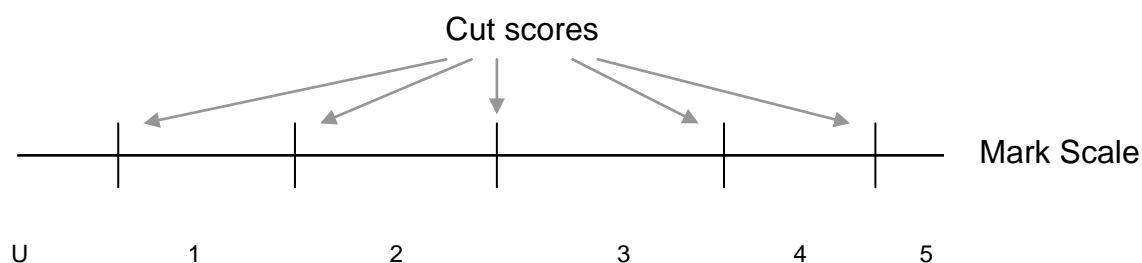
Within the context of the HKDSE there are five cut scores, which are used to distinguish five levels of performance (1–5), with 5 being the highest. A performance below the cut score for Level 1 is labelled as 'Unclassified' (U).

For each of the five levels, a set of written descriptors has been developed to describe what the typical candidate performing at this level is able to do. The principle behind these descriptors is that they describe what typical candidates *can* do, not what they *cannot* do. In other words, they describe performance in positive rather than negative terms. These descriptors represent 'on-average' statements and may not apply precisely to individuals, whose performance within a subject may be variable and span two or more levels. Samples of students' work at various levels of attainment are provided to illustrate the standards expected of them. These samples, when used together with the level descriptors, will clarify the standards expected at the various levels of attainment.

In setting standards for the HKDSE, Levels 4 and 5 are set with reference to the standards achieved by students awarded grades A–D in the HKALE. It needs to be stressed, however, that the intention is that the standards will remain constant over time – not the percentages awarded different levels, as these are free to vary in line with variations in overall student performance. Referencing Levels 4 and 5 to the standards associated with the old grades A–D is important for ensuring a degree of continuity with past practice, for facilitating tertiary selection and for maintaining international recognition.

The overall level awarded to each candidate is made up of results in both the public examination and the SBA. The SBA results for Visual Arts are moderated based on the judgement of panels of external moderators, and through the inspection of samples of students' portfolios which should show students' authentic processes and achievements in

learning. Also, school inspections on students' real artwork or interviews with students may also be conducted whenever necessary.

To provide finer discrimination for selection purposes, the Level 5 candidates with the best performance have their results annotated with the symbols " ** " and the next top group with the symbol " * ". The HKDSE certificate itself records the Level awarded to each candidate.

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Chapter 6   Learning and Teaching Resources

This chapter discusses the importance of selecting and making effective use of learning and teaching resources to enhance student learning. Schools need to select, adapt and, where appropriate, develop relevant resources to support student learning.

6.1   Purpose and Function of Learning and Teaching Resources

The purpose of learning and teaching resources is to provide a basis for students' learning experiences. They include not only learning and teaching materials produced by the EDB (e.g. the "Art Appreciation and Criticism Series") and other organisations, but also information on the Internet and from the media, resources in libraries and the natural environment, people and IT software. To assist schools in managing curriculum change, the EDB has provided teachers with a one-stop curriculum resources directory service at its website. The directory provides a central pool of ready-to-use learning and teaching resources and useful references developed by the EDB and other parties. All of these should be drawn upon to broaden students' learning experience and meet their varied learning needs. If used effectively, they will help them to: consolidate what they have learned, extend and construct knowledge for themselves, and develop the learning strategies, generic skills, values and attitudes they need, and thus laying a solid foundation for lifelong learning.

6.2   Guiding Principles

For selecting learning and teaching resources, the following principles should be considered.
- They should be in line with the learning objectives and relevant to the learning and teaching activities, and should convey positive values.
- The language used in them should be of a good standard.
- They should build on students' prior knowledge and experience to help them to progress in their learning.
- They should arouse students' interest and engage them actively in learning tasks.
- They should promote independent learning by complementing and extending what students have learned in class.
- They should be used flexibly to cater for students' different interests, learning styles and abilities, and provide them with a variety of learning experiences.
- They should suit various learning and teaching strategies, and, in particular, promote discussion and further enquiry.

6.3 Types of Learning and Teaching Resources

Schools and teachers may explore and use different types of resources, such as visual and textual references, Internet resources, technologies, human resources and community resources to support the learning and teaching of the senior secondary Visual Arts.

6.3.1 Visual and textual references

The learning and teaching of this subject relies heavily on the use of visual materials such as original artwork, reproductions of artwork, still and moving images, and objects in artificial and natural environments. In addition, textual resources can be very useful, for example reference books, journals, magazines and newspapers which provide important information about artwork, artists, art events, art movements, art theories, art history and related social problems, activities and issues. The visual and textual references can be real objects, or in printed and digitised formats. It is strongly recommended that students should be able to access these resources for self-directed learning and to promote reading to learn to develop their thinking skills, enrich their knowledge, enhance their language proficiency and broaden their artistic and life experiences. To assist schools to meet the curriculum change, the EDB will provide references/learning and teaching materials for schools' and teachers' reference. These supportive materials are grouped into the following two categories:

- Learning and teaching:
  - Learning and teaching examples
  - Assessment for learning

- Enriching knowledge:
  - What is art criticism
  - Chinese culture and art
  - Western culture and art
  - Local culture and art
  - Examples of art appreciation and criticism: Chinese, Western and local artwork

Teachers can select suitable resources from a wide range of sources. (Please refer to Appendices 3 and 4 for lists of recommended reading materials for teachers and students respectively, and the website of the EDB for up-to-date information).

6.3.2 The Internet and technologies

The massive increase in the quantity of information available on the Internet has led to the adoption of new approaches to learning and teaching. Teachers need to help students to search for information and work on it in order to turn it into knowledge. The strategic use of information technology, with appropriate guidance, enhances student engagement, improves access and makes learning more convenient. (Please refer to Appendix 2 for a list of resources on the Internet.)

Information technology supports art learning by providing:
- textual/audio/visual materials for multiple-sensory learning of different concepts;
- a large quantity of information for students' art research theme/topic, for example about issues/events, artists and their artwork, and processes and techniques of art making; and
- a substantial amount of artwork from different historical and cultural contexts for appreciation without the limitation of time and location, as a growing number of museums, galleries and archives maintain websites of artwork with free access.

It also:
- acts as a platform for interaction between the students, teachers and resources;
- enhances collaboration between students and teachers; and
- allows students to learn at their own pace.

In addition, technologies such as computer software, newly developed materials and ways of tackling materials play a significant role in studying art. They open up boundless possibilities for exploring ideas and producing artwork, such as video art, multimedia art and environmental art. Students are encouraged to make good use of technologies to enhance their creativity and presentations in art making. Teachers should therefore keep abreast of the changes in technology which have an impact on learning and teaching strategies as well as the creation of artwork.

6.3.3 Human resources

The professionalism of Visual Arts teachers and teaching assistants is vital for the successful implementation of the subject in schools. Schools should make good use of their teachers' specialisms in leading the development of the subject, as well as in planning and implementing the curriculum. Schools should therefore support the professional

development of all teachers to enhance their competence in teaching and learning.

The principal and administrative personnel are significant decision-makers on school policies which help to promote the subject; and school librarians play a vital role in selecting, purchasing and promoting the use of reference materials.

With suitable planning, the participation of teachers of other subjects, parents and alumni may also enhance the effectiveness of learning and teaching. Artists and art educators can collaborate with school teachers to bring innovative art experiences into schools. Artists may share their own artwork together with their creative process, messages and personal theories of art with students for an authentic understanding of how creativity occurs. Art educators can collaborate with teachers to try out new curriculum initiatives, learning and teaching strategies, or curriculum designs.

6.3.4 Financial resources

To assist schools in implementing the senior secondary curriculum, the EDB will continue to provide them with additional funding and encourage flexibility in the use of resources to cater for their diverse needs. Schools are advised to refer to the relevant and latest circulars issued by the EDB from time to time. They may also explore and apply for non-government funding from other organisations.

6.3.5 Community resources

Apart from the resources allocated to schools, a wide range of community resources are very useful for enriching students' learning experiences and so fostering a positive attitude towards lifelong learning – for instance, galleries, art museums (e.g. Hong Kong Museum of Art, Hong Kong Heritage Museum, Hong Kong Film Achieve, the Hong Kong Visual Arts Centre and Sam Tung Uk Museum), libraries, art/ art education organisations, artists in the community and school networks. For instance, students can visit galleries and museums to experience the impact of real artwork and borrow reference materials from libraries; and schools may collaborate with different organisations for project learning, or with artists to bring new insights on art concepts. The community can also provide venues for students to exhibit their artwork in public. Students can use these opportunities to make contact with the public, understand people's different viewpoints and widen their own perspectives.

6.4　Resource Management

6.4.1　Utilisation of resources

Effective resource management maximises the availability of resources for learning and teaching. Schools should make good use of their existing resources such as Visual Arts rooms (including the space, furniture, tools, equipment and materials), library materials and teaching materials developed for classroom teaching, students' work and human resources. Owing to the diversity and complexity of art forms, media and activities in Visual Arts learning, teachers and schools should exercise their professional judgement in selecting and allocating financial resources for hiring services or purchasing materials, tools, equipment and furniture.

6.4.2　Maintenance of resources

Schools should maintain their physical environment, technology hardware and software and reference materials, and make sure that they can contribute economically and effectively to learning and teaching. Resources should be handled carefully with a suitable inventory, well-organised for access, maintained and used appropriately, and evaluated in terms of their effectiveness and suitability. A well-organised, functional and aesthetically appealing environment enhances both learning and teaching.

6.4.3　Sharing of resources

A spirit of partnership is necessary among the many parties who can contribute in different ways to helping our students learn effectively. For example, schools can build a resource centre with a variety of art books, magazines, reproductions of artwork/visual images, video tapes, CD-ROMs and computer software in the Visual Arts room for students' and teachers' use. Also, teachers can keep a record of their teaching designs, materials, experiences, reviews and evaluations for sharing with their counterparts in the same or other schools for professional exchange; and schools may form networks for joint school activities. Various organisations and individuals in the community should also be contacted to further expand the availability of learning and teaching resources.

6.5   Guidelines on Safety

Owing to the nature of Visual Arts, a wide range of learning activities, tools, equipment and materials is employed to enrich students' art experience. The management of learning activities can, therefore, become complex. The safety and health of students and teachers should be the top priority when they are involved in any activities. Teachers should ensure that adequate safety measures are taken, through careful advanced planning, clear instructions, promoting good habits and routines, and establishing suitable work procedures both inside and outside the Visual Arts room. Also, as students are encouraged to engage in self-directed learning, they should be aware of the significance of safety precautions, take responsibility for their own and others' safety, and understand the safety procedures and measures while participating in any activity. Schools and teachers should refer to the safety guidelines and other documents related to this subject issued by the EDB for detailed guidelines. Teachers should also participate in relevant seminars to enhance their awareness and understanding of safety issues.

Moreover, students should be aware of the need to protect the environment. For example, students should use only what they need, keep the workplace or exhibition venues clean and restore them after use, maintain the shelf-life of wet paint, maximise the utilisation of consumable materials such as paper, DVD, etc; recycle clay for re-use, and avoid using chemicals which may cause damage to the environment.

Examples of Curriculum Design

The following examples illustrate two learning and teaching designs for senior secondary level which cover the recommended scope of learning in Visual Arts. All through the course of learning, students should be engaged in the following activities: building up and keeping their visual journal; participating in research: searching, selecting and compiling materials for broad/ in-depth studies; participating in interactive dialogue; developing personal views and concepts; experimenting with ideas, media and techniques; and reflecting on and adjusting their own learning.

4-5 Lessons per week	Learning Objectives	Scope of Study and Activities		
		Appreciation and Criticism + Context	Making	
			Presentation + Theme	Production + Selection of media, materials, skills and techniques
	Theme: My identity **Topic: Who am I?**			
3 weeks	Psychological effects (moods/characters) created by visual elements in painting Describe and analyse the artwork with a focus on the psychological effects created by visual elements and composition Make use of the psychological effects of visual elements and composition to express my character Create a 2-dimensional presentation	Select 2 – 3 artists' self-portraits (e.g. Rembrandt Harmensz van Rijn/Vincent van Gogh/ Pablo Picasso) Focus on observing and describing the following: (i) visual elements (e.g. colour, brush strokes, tint and shade); (ii) the character's facial expressions, postures, etc., and (iii) the composition	Explore myself from various perspectives (e.g. inspired by self portraits of other artists, memoirs, biographies, etc.) Develop a drawing /painting of myself (not a likeness of self) by referring to artists' use of visual elements, their ways of expressing different characters and compositions	Drawing/painting/ 2-dimensional collage

4-5 Lessons per week	Learning Objectives	Scope of Study and Activities		
		Appreciation and Criticism + Context	Making	
			Presentation + Theme	Production + Selection of media, materials, skills and techniques
Topic: What is my role at home/school/religious community?				
3-4 weeks	Psychological effects (moods/characters) created by visual elements, and the use of materials and techniques in painting Describe and analyse the artwork with a focus on the psychological effects created by visual elements, materials and techniques Make use of the psychological effects of visual elements, materials and techniques to present my role at home/school/religious community Select and use appropriate materials and techniques for a 2-dimensional presentation	Study one or a few artists such as Robert Rauschenberg, Georges Braque who combine paint, collage and other materials, and focus on talking about the materials and techniques used, how they enhance/affect the messages conveyed Write a critique on students' own finished work in terms of the selection of materials, the use of visual elements and compositions, and how they enhance the expressiveness of the artwork	Develop a drawing/painting to express feelings/ideas about my role at home/school/ religious community Concern about the expressiveness of materials and techniques Develop at least 3 compositions of self and surroundings Select one of the compositions and further develop it into a finished painting	Use paint and/or other materials

4-5 Lessons per week	Learning Objectives	Scope of Study and Activities		
		Appreciation and Criticism + Context	Making	
			Presentation + Theme	Production + Selection of media, materials, skills and techniques
	Topic: What is my role in the community?			
3-4 weeks	Psychological effects (moods/characters) created by visual elements (space) and the use of materials and techniques in 3-dimesional artwork/ installation

Describe and analyse some local artists'/designers' artwork with a focus on the psychological effects created by visual elements (space), the use of materials and techniques, and composition

Interpret the artwork with reference to the above mentioned description and analysis, and personal experiences and knowledge of context

Make a personal judgement on the significance of the selected 3-dimesional work/installation in relation to local context

Make use of the psychological effects of visual elements to present the relation between myself and my community

Select and use appropriate materials and techniques for a 3-dimesional presentation | Study 3-dimesional work/installation of several local artists/ designers

Select two artists'/ designers' work and write one paragraph on each of their work, including comprehensive feelings of individual artwork, analysis and interpretation of how space and other visual elements, materials and techniques are used in the artwork to convey messages, and evaluation of the significance of the artwork in local context | Study and research on the development/ characteristics of my community to explore ideas for art making

Create a space for the presentation of myself and my community | Assemblage of objects and mixed media |

4-5 Lessons per week	Learning Objectives	Scope of Study and Activities		
		Appreciation and Criticism + Context	Making	
			Presentation + Theme	Production + Selection of media, materials, skills and techniques
	Topic: How would I like people to perceive me?			
4-6 weeks	Psychological effects (moods/characters) and cultural meanings created by visual elements (lines, textures, colours, shapes) in Chinese and Western portrait drawings/paintings Analyse artwork (Chinese and Western) with reference to the psychological and cultural impacts of visual elements Interpret the paintings in the historical or cultural contexts Compare and contrast the expressions of the Chinese and Western paintings Make use of the expression of visual elements and figurative images to present my character which I would like people to perceive me Select and use appropriate materials and techniques for a 2-dimensional presentation	Research on the portrait paintings of the Expressionists/the Cubists/ the Realists and Chinese artists (e.g. Gu Hong Zhong's (顧閎中) "The Night Banquet in the House of Han Xizai" (《韓熙載夜宴圖》)/Zhang Da Qian (張大千)/Huang Yong Yu (黃永玉), briefly describe the historical/ cultural information, analyse and interpret some examples of these conventions in historical and cultural contexts Select two artists' works (a Chinese and a Western) as examples and write one paragraph on each piece of artwork Construct a paragraph: compare and contrast the two artists' paintings in terms of visual effects, painting styles and messages	Select a style of drawing/painting and make a figurative self portrait	Explore a variety of dry and wet drawing/ painting materials and techniques

4-5 Lessons per week	Learning Objectives	Scope of Study and Activities		
		Appreciation and Criticism + Context	Making	
			Presentation + Theme	Production + Selection of media, materials, skills and techniques
Topic: What would I like my national/cultural identity to be?				
4-6 weeks	Signs and symbols for personal or cultural expression in popular art Interpret artwork with reference to the historical and cultural contexts and the use of signs and symbols in context Create a symbolic presentation of myself in relation to my national/cultural identity Design an object (T-shirt, graffiti, etc.) to present myself in relation to my national/cultural identity Select and use appropriate media for the design	Study artists such as Andy Warhol who made use of images from daily-life objects, look for and study any signs/symbols in his/her artwork in context, make brief notes about the origin, meaning(s), function(s), etc. of each sign/symbol Study local artists who use daily-life objects (e.g. Red, White and Blue plastic bags) in their artwork Select two artists' work and write a paragraph for each of them, including: an interpretation of their work and the use of signs and symbols in context Construct one paragraph about the artwork, including: comparing and contrasting the messages, the use of signs and symbols, presentation skills, etc. in their work	Select an ordinary daily-life object and create an icon for the presentation of myself in relation to my national/cultural identity Make use of the icon for a design (T-shirt, graffiti, jeans, bags, etc.) which presents myself in relation to my national/cultural identity	Explore various materials and techniques such as digital photography and computer graphics for the design
Preparation for the development of personal portfolio				
4-6 weeks	Develop ideas/themes preparing for the development of personal portfolios in the next academic year	Review and evaluate the following: - Ways of researching and learning; - Skills and concepts of art appreciation and criticism, and art making; - Understanding of the relationship between art appreciation and criticism, and art making; and - Perspectives and views of art in different contexts Explore areas of interest from previous art learning experiences, visual and textual information, and interaction with peers and teachers for initial idea development		

In S5 and S6, students continue their learning in the previous year and put more emphasis on the following:

- an awareness of cultural/ historical/ social context for more in-depth study;
- knowledge of new elements/ concepts/ skills that develop students' potential; and higher competence in autonomy and independent learning.

Outlines of the Example of SS Visual Arts Curriculum Planning (S4-6)

S4				S5				S6		
Art making	**Art appreciation**	**Focuses of learning**		**Art making**	**Art appreciation**	**Focuses of learning**		**Art making**	**Art appreciation**	**Focuses of learning**
Drawing – exploring materials & techniques, still life	Art as representation – imitation of nature – cave painting, drawing of the Renaissance	Line, form, light & dark	Observation skills (use of primary source)	SBA – portfolio building – self-selected theme, e.g. Is Hong Kong a cultural dessert? What is life?	Writing of art criticism – sentence and paragraph		What is a portfolio? Portfolio building – purpose, process, content, selecting a theme		Comparing two artworks Linkage of appreciation to art making	Strategies for examination
Photography –	Art as representation– represent reality – Käthe Kollwitz Gustave Courbet, Robert Doisneau, Wu Jie	Composition, light, perspective, motion	Observation skills (use of primary source)	Ceramics – materials and techniques	Compare of Yixing teapots, Wedgwood tableware and Johnson Tsang's work	Form and function Cultural context		Installation / Public art	Question about the definition of art Post-modern art	
Drawing – portrait & figure Painting – portrait - wet/ dry media	Art as expression – Post-Impressionism to Matisse Methods & components of art criticism Link art appreciation with art making	Colour, composition	Understanding self Research on artist & artwork (use of secondary source)	Sculpture–materials and techniques An interesting aspect/ environment in the society	Pop art – Niki de Saint Phalle, Claes Oldenburg, Rosanna Li	Space and volume, balance, movement and texture		Design – fashion design Fashion figure drawing	Alexander McQueen, Pacino Wan Focuses for appreciating fashion design	Transformation of idea
Painting – may incorporate collage/ ready made object	Art as presentation – compare Chinese & Western portrait paintings – Hans Holbein, Frida Kahlo, Wang Mien, Guan Shan Yue	Context in art Sign and symbol	Understanding self Creative thinking – mind-map, brainstorming	Design – corporate design Graphic software: Illustrator, Photoshop	Context in design Compare local, Western & Chinese designers' work Alan Chan, Douglas Young	Cultural context Colour – in context Sign and symbol	Creative thinking – 5W1H			
(Extended learning) Drawing – landscape Printing/ Painting	Compare Western & Chinese landscape painting	Space and perspective Aesthetic views of Chinese & Western culture		Drawing – technical drawing Design – 2D – packaging design (Extended learning) Design – 3D – product design	Design conventions – Art Nouveau, Bauhaus, Minimalism – background, features, significance	Pattern design/ illustration proportion & scale, visualise 3D outcomes in 2D form				
Design	Design works with use of typography Kan Tai Keung, Odermatt & Tissi	Typography: Chinese & Western typography	Strategies for creativity – breaking the rules, SCAMPER							
Design – 2D design Graphic software: Illustrator, Photoshop	Art as function Function of design Barbara Kruger	Text and image Composition	Social critic Research skills (use of secondary source) Use creative process to meet a self-set brief							

Example of SS Visual Arts Curriculum Design

Theme: Seeing things from different perspectives

No	Week	Topic	Learning Objectives Students will learn to:	Art Appreciation & Criticism	Art Making	
					Theme + Presentation	Art Production
1	4 – 5	Observation of object from daily life	· observe and record objects, and experiment with different materials and skills on sketchbook/ different surfaces · understand the different purposes and appreciate the selected drawings with different styles analyse the use of line, form, and light and dark in cave painting and drawings of the Renaissance · appreciate the beauty of nature and man-made objects, and develop a habit of using visual diary to record their observations, ideas, feelings and insights · use drawing in a creative way to produce a work with the theme "Object from daily life"	· appreciate cave painting and drawings of the Renaissance in terms of functions, formal qualities, and in context · appreciate and analyse the selected drawings of different styles in different contexts (past and present) in terms of : – formal qualities, such as line, form, and light and dark – materials – ground/ surface – skills – styles	· observe and record in details the objects from daily life, which may include natural form (e.g. vegetables, trees, rocks) and man-made objects (e.g. machine, architecture) · experiment different styles of drawings · make a drawing in a creative way	· experiment a range of dry & wet media (e.g. charcoal, pastel, graphite, coloured pencils, rubber, Chinese ink, paint, mixed media, digital media) and skills of mark making with different surfaces (e.g. drawing paper, rice paper, cloth, textured, torn and layered surface, surface of founded objects)

| 2 | 4 | The community in my eyes | · explore different ways of recording such as taking notes, drawing, photography and video recording to record the community (e.g. the place, the people)
· appreciate drawing(s) of Käthe Kollwitz, a painting of Gustave Courbet, the photographic works of Robert Doisneau, the movie of Wu Jie, analyse how artists use visual language to convey messages, and understand that art is a way to represent reality
· manipulate the skills of taking photograph with the use of composition, light, perspective and motion for expressing feelings or ideas
· raise an awareness on the life of people/ the community by developing a body of documentary photography/ video to represent the reality of the community from a personal perspective | · appreciate realist works of arts, for example, drawing(s) of Käthe Kollwitz, a painting of Gustave Courbet, the photographic works of Robert Doisneau, the movie of Wu Jie, and analyse how artists use visual language to convey message, and interpret their work in context
· appreciate realism in visual arts and other arts forms | · identify a person/ persons of specific group/ place in the community as subject matter
· try to talk with people/ observe the place in a specific time so as to enhance an understanding of the people/ place
· explore ways to record in visual form the life/ action of the people/ a specific aspect of a place | · experiment and manipulate the basic skills of photography and with the use of composition, light, perspective and motion
· develop a body of documentary photography/ video to represent the reality of the community from a personal perspective |

3	4 – 5	Exploring my inner world	· analyse how artists use visual elements (in particular colour) and composition in portrait paintings for expressing mood and feelings, and interpret their portraitures in context · research on artists and their work; describe, analyse, interpret and judge the artists' work in context · investigate the changing roles and ways of presentation of portraiture from the past and present in relation to contexts · experiment and use colour, composition and painting techniques with dry/ and wet media to create a self-portrait painting that expressing the inner world	· analyse and interpret several portraits with students focusing on –facial expression & poses –the use of visual elements (in particular colour) –contexts –the mood and feelings · (Task) choose at least 2 portraitures of 2 different artistic styles (students are encouraged to visit gallery/ museum to experience art) – research on the artists and the portraits, and briefly introduce the artistic styles – analyse how the artists used visual elements (especially colours), the facial expression/ pose and composition to express mood and feelings – interpret the works with contextual perspectives	· drawing exercises of portraits experimenting different poses (e.g. bust, half length, full length, sitting, with movement, individual, groups) and compositions (focal point, balance, asymmetry, complexity, etc.) · play game to help students understand themselves · develop a self-portrait expressing your inner world with the present of the portrait	· colour exercises to express mood and feelings (e.g. use of bright colours and dull colours) · explore on the use of colours, composition, and painting techniques in wet/ dry media for creating a self-portrait that expressing the inner world
4	5	Self-portrait without people	· understand the close relationship between art and context · analyse and interpret several paintings from the Western/ Chinese contexts on using symbols/ metaphors to convey message · compare and contrast portrait paintings from the Western and Chinese contexts in terms of materials & skills, ways of presentation, ideology and artistic views · use brainstorming/ mind-map to develop students' fluency in generating ideas for art making · use composition and symbols/ metaphors, or juxtaposing of imagery to create meaning for developing a self-portrait painting without the image of a person · apply painting techniques (including using collage/ ready-made objects) for creating a painting with the theme "Self-portrait without people"	· discuss with students on the cultural/ symbolic meanings of objects (e.g. cross, moon cake), so as to understand that there are contexts behind an object · analyse and interpret several paintings from the Western/ Chinese contexts on using symbols/ metaphors to convey messages (e.g. "The Ambassadors" by Hans Holbein, "The Little Deer" by Frida Kahlo, Wang Mien《墨梅圖》and Guan Shan Yue《俏不爭春》), compare and contrast the works with focuses on –intention –materials and skills –use of symbols/ metaphors –ways of presentation –ideology & aesthetic views	· ask students to bring an object/ objects that is/ are meaningful to him or her/ reflect his or her personality · consider that object/those objects can be a symbol/ symbols to represent you · use mind-map/ brainstorming to explore ideas for creating a self-portrait painting without people	· make several sketches to explore the ways of presentation (e.g. representational, abstracted, symbolic, using metaphor) · make a self-portrait painting without the image of a person but object, and with the use of composition, symbols/ metaphors, or juxtaposing of imagery to create meanings · may use collage or ready-made objects for the painting

5	4 – 5	Endless possibilities	· develop students' creativity (especially fluency and flexibility) for art making with the use of strategies for creativity such as SCAMPER, What if? Why not? · introduce to fundamental concepts and terminologies about typography · appraise the graphic works of Western and Chinese designers with a focus on the use of typography · use drawing methods and apply knowledge of Chinese and English typography as well as strategies for creativity to design the type of his/her English name illustrating the multi-faceted of you and the type design for expressing the meaning of a Chinese idiom creatively	· appreciate and analyse several design works with the use of creative techniques: SCAMPER, What if? Why not? · analyse and interpret of Western (Jan Tschichold (Bauhaus), Odermatt & Tissi) and Chinese (Kan Tai Keung) designers with a focus on the use of typography – (Task) collect at least 2 examples of Chinese and Western typography from newspapers/ magazines, and analyse the type design in terms of font, format (e.g. size, vertical/ horizontal), and effect (e.g. curved/ rotated/ distorted, embossed/ shadow)	· games – triggers students to think out of the box · (Task) think about his or her personality/ interest, apply knowledge of Western typography and creative techniques: SCAMPER for designing the type of his/her name showing the multi-faceted of him/her; and present your designs in drawings · (Task) choose a Chinese idiom, apply knowledge of Chinese typography and creative techniques such as What if? Why not? for expressing the meaning of the idiom creatively	· introduce the fundamental concepts and terminology of typography · exercises –use drawing methods to practice Chinese and Western typography

| 6 | 5 | Something to say | · appreciate the work of Barbara Kruger under the view of instrumentalist/ functionalist theory, and analyse how the artist uses image and text effectively in conveying message
· identify a design problem for making a 2D design work with a theme about social critic
· use research skills for generating ideas appropriate for the theme, and develop a range of ideas by making sketches
· create the 2D design with the use of text, image, composition, as well as technology such as photography, photocopy and graphic software | · analyse the work of Barbara Kruger in terms of text, image, colour and composition; and interpret her work in context
· examine her work as well as popular media as vehicles for discussing social issues such as power, identity, race, violence
· (Task) appreciate one to two 2D designs; analyse, interpret and evaluate the designs in terms of
– image
– text
– colour
– composition
– message and context | · discuss with students a current issue and invite them to express their views
· choose a theme related to a social issue that he/ she would like to explore; and identify and clarify a design problem for producing a 2D design work (e.g. poster, postcard, magazine cover)
· research on the issue; brainstorm symbols, keywords, phrases, emotion, colours related to it; and collect images and text for further development | · create a slogan addressing the social issue
· generate a range of ideas by making a number of sketches
· create the design making use of text, image and composition
· introduce to low-end technology e.g. photography, photocopy, and use appropriate graphic software to create the design work
· develop and refine ideas by peer critique, and produce a refined/ new version of design based on the feedbacks |

Resources on the Internet

1. Government Departments

Art Promotion Office	http://www.lcsd.gov.hk/CE/Museum/Apo/index.html
Curriculum Development Council	http://cd1.edb.hkedcity.net/cd/cdc/
Education Bureau	http://www.edb.gov.hk
Home Affairs Bureau	http://www.info.gov.hk/hab
Leisure and Cultural Services Department	http://www.lcsd.gov.hk/indexe.html

2. Related Professional Bodies

Board of Studies, Teaching and Educational Standards NSW (BOSTES)	http://www.boardofstudies.nsw.edu.au/index.html
Council of Ministers of Education, Canada	http://www.cmec.ca/en/
Department of Education, Government of Western Australia	http://www.eddept.wa.edu.au/
Department of Education, Training and Employment, Queensland Government	http://education.qld.gov.au/
Hong Kong Arts Development Council	http://www.hkadc.org.hk/
Hong Kong Examinations and Assessment Authority	http://www.hkeaa.edu.hk
International Baccalaureate Organisation (IBO)	http://www.ibo.org/en/
Ministry of Education, The People's Republic of China	http://www.moe.edu.cn
Ministry of Education, New Zealand	http://www.minedu.govt.nz
Ministry of Education, Singapore	http://www.moe.gov.sg
Ministry of Education, The Republic of China	http://www.edu.tw
New Zealand Qualifications Authority	http://www.nzqa.govt.nz/
Qualifications and Curriculum Authority, United Kingdom	http://www.qca.org.uk
Queensland Curriculum and Assessment Authority	http://www.qsa.qld.edu.au/index.html
U.S. Department of Education	http://www.ed.gov
Victorian Curriculum and Assessment Authority	http://www.vcaa.vic.edu.au/

3. Local Tertiary Institutions

Academy of Visual Arts, Hong Kong Baptist University	http://ava.hkbu.edu.hk/
Department of Cultural and Creative Arts, The Hong Kong Institute of Education	http://www.ied.edu.hk/cca
Department of Fine Arts, The Chinese University of Hong Kong	http://www.arts.cuhk.edu.hk/~fadept
Department of Fine Arts, The University of Hong Kong	http://www.fa.hku.hk/index_flash.html
Hong Kong Art School	http://www.hkas.edu.hk
Hong Kong Design Institute	http://www.hkdi.edu.hk/
School of Creative Media, City University of Hong Kong	http://www.cityu.edu.hk/cityu/dpt-acad/scm.htm
School of Design, The Hong Kong Polytechnic University	http://www.sd.polyu.edu.hk
The Hong Kong Academy for Performing Arts	http://www.hkapa.edu
Vocational Training Council	http://www.vtc.edu.hk
SCAD Hong Kong	http://scad.edu.hk/en/home

4.   Arts Education

Aesthetics Online	http://www.aesthetics-online.org
ARTSEDGE: The Kennedy Center	http://artsedge.kennedy-center.org
Education (Getty Museum)	http://www.getty.edu/education/
Home School Arts	http://www.homeschoolarts.com
National Endowment for the Arts	http://arts.gov/
New Horizons for Learning	http://www.newhorizons.org
Ohio Alliance for Arts Education	http://www.oaae.net
Teachers.Net	http://www.teachers.net
Education Reference Desk	http://www.eduref.net/
The President's Committee on the Arts and the Humanities	http://www.pcah.gov

5.   Visual Arts Education

Asian Arts	http://www.asianart.com/index.html
Art History Resources on the Web	http://arthistoryresources.net/ARTHLinks.html
Chinese Artists	http://www.chinese-artists.net
Coloring.com	http://coloring.com
Hong Kong Society for Education in Art	http://hksea.org.hk
International Society for Education through Art (InSEA)	http://www.insea.org/
National Art Education Association	http://www.naea-reston.org
The National Society for Education in Art & Design	http://www.nsead.org/
World Wide Arts Resources	http://www.wwar.com/

6.   Arts Bodies/ Arts Organisations

1a space	http://www.oneaspace.org.hk/
Art Map	http://www.artmap.com.hk/
Artist Commune	http://www.artist-commune.com/
Asia Art Archive	http://www.aaa.org.hk
Fringe Club	http://www.hkfringeclub.com/
Hong Kong Art & Collectibles Club	http://www.hkartclub.com/
Hong Kong Arts Centre	http://www.hkac.org.hk
Hong Kong Arts Festival	http://www.hk.artsfestival.org
Hong Kong Arts Web	http://www.hkartist.net/
Hong Kong Cultural Centre	http://www.lcsd.gov.hk/hkcc/
Hong Kong Designers Association	http://www.hongkongda.com
Hong Kong Institute of Professional Photographers	http://www.hkipp.org
Hong Kong Youth Arts Foundation	http://www.hkyaf.com
Indian Arts and Crafts Association	http://www.iaca.com
Para-Site Art Space	http://www.para-site.org.hk
The Hong Kong Institute for Promotion of Chinese Culture	http://www.chineseculture.org.hk
The International Association of Art Critics, HK	http://www.aicahk.org
Videotage	http://www.videotage.org.hk

7. Museums/ Galleries/ Libraries

Art Museum, The Chinese University of Hong Kong   http://www.cuhk.edu.hk/ics/amm
Artcyclopedia   http://www.artcyclopedia.com/index.html
Centre Pompidou, Paris   http://www.cnac-gp.fr
Hong Kong ArtWalk   http://hongkongartwalk.com
Hong Kong Central Library   http://www.hkcl.gov.hk
Hong Kong Heritage Museum   http://www.heritagemuseum.gov.hk/
Hong Kong Museum of Arts   http://www.lcsd.gov.hk/CE/Museum/Arts/index.html
Mori Art Museum   http://www.mori.art.museum/html/eng/index.html
Musée d'Orsay   http://www.musee-orsay.fr
Musée de Lourve   http://www.louvre.fr
Macao Museum of Art   http://www.mam.gov.mo
Nanjing Museum   http://www.njmuseum.com
National Palace Museum   http://www.npm.gov.tw/
Shanghai Museum   http://www.shanghaimuseum.net
Solomon R. Guggenheim Museum   http://www.guggenheim.org/new_york_index.shtml
Tate Galleries   http://www.tate.org.uk/
The Museum of Modern Art   http://www.moma.org/
The Palace Museum   http://www.dpm.org.cn
The University Museum & Art Gallery,   http://www.hku.hk/hkumag
    The University of Hong Kong
Web Gallery of Art   http://www.wga.hu/
WebMuseumParis   http://www.ibiblio.org/wm/paint/

Note: As there may be changes to the above websites from time to time, the EDB cannot ascertain their availability.

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Reading Materials for Teachers

Books

Learning and teaching:

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Studies in Art Education, Reston, Virginia: National Art Education Association.

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Glossary

Term	Description
Applied Learning (ApL)	Applied Learning (formerly known as Career-oriented Studies) is an essential component of the senior secondary curriculum. ApL uses broad professional and vocational fields as the learning platform, developing students' foundation skills, thinking skills, people skills, values and attitudes and career-related competencies, to prepare them for further studies and/or for work as well as for lifelong learning. ApL courses complement 24 senior secondary subjects, diversifying the senior secondary curriculum.
Art phenomena	In this curriculum, art phenomena refer to an overall phenomenon made up of the arts including practices, ideologies, etc.
Assessment objectives	The learning outcomes of the curriculum to be assessed in the pubic assessment.
Co-construction	Different from the direct instruction and construction approaches to learning and teaching, the co-construction approach emphasises the class as a community of learners who contribute collectively to the creation of knowledge and the building of criteria for judging such knowledge.
Core subjects	Subjects recommended for all students to take at senior secondary level: Chinese Language, English Language, Mathematics and Liberal Studies.
Curriculum and Assessment (C&A) Guide	A guide prepared by the CDC-HKEAA Committee. It embraces curriculum aims, curriculum structure, curriculum planning, learning and teaching, and assessment guidelines, etc.
Elective subjects	A total of 20 subjects of different Key Learning Areas from which senior secondary students may choose according to their interests, abilities and aptitudes.
Formal knowledge	In this curriculum, formal knowledge refers to knowledge such as visual elements and principles of organisation, knowledge of art forms, media, materials and techniques.
Generic skills	Generic skills are skills, abilities and attributes which are fundamental in helping students to acquire and construct knowledge, and apply them in solving new problems. They are developed through the learning and teaching that take place in different subjects or Key Learning Areas, and are transferable to different learning situations. Nine types of generic skills are identified in the Hong Kong school curriculum, i.e. collaboration skills, communication skills, creativity, critical thinking skills, information technology skills, numeracy skills, problem solving

Term	Description
	skills, self-management skills and study skills.
Hong Kong Diploma of Secondary Education (HKDSE)	The qualification to be awarded to students after completing the three-year senior secondary curriculum and taking the public assessment.
Internal assessment	This refers to the assessment activities that are conducted regularly in school to assess students' performance in learning. Internal assessment is an inseparable part of the learning and teaching process, and it aims to make learning more effective. With the information that internal assessment provides, teachers will be able to understand students' progress in learning, provide them with appropriate feedback and make any adjustments to the learning objectives and teaching strategies they deem necessary.
Key Learning Area (KLA)	Organisation of the school curriculum structured around fundamental concepts of major knowledge domains. It aims at providing a broad, balanced and coherent curriculum for all students in the essential learning experiences. The Hong Kong curriculum has eight Key Learning Areas, namely, Chinese Language Education, English Language Education, Mathematics Education, Personal, Social and Humanities Education, Science Education, Technology Education, Arts Education and Physical Education.
Knowledge construction	This refers to the process of learning in which learners are involved not only in acquiring new knowledge, but also in actively relating it to their prior knowledge and experience so as to create and form their own knowledge.
Learner diversity	Learners are individuals with varied family, social, economic and cultural backgrounds and learning experience. They have different talents, personalities, intelligence and interests. Their learning abilities, interests and styles are, therefore, diverse.
Learning community	A learning community refers to a group of people who have shared values and goals, and who work closely together to generate knowledge and create new ways of learning through active participation, collaboration and reflection. Such a learning community may involve not only students and teachers, but also parents and other parties in the community.
Learning opportunities	Learning opportunities refer to the subject matter and process of learning. Subject matter includes knowledge, skills, concepts, values and attitudes, methods of learning and teaching, and modes of behaviour.
Learning outcomes	Learning outcomes refer to what learners should be able to do by the end of a particular stage of learning. Learning outcomes are

Term	Description
	developed based on the Learning Targets and learning objectives of the curriculum for the purpose of evaluating learning effectiveness. Learning outcomes also describe the levels of performance that learners should attain after completing a particular stage of learning and serve as a tool for promoting learning and teaching.
Learning Targets and learning objectives	Learning Targets set out broadly the knowledge/concepts and skills that students need to learn and develop.
	Learning objectives define specifically what students should know, value and be able to do in each strand of the subject in accordance with the Learning Targets at each stage of schooling. They are to be used by teachers as a source list for curriculum, lesson and activity planning.
Level descriptors	A set of written descriptions that describe what the typical candidates performing a certain level is able to do in public assessment.
Metacognition	Metacognition is often considered as "thinking about thinking". Metacognition involves at least two components: knowledge which refers to an awareness of the skills, strategies and resources that are required for the effective performance of a task; and regulation which requires the ability to use self-regulatory mechanisms to ensure the successful completion of the task.
Public assessment	The associated assessment and examination system for the Hong Kong Diploma of Secondary Education.
School-based Assessment (SBA)	Assessments administered in schools as part of the learning and teaching process, with students being assessed by their subject teachers. Marks awarded will count towards students' public assessment results.
School-based curriculum	Schools and teachers are encouraged to adapt the central curriculum to develop their school-based curriculum to help their students achieve the subject targets and overall aims of education. Measures may include readjusting the learning targets, varying the organisation of contents, adding optional studies and adapting learning, teaching and assessment strategies. A school-based curriculum, hence, is the outcome of a balance between official recommendations and the autonomy of the schools and teachers.
Standards-referenced Reporting	Candidates' performance in public assessment is reported in terms of levels of performance matched against a set of standards.

Term	Description
Student learning profile	It is to provide supplementary information on the secondary schools leavers' participation in various learning activities and their achievements during senior secondary years, in addition to their academic performance as reported in the Hong Kong Diploma of Secondary Education, including the assessment results for Applied Learning courses, thus giving a fuller picture of the student's whole-person development.
Values and attitudes	Values constitute the foundation of the attitudes and beliefs that influence one's behaviour and way of life. They help form principles underlying human conduct and critical judgement, and are qualities that learners should develop. Some examples of values are rights and responsibilities, commitment, honesty and national identity. Closely associated with values are attitudes. The latter supports motivation and cognitive functioning, and affects one's way of reacting to events or situations. Since both values and attitudes significantly affect the way a student learns, they form an important part of the school curriculum.
Visual Arts	To align with the trend of developments in art education and the arts, the Curriculum Development Council Committee on Arts Education endorsed in 2001 the change of subject names from *Art and Craft* (in primary schools) and *Art and Design* (in secondary schools) to *Visual Arts*. This change aims to stress that the subject is to include a wide and diverse coverage of art learning activities and experiences such as appreciation, criticism, and the making of conventional and unconventional visual arts forms using traditional, contemporary and emerging materials, tools and technologies; art from the past and present; and art from diverse geographical and cultural contexts.

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(From September 2003 to August 2013)

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