



Arts Education Key Learning Area
Visual Arts Curriculum Guide
(Primary 1 - Secondary 3)



Prepared by
The Curriculum Development Council

Recommended for use in schools by
The Education and Manpower Bureau
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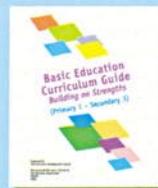
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Preamble

The *Visual Arts Curriculum Guide (Primary 1 - Secondary 3) (Visual Arts Curriculum Guide)* is one of the series prepared by the Curriculum Development Council, Hong Kong for use in primary and junior secondary schools.

The Curriculum Development Council is an advisory body giving recommendations to the Hong Kong Special Administrative Region Government on all matters relating to curriculum development for the school system from kindergarten to sixth form. Its membership includes heads of schools, practising teachers, parents, employers, academics from tertiary institutions, professionals from related fields or related bodies, representatives from the Hong Kong Examinations and Assessment Authority and the Vocational Training Council, as well as officers from the Education and Manpower Bureau.

This *Curriculum Guide* is recommended by the Education and Manpower Bureau for use in primary and junior secondary schools. The Curriculum Development Council will review the curriculum from time to time in the light of classroom experiences. All comments and suggestions on the *Visual Arts Curriculum Guide* may be sent to:

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Chapter 1

Introduction





1 Introduction

1.1 Rationale

The Curriculum Development Council (CDC) provides quality curriculum for schools with a view to enhancing students' capabilities in meeting the changing needs of society. At the end of 2000 the Council put forward the consultation paper *Learning to Learn - The Way Forward in Curriculum Development*. After public consultations, the CDC in June 2001 issued its report on the proposed document *Learning to Learn - The Way Forward in Curriculum Development (Learning to Learn)*, and published in 2002 the *Basic Education Curriculum Guide - Building on Strengths (Primary 1 - Secondary 3) (Basic Education Curriculum Guide)* and Key Learning Area curriculum guides, including the *Arts Education Key Learning Area Curriculum Guide (Primary 1- Secondary 3) (Arts Education Curriculum Guide)*. The *Visual Arts¹ Curriculum Guide (Primary 1 - Secondary 3) (Visual Arts Curriculum Guide)*, written in support of the *Arts Education Curriculum Guide*, provides a curriculum framework, learning and teaching objectives and other Visual Arts references in alignment with the aims of Arts Education.

The *Visual Arts Curriculum Guide* is based on the premise that the intelligence and abilities required for participation in the visual arts are not innate. Students need to learn through systematic and thematic study in order to be able to understand and manipulate aesthetic expressions, coding systems, and visual structures presented by visual languages and visual forms. They can then make use of visual images to convey their personal feelings and thoughts as well as appreciate and judge the significance and value of various artistic pursuits and artifacts. Students can develop their artistic potential and values and establish global and diversified views towards the world and a variety of cultures. The curriculum framework of the *Visual Arts Curriculum Guide* is

¹ To align with the trend of development 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*. The 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.



human-oriented meaning students' learning is the central concern. The *Guide* seeks to accommodate and address three basic concerns: (1) the essence of the visual arts; (2) the theories, scope and hypotheses of various curriculum orientations; and (3) the meanings and feasibility of curriculum implementation in education. Together with these three basic concerns, the design of the curriculum framework integrates various forms of representation² and selects appropriate modes of learning congruent with the direction of local education reform in order to contribute to students' whole-person and meta-cognitive³ development.

1.2 Key Initiatives in Visual Arts Curriculum

The *Visual Arts Curriculum Guide* identifies the following key initiatives in learning and teaching:

1.2.1 Directions in Visual Arts Curriculum

- **Planning School-based Visual Arts curriculum**

With reference to the *Visual Arts Curriculum Guide* and other related documents, schools can plan Visual Arts curricula that best suit their own situations and the needs of their students.

- **Developing the capabilities of Learning to Learn⁴**

While developing students' visual arts abilities, the Visual Arts curriculum should also develop students' generic skills for Life-long Learning⁵.

² Eisner (1981) states that what an individual knows takes shape in the empirical world only through a vehicle or vehicles that make knowing public and the vehicles used for this purpose are the forms of representation. Forms of representation include visual, auditory, verbal, etc.

³ Cole and Chan (1994: 400) state that *metacognition*, which is often considered as "thinking about thinking", is the term first given prominence by Flavell, a developmental psychologist. Baker and Brown (1984) further elaborate that 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.

⁴ The Curriculum Development Council (November 2000: 3) states that "Learning to Learn" is a means to achieve the aims of education.

⁵ Education Commission (September 2000: 34) states that "Life-long Learning" is one of the visions of the education reform.



- **Nurturing an attitude for aesthetic learning**

The Visual Arts curriculum encourages students' participation in art appreciation, criticism and making in order to nurture an attitude for aesthetic judgment.

- **Exploring effective modes of learning and teaching**

To comply with the directions stated in the document *Learning to Learn*, schools can adopt the Four Key Tasks⁶: reading to learn, project learning, information technology for interactive learning, and moral and civic education to provide students with opportunities to participate in meaningful visual arts learning.

1.2.2 Principles of Learning and Teaching

- **Students' active learning investigation**

Under the principle of guiding students actively to explore the characteristics of their surroundings in visual arts learning, a clear understanding of the learning objectives, meanings and focus of assessment should be attained prior to employing any teaching references or exemplars. The employment of pre-packaged material kits or teaching exemplars with only one art making form for art learning is not encouraged. All art making and teaching references should primarily be aimed at generating students' intrinsic motivation for investigation and presentation, as well as providing room for choices and manipulation in art-making activities.

- **Integrative approach in curriculum planning**

Under the principle of an integrative approach, art appreciation, criticism and art making should be integrated and combined rather than being compartmentalized in learning and teaching. A thematic approach with a learning focus is recommended in Visual Arts curriculum planning.

⁶ Curriculum Development Council (June 2001: 7) emphasizes the use of "Four Key Tasks" to promote effective learning and teaching.

- **Diversified learning and teaching strategies**

Under the principle of developing students' characters and potential, diversified learning and teaching strategies such as life-wide learning and integrative learning in the arts are encouraged in order to accommodate students' differing learning needs.

- **Emphasizing assessment for learning**

Under the principle of assessment for continual improvement in learning, visual arts learning should employ clearly defined assessment domains and assessment criteria, as well as implement diverse assessment modes at different stages of learning.

1.3 Future Directions for the Development of Visual Arts Curriculum

In order to comply with the direction of curriculum development, the *Visual Arts Curriculum Guide* provides the following guidelines.

Visual arts learning should strive to:

- Extend students' views on art making, appreciation and criticism by studying the arts of different cultures, thus enriching their visual arts experiences as well as enabling them to keep pace with the development of contemporary arts;
- Explore alternative means of arts production through learning about visual culture and various methods of arts creation and presentation generated from information technology; and
- Employ a human-oriented teaching approach, cultivate students' abilities, intelligence and attitudes for self-study, and help them develop their interests in life-long pursuit of the arts.





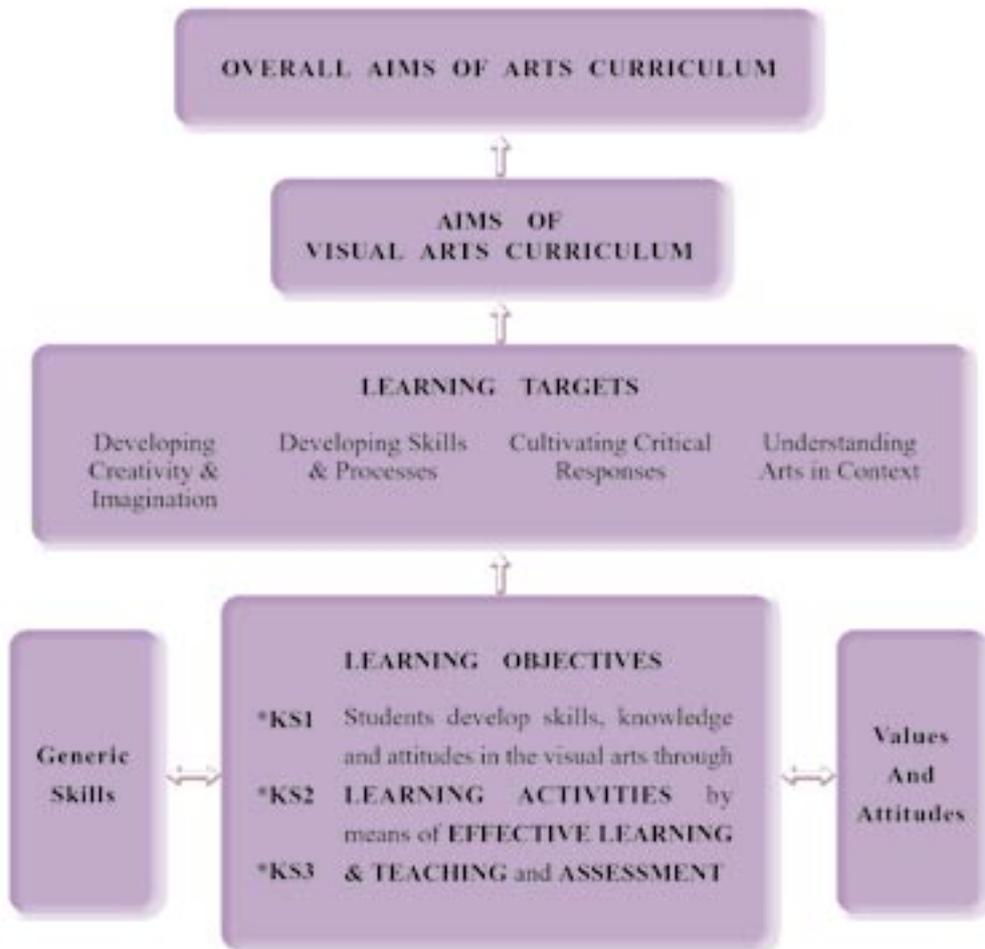


2 Curriculum Framework

2.1 Aims

1. To develop students' perceptual abilities, with special emphasis on visual, aesthetic and arts experience;
2. To enable students to express personal feelings and thoughts through artistic presentations;
3. To develop students' visual cognition, generic skills and metacognition through art making, appreciation and criticism;
4. To broaden students' perspectives through exploration of the arts of diverse cultures; and
5. To cultivate students' emotions, personal refinement, morals and sense of commitment towards the nation and the world.

2.2 Curriculum Framework



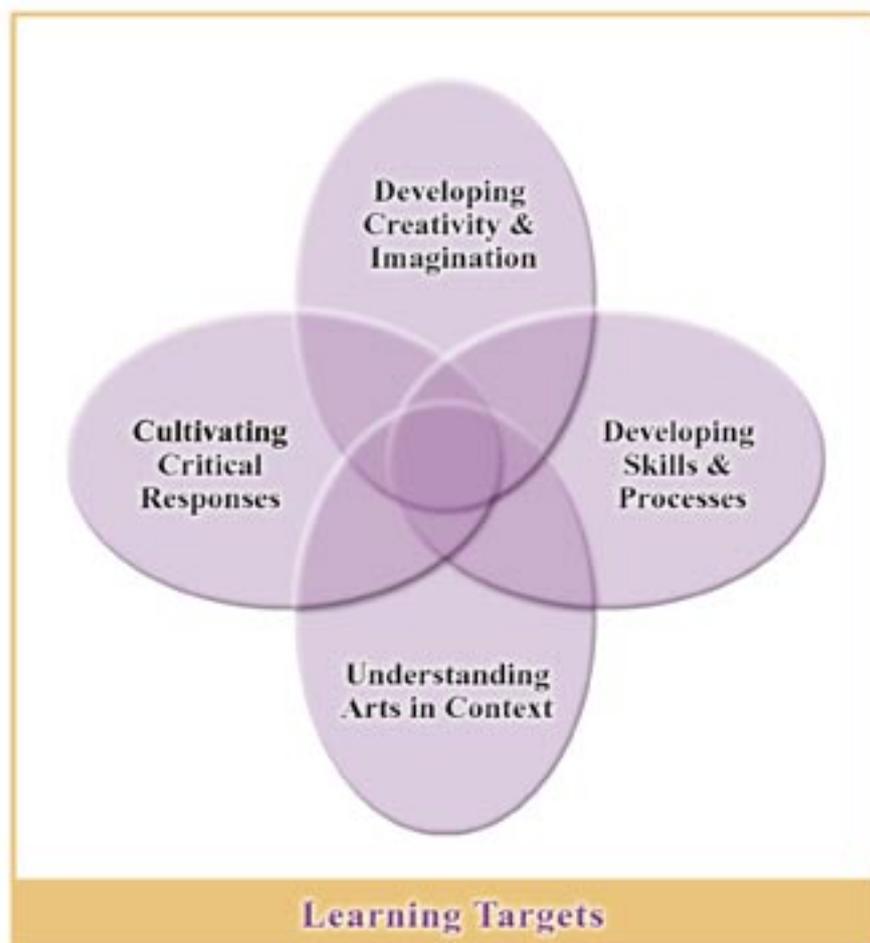
*KS1 – Key Stage 1 (Primary 1 - Primary 3)

*KS2 – Key Stage 2 (Primary 4 - Primary 6)

*KS3 – Key Stage 3 (Secondary 1- Secondary 3)

2.3 Learning Targets

For Visual Arts curriculum design, appropriate and assessable learning objectives and content, various curriculum organizations, diversified learning and teaching strategies, and methods of assessment should be provided. Learning activities should be designed in accordance with the Four Key Learning Targets, i.e. developing creativity and imagination, developing skills and processes, cultivating critical responses and understanding arts in context. Considerable efforts should be made to integrate art appreciation and criticism with art making to achieve the aims of Visual Arts curriculum.



Learning Objectives Leading to the Four Learning Targets

Developing Creativity and Imagination		
Learning Objectives		
KEY STAGE 1	Students will learn to	1. record direct responses to visual arts forms in nature and man-made environments by verbal / non-verbal presentation;
		2. develop ideas from observations, memories, imagination and experiences;
		3. explore ideas with visual elements and principles of organization; and
		4. explore alternative ways of expression by using different materials and techniques.
KEY STAGE 2	Students will learn to	1. seek, select and organize information for the purpose of art creation;
		2. use direct observation and various experiences to explore ideas;
		3. explore visual elements and principles of organization to express ideas and feelings;
		4. explore alternative visual effects by re-composing and by various combination methods;
		5. use sketching to explore a range of possible outcomes for finishing a piece of work; and
		6. interact with others to develop artistic ideas.
KEY STAGE 3	Students will learn to	1. record responses and conceptualize ideas, experiences and imagination by using verbal and non-verbal presentation;
		2. use new / different perspectives to interpret / re-interpret concepts, reality and visual forms;
		3. employ a common procedure for visual arts making: <ul style="list-style-type: none"> • define aims and purposes; • generate ideas from observation, experience, memory and imagination, and from nature, man-made environments and objects, etc.; • develop ideas by searching for and processing visual information and by manipulating visual elements based on aesthetic logic and principles of organization, etc.; • explore alternative ways of expression by re-composing or by various combinations; and • evaluate alternative ways of expression based on aims, purposes, aesthetic logic and principles of organization, etc.
		4. use sketching, drawing, information technology or other appropriate tools and resources to stimulate and develop ideas;
		5. use collaboration skills to develop ideas and enhance the learning of visual arts; and
		6. explore the relationship between the visual arts and other arts disciplines for creative ideas.



Developing Skills and Processes

Learning Objectives

		Learning Objectives
KEY STAGE 1	Students will learn to	1. use visual elements to express ideas and feelings;
		2. recognize the characteristics of different visual arts media;
		3. safely and correctly use appropriate tools, materials and techniques for a purpose; and
		4. experience connections between the visual arts and other learning areas.
KEY STAGE 2	Students will learn to	1. apply visual arts knowledge, techniques and processes to create visual arts works for the expression of feelings and thoughts;
		2. convey ideas in a selected medium;
		3. explore and use a variety of visual arts media, tools and techniques; and
		4. recognize the relationship between learning in the visual arts and other learning areas.
KEY STAGE 3	Students will learn to	1. select appropriate visual arts knowledge, skills and processes to communicate ideas and feelings in understanding and making the visual arts;
		2. visualize a theme in a medium and criticize the work from an aesthetic perspective;
		3. explore and apply skills and knowledge of traditional and emerging technology in visual communication; and
		4. employ knowledge and skills of the visual arts and other art forms or disciplines in visual arts activities.



Cultivating Critical Responses		
Learning Objectives		
KEY STAGE 1	Students will learn to	1. talk about the content of the visual arts work;
		2. describe visual elements applied in the visual arts work; and
		3. express opinions and listen to others' ideas about the visual arts work.
KEY STAGE 2	Students will learn to	1. describe and analyse artwork;
		2. interpret visual arts work based on techniques, visual elements and principles of organization;
		3. express and give reasons for their opinions / preferences; and
		4. apply criteria in assessing visual arts work.
KEY STAGE 3	Students will learn to	1. use visual arts experiences to respond to various visual phenomena;
		2. employ processes of visual arts appreciation and criticism: describing, comprehensive feeling, analysing, interpreting and judging artwork;
		3. make an informed judgment of a piece of visual arts work based on its communication effect: e.g. the formal structure, the techniques and the overall expressive quality;
		4. be confident in their own artistic judgment, performances and capabilities; and
		5. develop criteria for assessing visual arts works.



Understanding Arts in Context		
Learning Objectives		
KEY STAGE 1	Student will learn to	1. talk about art in their community and identify the use of the visual arts in daily life;
		2. recognize the diverse cultures, customs and living patterns reflected in the visual arts, artifacts and festivals; and
		3. identify the characteristics of the visual arts works in particular social, cultural and historical contexts.
KEY STAGE 2	Student will learn to	1. recognize art heritage and its role in society;
		2. recognize visual arts works with distinctive use of local materials and local environmental features; and
		3. recognize differences in the functions of the visual arts in varying cultural contexts, past and present.
KEY STAGE 3	Student will learn to	1. discuss and compare the functions, contents and significance of the visual arts in past and present contexts;
		2. identify the trends of contemporary art in Hong Kong;
		3. differentiate among the contributions of the visual arts in different cultures and societies;
		4. understand how social, cultural and political contexts influence the artist's forms of expression and techniques for creation; and
		5. appreciate and analyse how visual arts forms in various cultural contexts can express human feelings.

(Please refer to Appendix IV for Examples of Learning Activities in Relation to the Four Learning Targets.)



2.5 Generic Skills

Generic skills assist students in building a foundation for Learning to Learn. Such skills help students learn how to meet the changing needs of society and improve their surroundings. The learning of the visual arts and the development of generic skills complement each other. In the process of experiencing art and developing art abilities, students can develop the nine generic skills stated in *Learning to Learn*. However, at the initial stage of designing a school-based Visual Arts curriculum, focus can be put on cultivating students' creativity, communication skills, and critical thinking skills, gradually expanding coverage to the other generic skills.

In the process of visual arts making, students explore their own themes and look for ways of expression and solving problems, resulting in the enhancement of their creativity and problem-solving skills. While collaborating with their peers in exploring themes and making art, students discuss and cooperate with others, thus learning to respect and accept others' opinions. Their self-management and collaboration skills can also be strengthened. The use of information technology in making art, and in searching for, compiling and presenting information strengthen students' information technology skills. Moreover, the use of verbal and written language to respond to works of art can enhance students' critical thinking, as well as their language and communication skills.

2.6 Values and Attitudes

From an understanding of individuals to an understanding of society, nations and different ethnic groups, visual arts education assists students in attaining positive values and attitudes towards life. Learning in the visual arts enables students to:

1. Understand the relationship between the visual arts, society, and culture;
2. Experience and analyse the arts and culture of the motherland and different parts of the world;





3 Curriculum Planning

3.1 Principles to Guide Actions

The Visual Arts curriculum adopts a balanced and diversified framework with emphasis on integrating three visual arts learning domains (Please refer to Section 3.4 for more details). Since students have differing abilities and every school is unique, it is necessary to consider students' abilities and interests, and the learning context in school-based Visual Arts curriculum design. Some principles for curriculum planning are suggested:

- **Catering for diverse needs in overall curriculum design**

Students' individual learning needs are to be addressed by means of appropriate curriculum design, corresponding learning and teaching strategies and other related activities.

- **Integrating visual arts learning domains into themes**

All visual arts learning domains: visual arts knowledge, visual arts appreciation and criticism, and visual arts making, are to be integrated using themes or topics for a balanced and comprehensive curriculum design. Learning and teaching content should be organized systematically in order to enable students to construct knowledge from their life experiences and previous knowledge.

- **Selecting learning content from a variety of cultural contexts**

Diversified learning content selected from a variety of cultural contexts helps students widen their scope of view for art appreciation, criticism, and making, enrich their visual arts experience, and keep pace with the development of the arts.

- **Stimulating active participation**

Interactive learning activities stimulate students' intrinsic expressive motivation, feelings and ideas. Students should be able to participate in learning activities which provide them with choices and room for development in art appreciation, criticism and making activities.

- **Continuous evaluation**

The Visual Arts curriculum should be continuously evaluated, adjusted and revised in accordance with the learning and teaching context.

3.2 Central Curriculum and School-based Visual Arts Curriculum Development

The *Visual Arts Curriculum Guide* is prepared by the CDC to set the directions for Visual Arts curriculum development. The central Visual Arts curriculum provides an open and flexible curriculum framework with learning targets and objectives, learning and teaching strategies, and assessment methods and criteria. In order to achieve the Four Learning Targets, schools can modify their current Visual Arts curriculum, or adapt the central *Visual Arts Curriculum Guide* for their own school-based curriculum through varying the selection or organization of:

- learning and teaching objectives, content, context and examples;
- the pace of learning and teaching; and
- modes of assessment, etc.

Curriculum development is an on-going process. With a view to providing quality visual arts education, the school-based Visual Arts curriculum should be modified whenever necessary.

(Please refer to *Basic Education Curriculum Guide - Building on Strengths (Primary 1 – Secondary 3)* (2002) and *Arts Education Key Learning Areas Curriculum Guide (Primary 1- Secondary 3)* (2002) for details of Development of School-based Curriculum.)





3.3 Time Allocation

3.3.1 Classroom Learning

For the purpose of providing students with sufficient time in the arts, about 10-15% and 8-10% of lesson time is recommended for arts education in the formal curriculum at primary and junior secondary levels respectively⁷. Therefore, about three periods (with at least one double period) per week/cycle can be allocated to Visual Arts at both primary and junior secondary levels.

The arrangement of consecutive periods is recommended since visual arts learning activities usually require extra time for handling visual aids, and delivering, manipulating and tidying up tools, equipment and materials.

3.3.2 Coordination between Inside and Outside School Hours

The Visual Arts curriculum should incorporate the planning of formal, informal and non-formal learning. It assists students in experiencing a wide range of visual arts activities, knowledge and skills, and also enhancing self-learning abilities and attitudes, thus fostering the notion of Learning to Learn. Students can also make good use of extra-curricular activities and venues outside schools to broaden their visual arts learning experiences.

3.4 Learning Domains

The study of Visual Arts includes three learning domains: visual arts knowledge, visual arts appreciation and criticism, and visual arts making. The integration of these domains is much preferred over their separation in curriculum design. The three visual arts learning domains provide the key learning content and activities of the Visual Arts curriculum. Each domain can bear different weighting and become a focus of study in a particular learning topic. However, encompassing all three learning domains to provide a more balanced and comprehensive Visual Arts curriculum is recommended.

⁷ Curriculum Development Council (2002a: 12).



manipulation of visual elements and by adopting the principles of organization, as well as by skilful control of media, students present their feelings and ideas aesthetically.

Visual elements such as lines, shapes, forms, space, colours, tone and value, and textures are the basic elements of the visual arts. These visual elements also appear in the natural environment. By manipulating these elements, a variety of visual arts works can be produced. Artists organize visual elements to enable an audience to appreciate the aesthetics and presentation of visual arts work. The principles of organization include balance, repetition, unity, contrast, rhythm, proportion, emphasis and movement.

(Please refer to Appendices I and II for details of Visual Elements and Principles of Organization respectively.)

- **Knowledge about visual arts forms, media, skills and materials**

The visual arts incorporate a variety of visual arts forms and media such as drawing, painting, design, craft, sculpture, or mixed media works. New visual arts forms and media such as video, digital art and web art have merged as a result of the introduction of new materials, techniques and concepts for aesthetic presentation. Through exposure to and understanding of the characteristics of various forms and media, students can explore new alternatives for innovative and creative art making activities and make appropriate selection of forms and media for their own artistic productions.

A variety of materials, skills and techniques can be applied to present images and ideas. Knowledge about materials, skills and techniques including basic skills and medium/material specific skills helps students make appropriate choices in their own art making. Through practical experiences, students manipulate and enhance, innovate and ultimately break through the limitation of skills and techniques, and even develop new forms for visual arts making.

(Please refer to Appendix III for details of Visual Arts Forms and Media.)

- **Arts in context**

Students study the visual arts in social, cultural and historical contexts. They seek to explore various socio-cultural factors that influence the appreciation and making of the visual arts as well as the relationship among those factors and

themselves. The convenience of communication and transportation nowadays enables students to have wider and more frequent exposure to various cultures. They realize the existence of cultural differences between themselves and others. Through learning the visual arts in various cultural contexts, students understand the visual arts from multiple perspectives. They learn to respect and develop an inclusive attitude towards different cultures. In the process of pursuing the arts in context, students learn how to analyse and select, then develop their own values and beliefs in the arts.

While studying the arts in context, students observe visual entities and understand the meanings of the arts in various social, cultural and regional contexts. Through integrating different levels of intellectual understanding and affective appreciation derived from language and emotions, students comprehend the content and acquire an understanding of art in context from various perspectives. The scope of study includes periodic development, characteristics of styles and the trends of changes of the visual arts, as well as the artistic and socio-cultural values of key artists and their representative artwork. Students also seek to explore relationships among artistic presentations of various periods, and the political, social, cultural and technological contexts/development corresponding to that period. They also question causes and effects related to the occurrence of important events in the arts as well as other possible influences on the arts. Contextual knowledge of the arts also inspires students to think about the meanings and values of the visual arts in societies, cultures and history.

- **Aesthetics**

Aesthetics is a branch of philosophy. It helps students inquire into issues related to the characteristics, meanings and values of the arts. Aesthetics pursues such key questions as What is art? What are the artistic values of a particular piece of artwork? Aesthetics also involves the understanding and criticism of aesthetic experience emerging from nature and human culture. Students develop their personal views on the arts and aesthetic values through studying aesthetics. Approaches to learning aesthetics should not be restricted to direct transmission, but should also integrate personal observations and feelings with cognitive thinking through discussion and exploration processes. Students' aesthetic knowledge may then be developed from their personal experiences and cognitive process.





The judgment of artistic values is affected by socio-cultural and individuals' values and attitudes. Aesthetic standards vary with the change of time and differences of cultures. In the process of visual arts appreciation, criticism and making, students explore the aesthetic qualities of visual arts works, pursue various aesthetic theories, as well as artists' and art critics' aesthetic viewpoints, thus enhancing their aesthetic understanding and sensitivity in judgment. Students also develop insights from aesthetic knowledge thus inspiring and improving their visual arts making.

3.4.2 Visual Arts Appreciation and Criticism

When students respond to their own visual arts works and those of others, they express their personal preferences, describe, analyse, interpret and make informed judgments regarding the significance and value of the visual arts. Students understand and comprehend the messages and meanings embedded in artworks and values in various social, cultural and historical contexts. By doing so, they can experience the joy of art appreciation and criticism. In the process of appreciation and criticism, students also learn the theories of criticism and aesthetics.

- **Appreciation and criticism approaches**

There are various approaches to visual arts appreciation and criticism each having its particular focus, theoretical base and activities. Teachers can adopt any approach deemed suitable for their learning and teaching context or modify and enrich the suggested stages/process in accordance with individual situations.

Throughout the process of art appreciation and criticism, relevant formal, factual and contextual knowledge should be infused appropriately into various stages. Students should be assisted in consolidating and synthesizing the aspects experienced and knowledge acquired in the process of appreciation and criticism. Although the stages of art appreciation and criticism are discussed separately in the following, they actually interweave with one another and overlap among themselves. Stages/process of art appreciation and criticism can 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' capabilities of concentration and focused observation can be strengthened.
- Comprehensive feeling - Due to individual differences in experience and knowledge, personal feelings about a piece of artwork, shaped by associations and imagination, vary. In the process of visual arts appreciation, students are encouraged to express their feelings and opinions towards the artwork freely so as to facilitate communication.
- Formal analysis - Formal analysis is based on the literal descriptions of and comprehensive feeling towards the artwork. In the process of formal analysis, students analyse the skills of making, manipulation of materials, and composition and visual effects of the artwork.
- Interpretation of meanings - With reference to information acquired from literal description, formal analysis and the factual and/or contextual knowledge of the artwork, students interpret the embedded messages and ideas of the artwork in its particular cultural context. Students realize that works of art reflect artists' responses to their surroundings. As such, students can also explore the socio-cultural context in which the artwork was produced.
- Value judgment - Through the processes of literal description, comprehensive feeling, formal analysis, and interpretation of meanings, students can make rational, affective and comprehensive judgments concerning the significance and value of the artwork.

3.4.3 Visual Arts Making

Students make art to express feelings and ideas. They integrate their art making ideas with visual arts knowledge, select and manipulate appropriate materials, media and visual arts forms thus presenting their ideas in visual images. In the process of making art, students observe their own surroundings, explore the works of artists and imagine possibilities. They identify, interpret and synthesize themes that reflect their own experiences and feelings in particular contexts. Students visualize and materialize their concepts with the use of visual language and suitable forms of presentation: expression, representation and presentation in order to communicate meaning and thematic content. In the process of visualizing their concepts, students can also review and arrange their responses or inner thoughts towards the world.

The visual arts is shaped and constructed through media and materials. While considering images, ideas, and themes, students experiment with, control, and choose appropriate media, tools, materials and techniques appropriate for the selected theme. As society and technology continue to change, so too the concepts, forms and skills of art making vary continuously. Students explore the commonalities and differences among various arts forms. They integrate different visual arts forms and attempt to extend the horizons of visual arts making.

Students' art making activities should be related to their daily life experiences or be about important events, issues, people, etc. They can also look to existing art works and the community for artistic ideas. Importantly, students' art making should not be separated from other visual arts learning domains. Idea development for art making should take place in connection with art appreciation and criticism. Students can compare and contrast their work with that of others, thus helping them put theories into practice.

3.5 Learning and Teaching Plan

With reference to the *Visual Arts Curriculum Guide* and the educational aims of developing generic skills, values and attitudes in students, learning objectives and learning and teaching plans should be designed for various levels. A yearly plan consisting of the implementation schedule and the systematic organization of the curriculum contributes to the achievement of the Four Learning Targets. While designing the curriculum, learning objectives, learning and teaching processes, tools and equipment, materials and resources for individual units are to be carefully planned. In addition, copyright policy should be carefully observed and handled while editing learning materials.

An Overview of Curriculum Design illustrating the integration of visual arts learning domains is provided for reference.



3.5.1 An Overview of Curriculum Design

	Learning Domains	Learning Activities
	(1) Visual language/ formal knowledge (Different experiences: general experience, aesthetic experience and arts experience)	<p>Every visual element and organization stimulates people's senses directly. It can be associated with different experiences and psychological effects. It can generate several strata of meanings through the interpretation of different historical and cultural contexts.</p> <p>Select appropriate level of experiences and meanings according to students' abilities and learning objectives and context in the learning of visual language/formal knowledge.</p>
	(2) Visual arts appreciation and criticism (Different ways of appreciation/ways of seeing in context)	Use Learning Domain (1) visual language/formal knowledge, complement with individual presentation in context for affective appreciation and rational criticism.
	(3) Visual arts making (a) Presentation (Forms of presentation congruent with various themes: expression, representation and presentation)	Use the effective and meaningful ways of appreciation and seeing stimulated in Learning Domains (1) and (2), complying with relevant learning objectives and themes for art making to stimulate and generate choices of forms of presentation.
	(b) Production (Selection and manipulation of visual arts forms, media, skills and techniques, and materials to cope with particular themes/context)	<p>Make use of the cognitive understanding and experiences acquired in Learning Domains (1)-(3a) for actual visual arts making.</p> <p>The broad sense of art making includes data collection, investigation, research, discovery, exploration, application and reflection before making.</p>

Learning Targets

Developing Creativity and	Developing Skills and Processes	Cultivating Critical Responses	Understanding Arts in context
<p>From observation to association, empathy, affection, personification and imagination</p> <p>From multi-perspective way of seeing to interpretation, imagination, and creativity</p>	<p>Abilities for differentiation through detailed and micro observation to generalization and abstraction</p> <p>Then extend to seeing the world with global and multiple perspectives</p>	<p>Associating general experience, aesthetic experience and arts experience in daily lives</p>	<p>Manipulating the changes of meanings in different arts forms brought about by different times and cultures</p>
<p>Fluency, flexibility, elaboration, imagination, comprehension and critical judgment of theme/issue</p>	<p>Use language for presentation, dialogue, written description and communication</p> <p>Ability to apply historical and aesthetic knowledge</p>	<p>Literal description, formal analysis, interpretation of meanings, and value judgment</p>	<p>Interpret meaning of artwork and make value judgment in context</p>
<p>Applying imagination and critical thinking into the presentation of a theme</p> <p>Adaptation and problem-solving techniques in new contexts/themes</p>	<p>Abilities in applying, exploring, and transforming practical knowledge</p> <p>Abilities in interpreting visual arts works</p>	<p>Apply literal description, formal analysis, interpretation and value judgment into artistic presentations of individual/particular themes</p>	<p>Abilities in presentation which meet present/local or different time/ regional contexts</p>
<p>Through the selection of materials, media and forms, and handling of individual artwork, judge the appropriateness of creativity and imagination exhibited in the artwork</p>	<p>Align with the idea development of a theme, make continuous adjustments and modifications of the entire artwork</p>	<p>Abilities for continual interactive appreciation and criticism throughout different learning stages of art making</p>	<p>Use language to interpret, explore and develop the meanings of current artwork in different cultural contexts</p>





Chapter 4

Learning and Teaching





4 Learning and Teaching

4.1 Principles to Guide Actions

Following the changes in society, students' learning needs also change. We believe all students are able to learn and that they should be provided with opportunities to learn. Several principles for enhancing learning in students are recommended:

- **Cultivating the capabilities of Learning to Learn**

Students carry out visual arts learning activities, including art making, appreciation and criticism and learn in the process ways of learning how to learn. In the course of learning, students explore ways to solve problems and cultivate generic skills in order to lay the foundation for Life-long Learning.

- **Motivating active involvement in learning**

In order to motivate students' active involvement in their own learning, they are to be responsible for their own learning instead of receiving knowledge passively. Students can construct knowledge and think about what they learn with enthusiasm. By participating in visual arts making, appreciation and criticism, students experience enjoyment and satisfaction brought about by visual arts activities.

- **Integrating knowledge and experience into daily life situations**

Students integrate knowledge and experiences of various Key Learning Areas and apply them in learning and daily life situations.

4.2 Changes of Roles of Visual Arts Teachers

To comply with the changes in students' learning needs, the roles and responsibilities of Visual Arts teachers have the following changes:

- **From knowledge transmitter to facilitator**

Visual Arts teachers can provide a favourable learning environment by assisting students with the construction of knowledge from their own life experience and previous knowledge. Teachers can encourage students to take an active role in their own learning and be supportive of students' achievement and development of positive and confident attitudes towards learning.

- **From implementing the central curriculum to participating in school-based curriculum design**

Visual Arts teachers can take into account the *Visual Arts Curriculum Guide*, the direction of school development and students' abilities, interests and learning needs, and collaborate with other teachers to design a school-based Visual Arts curriculum.

In accordance with the aforementioned changes, Visual Arts teachers are expected to:

- Attain professional teaching competencies and sufficient knowledge and skills with regard to visual arts making and appreciation;
- Acquire a comprehensive understanding of the Visual Arts curriculum and knowledge of curriculum design and development;
- Be visual arts enthusiasts and practitioners, and be willing to encounter and develop alternative visual arts forms and concepts with an open attitude. And, provide a suitable environment in which students can experience various cultures as well as experiment with a variety of art forms;
- Explore and utilize resources, such as networking with artists, galleries, museums, arts organizations, libraries and schools for maximizing community resources available for visual arts learning and teaching; and
- Evaluate the school-based Visual Arts curriculum and their teaching continuously for improving curriculum design and implementation.





In evaluating curriculum design and teaching, serious consideration should be given to whether or not, or the degree to which,

- the learning objectives are suitable for students' capabilities, needs and interests;
- the learning content and ways of presenting the curriculum are appropriate;
- the arrangement and degree of difficulty of the learning activities are appropriate;
- the teaching strategy is effective in meeting the learning objectives;
- teaching preparations, including the collection and preparation of materials, teaching aids, tools and equipment are sufficient and effective; and
- the curriculum and students' actual daily lives are interrelated.

4.3 Learning and Teaching Strategies

To help students develop the capabilities required by Learning to Learn, visual arts learning should focus on the learning process and the fostering of seeing, making and thinking abilities, generic skills and positive attitudes to visual arts learning. Teachers are facilitators responsible for providing a good learning environment and showing concern for students' learning progress inside and outside the classroom.

4.3.1 Life-wide Learning

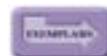
Life-wide learning covers classroom learning, extra-curricular and out-of-school activities. Students pursue aesthetic and arts experiences through inquiry, making and exhibiting the visual arts in various daily life environments. Life-wide learning assists students in broadening their horizons in the visual arts as well as in attaining a better understanding of the relationship between the arts and living.

4.3.3 Inquiry-based Learning

The inquiry-based learning approach helps students strengthen their motivation in visual arts learning and cultivates their capabilities in Learning to Learn. The inquiry-based learning approach focuses on encouraging students to explore learning content spontaneously, so students' life experiences and comprehensive abilities become priority factors to be considered in selecting teaching materials and designing learning and teaching procedures. In the process of inquiry, students explore materials for visual arts appreciation and making, and learn to be aware of their surroundings, thus strengthening their sensitivities towards their surroundings. They can have a better understanding of the relation between the arts and living, which makes learning more interesting and stimulates students' motivation to learn.

Topics with flexibility are suitable for inquiry-based learning. Students select and design their own learning objectives and learning methods. This can help to develop students' thinking and inquiry skills, and active involvement in and responsibility for their own learning. Students should be encouraged to view questions from multiple perspectives besides those of their teachers. An open environment with mutual support allowing students to express their own ideas, viewpoints and problem-solving methods is crucial for strengthening students' self-confidence and continual motivation for inquiry. It can also enable students to appreciate and criticize their own and others' artworks thus helping them organize and clarify their viewpoints.

(Please refer to Exemplar 7 for an example of Inquiry-based Learning.)



4.3.4 Experiential Learning

Experiential learning requires students to have personal and direct contact with learning subjects and actively participate in inquiry-based activities. Artwork is the main subject for visual arts learning. Students observe, experience, and respond to visual arts works from different perspectives and personal viewpoints. Experiential learning involves an integration of various experiences, knowledge, abilities and actual life experiences for meaningful learning.

(Please refer to Exemplar 5 for an example of Experiential Learning.)



4.4 Four Key Tasks

The Four Key Tasks, namely project learning, information technology for interactive learning, moral and civic education and reading to learn can help students develop independent learning capabilities and realize the spirit of Learning to Learn.

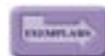
4.4.1 Project Learning

Project learning requires students to engage in in-depth inquiry and analysis of learning topics. Information and learning requirements provided by teachers can be used as part of the learning content. However, students are encouraged to study and think on their own, thus enhancing their self-directed and self-regulated learning, as well as self-reflection.

In project learning, students can investigate topics such as children, wars, and heroes through looking at artwork with related themes/topics. They can integrate what they learn in other Key Learning Areas, pool their thoughts and express them in visual presentations. Project learning can be conducted either individually or in small groups. Students can select topics of interest and learning methods through discussion with their peers and teachers. In the process of discussions, students develop written and verbal presentation and communication skills, which are similar in importance to visual arts learning. When students are guided to link knowledge, skills, values and attitudes together in project learning, their capabilities are being developed comprehensively.

(Please refer to *Arts Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)* (2002) pp. 62 – 63 for details of Project Learning.)

(Please refer to Exemplar 5 for an example of Project Learning.)



4.4.2 Information Technology for Interactive Learning

Information technology plays an important role in visual arts learning. Through the internet, artwork from different geographical locations and time-periods can be brought into the classroom for interactive appreciation and discussion. This greatly enriches the content of visual arts learning and extends the scope of students' visual arts learning. The internet can serve as an exhibition venue to display students' artworks for peer appreciation and criticism, and as a platform for student-teacher interactions outside the classroom. Students make use of the convenience brought about by the internet and CD-ROMs to collect information for visual arts learning of different domains according to their learning needs. This helps students enhance their abilities for art presentation, appreciation and criticism, as well as cultivate their self-learning capabilities and self-initiated learning attitudes.

Students can use computer software as a tool for art making, or make use of the flexibilities of the computer to experiment with, revise and develop ideas in the process of art making. Students experiment with a variety of visual presentations thus strengthening fluency in thinking. Students can make use of the new structures of visual language and visual arts forms emerging from information technology to explore alternative art forms thus enhancing their creativity.

(Please refer to *Arts Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)* (2002) pp. 65 – 66 for details of Information Technology for Interactive Learning.)

(Please refer to Exemplar 6 for an example of Information Technology for Interactive Learning.)

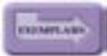


4.4.3 Moral and Civic Education

Moral and civic education helps students develop positive attitudes and a sense of commitment, which provide the affective basis for learning. Moral and civic education can be integrated into visual arts learning through art appreciation, criticism and making. Artists express their feelings and points of view through various art forms, and artworks from different times and cultures reflect

different moral, thought and religious beliefs. In art appreciation and criticism, students can investigate the attitude of artists and the value of the arts in various cultures. They can also express their own values when they make art, especially on topics concerning moral and civic issues. Thus visual arts learning helps students develop their personal values and attitudes which can facilitate the cultivation of moral and personal refinement, and a sense of commitment towards life, the nation and country.

(Please refer to *Arts Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)* (2002) pp. 67 for details of Moral and Civic Education.)

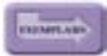
(Please refer to Exemplars 2, 3, 4, 5 and 7 for examples of Moral and Civic Education.) 

4.4.4 Reading to Learn

Reading is an effective way for acquiring knowledge transmitted through language, words and images. It enables students to enhance their knowledge, enriches their experience and broadens their viewpoints. Through reading, students understand artists' biographies and their art making processes, and acquire information related to the visual arts. Thus, students' abilities in visual arts making, appreciation and criticism can be enhanced.

Reading to learn is an important visual arts learning strategy. Students explore materials provided by the library and the internet as learning resources. This helps students learn how to research, analyse and organize data, as well as develop self-study capabilities and positive attitudes towards independent learning.

(Please refer to *Arts Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)* (2002), pp. 66 – 67 for details of Reading to Learn.)

(Please refer to Exemplars 5 and 7 for examples of Reading to Learn.) 



4.5 Catering for Student Diversity

Due to individual differences in personality, interests, capabilities and socio-cultural background, students have different learning needs. Students should be provided with equal opportunities for learning through suitable teaching strategies so that they develop their potential to the full, no matter where they lie in the ability spectrum. To cater for diversity in students' learning, a multi-faceted curriculum that meets students' interests, abilities and learning needs should be employed.

(Please refer to *Arts Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)* (2002), pp. 67 – 68 for details of Catering for Student Diversity.)

4.6 Pre-lesson Preparations and Post-lesson Extensions

Pre-lesson preparations are essential in helping students to engage in substantial and meaningful art making activities. They help students incubate ideas for art making and facilitate their understanding of the learning content in class. Students are encouraged to research information related to learning themes before class thus greatly enhancing learning effectiveness. Suitable post-lesson extension activities enrich students' in-depth study of their artistic ideas as well as develop their interest in art making and art appreciation and criticism.

Chapter 5

Assessment





5 Assessment

5.1 Principles to Guide Actions

Taking the specific nature of the subject into account, fairness, unity and feasibility are to be considered in school-based learning assessment design.

(Please refer to *Arts Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)* (2002), pp.73 – 76 for details of Principles to Guide Actions in Assessment and Conceptual Framework for Assessment.)

5.2 Aims of Assessment

There are three primary purposes for assessing students' learning in the visual arts, namely:

- To enable students to understand their own progress in learning and achievement including their strengths and weaknesses, so they can make improvement accordingly. Assessments of student progress should help students develop self-confidence and self-respect, encourage and motivate students, and help them take responsibility for their own learning;
- To enable teachers and other educators in the schools to evaluate students' progress in learning and achievement for the purpose of improving teaching and learning; and
- To enable parents to understand students' progress in learning and achievement and provide encouragement and support for them.

5.3 Assessment Domains

Assessment in visual arts learning involves two main domains: the learning process and learning outcomes.

5.3.1 Learning Process

Assessment of the learning process includes learning inside and outside the classroom. It focuses on assessing students' generic skills, learning attitudes, and specific processes of art making and art criticism. Assessment will look at various kinds of information including dialogues, learning behaviour, written presentations and artwork.

Assessment of the art making process focuses on students' visual arts presentation abilities. Assessment can concentrate on students' portfolios including all related visual images, written materials, and records of exploration and experiment at various stages of learning.

5.3.2 Learning Outcomes

The design of the *Visual Arts Curriculum Guide* concentrates on visual arts learning, thus the major proportion of assessment should focus on the overall learning outcomes of the visual arts. The emphasis of assessment should be placed on the quality of visual arts presentations and the quality of critical understanding. Areas of assessment include finished visual arts works, artwork produced through an integrative learning process but presented mainly in visual form, and verbal and written responses to artwork. Assessment should take place in various learning stages in order to improve students' learning.

5.4 Assessment Criteria

Assessment criteria should illuminate students' learning process and learning outcomes. While designing the framework for assessing visual arts learning, three factors are to be taken into consideration: the requirements of special learning objectives, conditions of the individual's learning, and the presentation of the final artwork. Some principles of assessment derived from the aforementioned factors are suggested:

- Criteria should reflect various aesthetic points of view, including Essentialism, Formalism, Instrumentalism, Phenomenology, etc;

- 
- Different cultural contexts of art making process, and the unique artistic presentation of learning themes should be considered; and
 - Students' various learning contexts including those inside and outside the classroom should be addressed.

Assessing the visual arts includes both relatively objective and relatively subjective criteria.

Relatively objective assessment criteria refer to those aspects which can withstand objective tests and align with general principles in appraising works of art, for example, creativity and complexity. Such criteria can help students assess their common experience, aesthetic experience and arts experience. They can also be used to assess levels of achievement in the selection and manipulation in arts experience.

In addition, some relatively subjective factors are to be considered while assessing students' artwork. Subjective assessment criteria concern mainly the levels of presentation of visual arts works, for example, the effectiveness and appropriateness of the expression of feelings and ideas in context. The effectiveness of communication relevant to the selected theme is the major concern in this form of assessment. At the same time, the characteristics of individual pieces of artwork are to be considered carefully while assessing students' level of artistic performance.

5.5 Assessment Mode

In order to have a comprehensive assessment of students' learning and to help them improve accordingly, various assessment forms and methods such as inquiries, observations, tests or examinations, presentation/illustration, portfolio, self/peer assessment can be adopted. The modes and frequency of assessment should be adopted in accordance with the learning objectives.

The use of portfolios is one of the assessment methods. A portfolio documents students' feelings, ideas and production processes such as data collected during the learning process, reflection and opinions, and experimental artworks at

different stages. It aims at providing evidence of students' experience, development and achievement in a specific learning area. The use of portfolios can also cultivate students' organization and presentation abilities in the visual arts. A portfolio should have a target/purpose, for example, showing how ideas change. Sometimes students can be asked to choose and explain the content of their portfolio. It is also necessary to have explicit criteria for the assessment of portfolios.

Assessment involves two parties: teachers and students. Students can adopt self or peer assessment methods, which can help develop their capabilities and habits of self-reflection. While students are assessing their own or peers' performance, teachers can provide them with focused guidance in order to enhance the effectiveness of assessment for learning.

5.5.1 Formative Assessment

Formative assessment aims to provide immediate feedback for improving learning and teaching situations during the education process. It involves collecting relevant information continuously throughout the curriculum implementation process. As such, formative assessment should be conducted in every lesson/unit. Areas of assessment should not be restricted to finished artwork. Formative assessment can focus on the process of appreciating and making art including student portfolios containing written and visual information revealing different stages of students' creative process. Formative assessment can also take into account students' attitudes, generic skills, behaviour and motivation and consider all types of learning activities, such as written work, research, dialogue, and cooperative effort as well as art making.

Information and records obtained through different assessment forms and methods in various learning processes and stages can serve as references for formative assessment.

5.5.2 Summative Assessment

Summative assessment refers to assessment of achievement at or near the conclusion of the educational period (curriculum unit, module, semester, etc.). It often refers to a student's final art productions (e.g. a single finished work, a





portfolio of work, or an exhibition of art work). It can also refer to other final learning outcomes. Summative assessment contributes significantly to any type of grading or the assignment of levels of student achievement in art. Therefore, it should be thoughtfully conceived and carefully planned. Summative assessment also assists teachers and schools in reviewing the overall curriculum in the course of implementation, in setting the orientations of curriculum design, and in revising and improving the curriculum implementation.

(Please refer to *Arts Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)* (2002), pp.76–79 for details of Assessment Mode.)

5.6 Reporting

Data collected from various assessment activities should be recorded and analysed systematically. They can serve as evidence for improving learning and teaching. An assessment report should indicate:

- whether or not a student can achieve the level of requirement in basic competency;
- the relative level of performance of each student in comparison with the same class, same class level or same learning stage; and
- individual student progress in learning.

The assessment of student learning outcomes can be communicated with grades or scores together with some precise written descriptions depicting student performance, learning attitudes, and self-evaluation capabilities in visual arts learning. The result of assessment should be clearly and thoroughly recorded in students' report cards as part of their learning achievements.



6 Learning and Teaching Resources

Resources for Visual Arts teaching are very extensive. They can be categorized into human, financial, community and school environmental resources. Visual Arts teachers can assess the resources required and reflect those needs to their schools, related funding bodies or other possible ways for resource supply.

6.1 Human Resources

Schools should be concerned with the use of human resources by making good use of teachers' specializations and by encouraging teachers to further their studies, and enhance their professional competence through collaborative lesson preparation, peer lesson observation and research on learning and teaching. Teachers with specialist subject teaching capabilities and experience in the visual arts should bear the responsibilities for planning and promoting the Visual Arts curriculum in school. In addition, school principals, teachers of other subjects, senior class students with talent in the visual arts, alumni, and even parents can assist in promoting visual arts activities. Schools and teachers can collaborate with artists or visual arts practitioners and provide students with opportunities to acquire first-hand experience in the process of visual arts making. Students thus can be inspired artistically in a variety of respects.

6.2 Financial Resources

With the implementation of school-based management, schools should utilize their financial resources fully and effectively in accordance with the focus of development in Visual Arts. Schools can obtain various kinds of subsidies from the school funding bodies or the Education and Manpower Bureau for the development of Visual Arts. Schools can study circulars or documents related to the issuing of grants from the Government or other relevant organizations. In addition, schools and teachers can explore funding from sources such as the Parent-Teacher Associations and Alumni Associations.

7 Guidelines on Safety

As the Visual Arts curriculum diversifies, a wider variety of tools, equipment and materials is used in teaching. The forms of visual arts activities, the procedures for making art, and the manipulation of equipment and materials are also becoming more complex. Appropriate and sufficient preparations should be made while planning visual arts activities for inside and outside of school. Teachers should have knowledge about students' capabilities and experiences, and the characteristics of learning activities, and arrange suitable and safe learning environments. Students should pay attention while instructions are being given. Both students and teachers should be alert continuously to their own and others' safety. The following points can serve as some general guidelines on safety for visual arts learning activities:

- Use non-toxic and environmentally-friendly materials and paint;
- Follow the instructions given by the manufacturer for the use of materials, tools and equipment carefully;
- Give clear instructions on working procedures;
- Explain and demonstrate the proper use of tools and equipment;
- Check and maintain tools and equipment regularly;
- Ensure good ventilation inside the Visual Arts room;
- Ensure adequate space for activities inside the Visual Arts room;
- Identify the location of materials and equipment clearly;
- Label containers for storing chemicals clearly;
- Provide a first-aid box, protective devices (e.g. mask, gloves) and fire-prevention facilities; and
- In accordance with the safety facilities in schools, collaborate with all Visual Arts teachers for designing safety guidelines, which should be observed by both teachers and students.

Visual arts teachers should read the safety guidelines related to visual arts learning and teaching issued by the Government and participate in relevant seminars to enhance their awareness and understanding of safety issues.

Appendices



Appendix I Visual Elements

Visual elements are the basic components of the visual arts. They appear in natural and man-made environments and artwork. Through the manipulation of visual elements, namely line, shape, form, space, colour, tone and value, and texture, a variety of artwork can be produced. In visual arts learning, students experience, understand, comprehend and analyse the expressive qualities (in relation to psychological effects and various cultural contexts) of visual elements in artwork. They also explore ways of applying visual elements to art appreciation, criticism and making.

	Line	Shape	Form
Understanding Comprehension Analysis Application	<ul style="list-style-type: none"> • Different types of lines • Lines in artwork can be descriptive, implied and expressive 	<ul style="list-style-type: none"> • Different types of shapes • Geometric, natural and free shapes • Solid and void shapes • Closed and open shapes • Expressive qualities of shapes 	<ul style="list-style-type: none"> • Differences between shape and form • Geometric, natural and free forms • Tone and value can enhance the expression of form • The relationship between concave and convex forms in artwork • Closed and open forms • Expressive qualities of form



Space	Colour	Tone and Value	Texture
<ul style="list-style-type: none"> • Negative and positive space • Actual and implied space • Representing three-dimensional space in two-dimensional art: <ul style="list-style-type: none"> - Overlapping - High and low placement - Linear perspective - Aerial perspective - Foreshortening - Framing 	<ul style="list-style-type: none"> • Three properties of colour (hue, value, intensity) • Primary, secondary and tertiary colours • Neutral colours (Black, white and grey) • Colour schemes (monochromatic, analogous, complementary, triads, cool and warm colours) • Advancing and receding colours • Transparent and non-transparent colours • Expressive qualities of colours • Symbolic use of colours 	<ul style="list-style-type: none"> • Factors affecting tone and value (e.g. nature, direction and intensity of light) • Tonal value • Creation of value and tone: <ul style="list-style-type: none"> - Contrast of tone and value - Gradual change of tone and value • Expressive use of tone and value 	<ul style="list-style-type: none"> • Visual and tactile textures • Natural and man-made texture • Simulated and actual texture • Expressive qualities of texture

Appendix II Principles of Organization

Artists apply principles of organization to arrange and organize a variety of visual elements in art making so as to achieve their expected effects for personal expression. Principles of organization include balance, repetition, unity, contrast, rhythm, proportion, emphasis and movement. In visual arts learning, students experience, understand, comprehend and analyse the expressive qualities (in relation to psychological effects and various cultural contexts) and principles of organization in artwork. They also explore ways of applying principles of organization to art appreciation, criticism and making.

	Balance	Repetition	Unity	Contrast
Understanding Comprehension Analysis Application	<ul style="list-style-type: none"> • Different types of balance in nature and artwork: <ul style="list-style-type: none"> - symmetrical balance - asymmetrical balance - radial balance 	<ul style="list-style-type: none"> • Random and regular repetition • Repetition of visual elements (e.g. lines, forms, shapes, colours) to create rhythm 	<ul style="list-style-type: none"> • Ways to create unity (e.g. proximity, continuity and repetition) 	<ul style="list-style-type: none"> • Contrast of tone and value, contrast of colours (e.g. cool and warm colours, complementary colours), contrast of forms, sizes, directions, space, texture, position and quantity etc.



Rhythm	Proportion	Emphasis	Movement
<ul style="list-style-type: none"> • Different types of rhythm (e.g. random, regular, flowing, progressive) • Use rhythm to create movement 	<ul style="list-style-type: none"> • Differences between scale and proportion • Use proportion to indicate distance • Differences between the scale of an artwork and the scale of objects within the work • The expressive qualities or meanings of scale in artwork • Distortion in artwork 	<ul style="list-style-type: none"> • Various emphases in artwork • Ways to create emphasis (e.g. emphasizing a visual element or area, contrast, isolation, convergence, the unusual) 	<ul style="list-style-type: none"> • Illustrate movement by lines • Illusion and actual movement in artworks • Ways to create illusion of movement (e.g. repetition of figures, fuzzy outlines, multiple images) • Ways to create actual movement (e.g. use wind power to generate movement)



Appendix III Visual Arts Media and Forms

Students may use a variety of visual arts media and forms, such as drawing, painting, printmaking, design, craft, sculpture to express their ideas and feelings. Due to the development of new materials and technologies for making shapes, forms and concepts of presentation, new visual arts media and forms such as video art, digital art, web art, installation art, environmental art and conceptual art continue to emerge. Students should be provided with opportunities to enhance their artistic presentation abilities as they experience and explore different materials, techniques and media to produce alternative forms of visual arts. Several common visual arts media and forms and their characteristics are listed in the following for reference.

Drawing

Drawing involves the use of dry, wet and mixed media to render, draw and make marks on surfaces such as paper. Through the manipulation of visual elements such as lines, tone and value, colours, texture and space in drawings, students can visually depict objects by means of observation and/or imagination. Drawing activities can assist students in developing their abilities to look with a critical eye, to generate ideas using imagination, and to organize and present images visually on two-dimensional surfaces. Drawings can be treated as preparatory studies for other major works, as sketches of seen, constructed and imagined images, as illustrations and visual diaries, and as finished artwork.

Painting

Painting mainly deals with colours, visual images and composition for expressing ideas and emotions. To paint is to apply pigments and medium directly on a surface. Apart from the use of brushes, a wide range of mark making tools and techniques such as palette knives, cloth, dripping, pouring, rubbing and collage contribute to the broad and plentiful visual possibilities of this highly versatile medium.

Traditionally, there are differences between Chinese and Western painting with respect to materials, techniques, style of presentation, visual effects,

subject matter and ideas for presentation. Chinese painting basically emphasizes the use of calligraphic lines, ink and brushes, as well as expression of atmosphere and mood. Although some components of Western painting have gradually been incorporated into Chinese painting, the uniqueness of Chinese painting in various aspects enables it to be treated as an independent visual arts form.

Printmaking

Printmaking refers to the graphic art form in which multiple images can be obtained from a matrix – plate/surface on which a master design is made and then inked. The form involves the application of a variety of techniques and materials. Printmaking is indirect, repetitive and highly experimental in character. Modern printmaking also includes monoprints which are diverse in styles and techniques. Printmaking has a close relationship with the graphic media and the development of modern image making technology.

Digital Art

The creation of digital art requires appropriate selection and application of software and hardware. Software includes drawing software and programs for design. Hardware includes computers, scanners, printers, photography and video equipment, recording and projecting facilities, etc. The forms of digital art work vary, namely computer art, video, animation and multimedia arts. Digital art productions can be stored, edited, reused, revised and reverted in digital format and they can even interact with viewers. Therefore digital art is a flexible and convenient tool for artistic creations.

Design

Design focuses on problem-solving techniques. In principle, design involves both the aesthetics and function of the design product. The process of design relies on systematic planning, including clarifying and setting the design problem, assuring the goals and requirements, collecting information, drafting proposals, and reviewing, revising, making and assessing the product. However, besides producing a design product, the emphasis of learning lies on the development of problem-solving attitude and skills in students.





Sculpture

Sculpture deals with the relationship among materials, form and actual space. Sculpture conveys ideas and expresses feelings through different kinds of materials, including clay, plaster, rock, wood, metal, plastic, paper and found objects and a variety of form-making methods such as modeling, carving, assembling, casting, constructing and installing. The creation of sculpture is concerned with the relationship between the artwork and the environment, as well as the visual effects projected to the audience from different perspectives.

Crafts

Crafts emphasize the presentation of ideas and feelings through integrating the properties of materials with production techniques. Since most craftwork is for daily use, both its decorative and functional needs have to be considered. Traditional crafts are mainly produced to meet the needs and aesthetic interests of a particular society; they can reflect the customs, religions and characteristics of craftsmanship of different regions, periods and ethnic groups. In contrast, contemporary crafts are less functional in nature. In the study of crafts, students may acquire knowledge about traditional and contemporary crafts, and learn to manipulate various materials and production processes so as to stimulate imagination and thought.

Calligraphy

Calligraphy is concerned with lines and space for expression. Calligraphy as written language was initially used to record events and communicate ideas. Since calligraphy can be artfully and expressively executed it is regarded as an individual visual arts form. Traditionally, Chinese calligraphy outperformed Western calligraphy, which focuses on the presentation of decorative effects. Chinese calligraphy emphasizes the symbolic meaning of affect, style and personal refinement. It can narrate and sustain feelings. Together with Chinese painting, calligraphy can integrate styles and images for presenting more profound ideas. Students may also use different calligraphic styles to make compositions showing movement and rhythm.

Photography

Photography is a highly communicable visual medium. It utilizes the theory and technology of recording light and shadow in capturing moments of reality in images. Personal thought and feelings can be infused with the use of special effects created by film developing and printing techniques. Photography can also help recall memory and stimulate imagination when the two-dimensional images are mounted in some specially designed frames.

Media Arts

Media Arts is a newly emerged art form. The form is characterized by its creative and innovative ways of using, expanding and integrating traditional arts disciplines in which the visual always plays an important part. This art form is mediated by advanced technology. Some of the media arts also involve interactive communication with the audience. Media arts can be produced in a variety of forms such as web art, interactive installation, performance art, computer graphics, and video art. Since media arts is often a hybrid of various arts disciplines, a wide range of processes and technologies, namely, classical animation, photography, videography, sound recording, digital imaging, graphics, digital sound recording, two- and three-dimensional modeling and multimedia production can be employed in the production of this art form.



Appendix IV Examples of Learning Activities in Relation to the Four Learning Targets

Developing Creativity and Imagination			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 1	Students will learn to	<p>1. record direct responses to visual arts forms in nature and man-made environments by verbal/ non-verbal presentation;</p>	<ul style="list-style-type: none"> ➤ Describing and illustrating the shapes and textures of objects in nature through rubbing. ➤ Recording the postures of racing athletes by sketching.
		<p>2. develop ideas from observations, memories, imagination and experiences;</p>	<ul style="list-style-type: none"> ➤ Combining the imageries in a dream with observation in daily life, using imagination to reconstruct the dream and express it in painting. ➤ Sharing unforgettable experiences with classmates by expressing the imageries in painting or collage.
		<p>3. explore ideas with visual elements and principles of organization; and</p>	<ul style="list-style-type: none"> ➤ Using contrast of lines such as different lengths or thicknesses to express one's feeling towards the rhythmic patterns of a piece of music. ➤ Understanding the creation of pattern through visual images in daily situations in order to stimulate ideas for bedroom wallpaper and pattern design.
		<p>4. explore alternative ways of expression by using different materials and techniques.</p>	<ul style="list-style-type: none"> ➤ Selecting empty bottles and/or carton box with suitable forms, adding surface decoration so as to represent the image of a self-selected insect or animal. ➤ Experimenting with various tools and techniques to sketch the form of objects.

Developing Creativity and Imagination

Learning Objectives		Examples of Learning Activities	
KEY STAGE 2	Students will learn to	1. seek, select and organize information for the purpose of art creation;	➤ Collecting images from magazines and selecting appropriate images to create a surrealistic poster.
			➤ Collecting some creative packaging designs and analysing their design features and functions in order to explore ideas for a design project.
		2. use direct observation and various experiences to explore ideas;	➤ Observing different facial expressions of oneself in a mirror to explore ideas for a self-portrait painting.
			➤ Recording human movements in sketches, and according to the sketches, using various materials to construct dynamic forms.
		3. explore visual elements and principles of organization to express ideas and feelings;	➤ Creating a centre of interest in a piece of artwork by using 'contrast'.
			➤ Observing several sculptures, paying special attention to the use of positive and negative spaces so as to stimulate ideas for creating a new sculpture on a theme such as 'Merging' or 'Contrast'.
		4. explore alternative visual effects by re-composing and by various combination methods;	➤ Re-organizing images from magazines to tell a story in visual form.
			➤ Combining different geometrical figures to show human movements and comparing the visual effects among various combinations.
		5. use sketching to explore a range of possible outcomes for finishing a piece of work; and	➤ Using sketches to explore and develop ideas for creating a toy robot.
			➤ Drawing sketches of puppets of fairy tale characters, considering the choice of materials and the linkages of joints of the puppets.
		6. interact with others to develop artistic ideas.	➤ Visiting an artist's studio or an exhibition to inspire students with ideas to create a new piece of artwork.
			➤ Holding discussions with classmates to stimulate ideas for creating a piece of artwork on a theme such as 'Migration to Space' or 'The Future Houses'.





Developing Creativity and Imagination		
Learning Objectives	Examples of Learning Activities	
<p style="text-align: center;">KEY STAGE 3</p> <p style="text-align: center;">Students will learn to</p>	<p>1. record responses and conceptualize ideas, experiences and imagination by using verbal and non-verbal presentation;</p>	<ul style="list-style-type: none"> ➤ Using sketches, texts or photographs to depict and capture different views and impressions of an object or a scene. ➤ Using a visual diary to illustrate one's own research processes on a particular theme in order to generate and modify ideas.
	<p>2. use new / different perspectives to interpret / re-interpret concepts, reality and visual forms;</p>	<ul style="list-style-type: none"> ➤ Interpreting the art concept of Cubism and applying the interpretation of the concept of space in a still life painting. ➤ Interpreting the art concepts of Chinese architecture and applying those concepts in redesigning the Hong Kong Central Library from a new perspective.
	<p>3. employ a common procedure for visual arts making:</p> <ul style="list-style-type: none"> • define aims and purposes; 	<ul style="list-style-type: none"> ➤ Making an outfit design which can reflect the character of a classmate and a list of requirements for the design. ➤ Designing a promotional item for a selected tourist spot, listing out its aims and purposes.
	<ul style="list-style-type: none"> • generate ideas from observation, experience, memory and imagination, and from nature, man-made environments and objects, etc.; 	<ul style="list-style-type: none"> ➤ Observing the different postures of birds to inspire the creation of a sculpture on the theme of bird. ➤ Observing and using objects and images from popular culture to develop and evolve ideas in a relief.

Developing Creativity and Imagination

Learning Objectives		Examples of Learning Activities		
KEY STAGE 3 Students will learn to	<ul style="list-style-type: none"> • develop ideas by searching for and processing visual information and by manipulating visual elements based on aesthetic logic and principles of organization, etc.; • explore alternative ways of expression by re-composing or by various combinations; and • evaluate alternative ways of expression based on aims, purposes, aesthetic logic and principles of organization, etc. 	➤	Collecting, selecting and organizing visual information on an environmental problem, using visual elements based on the organizational principle of emphasis to express viewpoints and feelings towards the environmental problem through a collage.	
		➤	Searching for information on the features of different animals, using collected information and making sketches of some unknown creatures (figurative & geometric forms), then making a totem with clay.	
		➤	Using the idea of changing the usage or appearance of an object and combining it with other objects to form an interesting and creative new object.	
		➤	Combining the features of an animal with the appearance and functions of a designed product to explore new ideas.	
		➤	Evaluating and making suggestions for improvements of one's own poster design using criteria based on the function, manipulation of visual elements, principles of organization and creative ideas.	
		➤	Repainting a famous picture with self-selected colour scheme and principles of organization, then comparing it with the original one and evaluating the work.	
		4. use sketching, drawing, information technology, or other appropriate tools and resources to stimulate and develop ideas;	➤	Searching for information about street displays in Hong Kong from books, magazines, internet, on-site study and survey to develop ideas for a Hong Kong tourist promotional brochure.
			➤	Using sketches, photographs and computer-generated images to stimulate and develop ideas for a painting on a selected theme.





Developing Creativity and Imagination		
Learning Objectives		Examples of Learning Activities
KEY STAGE 3	Students will learn to	5. use collaboration skills to develop ideas and enhance the learning of visual arts; and
		<ul style="list-style-type: none"> ➤ Working in groups to collect pictures and information on the scenery, people and special features of the beaches in Hong Kong for developing and creating ideas for an artwork. ➤ Working in groups to develop ideas for an installation and displaying their work in the visual arts room/school hall.
	Students will learn to	6. explore the relationship between the visual arts and other arts disciplines for creative ideas.
		<ul style="list-style-type: none"> ➤ Reading a poem with scenic descriptions and imagining its imagery and looking for background information in order to explore ideas for a painting. ➤ Exploring ideas in creating a mask with African elements by making reference to the lives of African tribal people and making connection to the music and dance of traditional African rituals.

Developing Skills and Processes			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 1	Students will learn to	1. use visual elements to express ideas and feelings;	<ul style="list-style-type: none"> ➤ Expressing different densities of falling rain with lines of different length and thickness. ➤ Using warm colours to create a greeting card showing love and care to the recipient.
		2. recognize the characteristics of different visual arts media;	<ul style="list-style-type: none"> ➤ Recognizing the characteristics of paper-sculpture and exploring techniques for making paper-sculpture. ➤ Exploring different techniques of oil pastels.
		3. safely and correctly use appropriate tools, materials and techniques for a purpose; and	<ul style="list-style-type: none"> ➤ Using scissors safely and appropriately to create a simple paper cutting. ➤ Using appropriate cloth or paper in lantern making in order to achieve a translucent effect.
		4. experience connections between the visual arts and other learning areas.	<ul style="list-style-type: none"> ➤ Adapting an episode from a story learnt in a language lesson and expressing the episode in painting. ➤ Creating an interesting visual effect by replacing some strokes of the Chinese characters with visual images.
		1. apply visual arts knowledge, techniques and processes to create visual arts works for the expression of feelings and thoughts;	<ul style="list-style-type: none"> ➤ Using bright colours to express the visual impact of joy in a painting about the celebration of an event. ➤ Using colour effects to paint a scene to express the feeling of harmony.
		2. convey ideas in a selected medium;	<ul style="list-style-type: none"> ➤ Using clay to create forms to illustrate facial expression. ➤ Adapting ideas from some interesting themes in current affairs or daily life and expressing them in a four-framed comic.
		3. explore and use a variety of visual arts media, tools and techniques; and	<ul style="list-style-type: none"> ➤ Exploring and using different materials and techniques to make a lantern in traditional style. ➤ Exploring the techniques and tools for making a wire sculpture to form human figures in motion.
		KEY STAGE 2	Students will learn to





Developing Skills and Processes		
Learning Objectives		Examples of Learning Activities
KEY STAGE 2	Students will learn to	4. recognize the relationship between learning in the visual arts and other learning areas.
		<ul style="list-style-type: none"> ➤ Appreciating Escher's printmakings, and analysing how the artist made use of the concept of mathematical patterning for art creation, and creating a pattern design. ➤ Expressing the imageries of a poem in painting, and comparing the ways of expression between poetry and painting.
KEY STAGE 3	Students will learn to	1. select appropriate visual arts knowledge, skills and processes to communicate ideas and feelings in understanding and making the visual arts;
		<ul style="list-style-type: none"> ➤ Using the drawing method (e.g. front, rear, side views, etc.) with appropriate drawing tools in expressing the three-dimensional structure of a designed product. ➤ Selecting appropriate colour scheme and medium to make a landscape painting.
		2. visualize a theme in a medium and criticize the work from an aesthetic perspective;
		<ul style="list-style-type: none"> ➤ Using sculpturing processes and techniques to make a three-dimensional form and making necessary adjustment according to an aesthetic perspective. ➤ Visualizing ideas connected to the theme of 'War and Peace' with a selected medium, criticizing and revising the work from an aesthetic perspective.
		3. explore and apply skills and knowledge of traditional and emerging technology in visual communication; and
		<ul style="list-style-type: none"> ➤ Applying skills of traditional graphic communication to design the layout of a promotional brochure on a selected topic and exploring skills in using graphic and publishing software to produce the brochure. ➤ Exploring a range of traditional and non-traditional skills and processes of printmaking; selecting and applying appropriate skills in making their own exlibris.
		4. employ knowledge and skills of the visual arts and other art forms or disciplines in visual arts activities.
		<ul style="list-style-type: none"> ➤ Using IT skills and composition skills learnt in music lessons to create a piece of animation with music effects. ➤ Applying visual arts knowledge acquired in fashion design and tailoring skills acquired in Home Economics lesson and create a dress item.

Cultivating Critical Responses					
Learning Objectives		Examples of Learning Activities			
KEY STAGE 1	Students will learn to	1. talk about the content of the visual arts work;	<ul style="list-style-type: none"> ➤ Describing the various modes of life illustrated in the ceramic work 'Tea, please!' (飲茶! 飲茶!) by local ceramicist LI Weixian (李慧嫻). ➤ Describing the people and scene in the painting 'Dreamland' (夢鄉圖) by local painter CHEN Fushan (陳福善). 		
		2. describe visual elements applied in the visual arts work; and	<ul style="list-style-type: none"> ➤ Observing or touching sculptures and describing their forms and textures. ➤ Describing the rhythmic pattern of a visual artwork from the organization of lines with different qualities. 		
		3. express opinions and listen to others' ideas about the visual arts work.	➤ Visiting an artist's studio or an exhibition, and listening to the artist talking about his/her creative ideas.		
			➤ Expressing personal opinions on the content and mode of expression of children's visual arts work.		
		KEY STAGE 2	Students will learn to	1. describe and analyse artwork;	➤ Describing and analysing the use of colour, composition and contents of some Chinese New Year woodblock prints.
					➤ Describing the form and analysing the relationship between the subject matter and the use of material of the work 'Crab# 4' (跋扈將軍) by local sculptor ZHANG Yi (張義).
2. interpret visual arts work based on techniques, visual elements and principles of organization;	➤ Studying the sculptures by Henry Moore to understand the concept of void and solid form.				
	➤ Appreciating the painting 'Shrimp' (蝦) by QI Baishi (齊白石) and understanding how the artist uses Chinese painting techniques and ink & brush to create the shape of objects.				
3. express and give reasons for their opinions / preferences; and	➤ Expressing personal opinions on the characters (form) and composition of a popular comic.				
	➤ Based on some contextual knowledge, expressing personal opinions on 'Guernica' by Picasso.				
4. apply criteria in assessing the visual arts work.	➤ Assessing a poster design based on its effectiveness in communication and artistic qualities.				
	➤ Evaluating an artwork according to the appropriateness of the selection of materials for the expression of a particular theme.				



Cultivating Critical Responses	
Learning Objectives	Examples of Learning Activities
KEY STAGE 3 Students will learn to	1. use visual arts experiences to respond to various visual phenomena; <ul style="list-style-type: none"> ➤ Analysing the design features, function and context of a selected piece of furniture during an on-site visit to a furniture shop. ➤ Using appropriate art terminology and language to respond to an artwork shown in an exhibition of a local museum.
	2. employ processes of visual arts appreciation and criticism: describing, analysing, interpreting and judging artwork; <ul style="list-style-type: none"> ➤ Appreciating and criticizing Andy Warhol's 'Marilyn Diptych': describing and analysing the use of visual elements, principles of organization and techniques forming a personal interpretation of the message conveyed by the artwork and making a comprehensive judgment on the work. ➤ Comparing two different visual arts works on the same theme using the processes of describing, analysing, interpreting to make an informed judgment and writing a review on the visual arts works.
	3. make an informed judgment of a piece of visual arts work based on its communication effect: e.g. the formal structure, the techniques and the overall expressive quality; <ul style="list-style-type: none"> ➤ Evaluating a mask created by oneself or a classmate in terms of the symbolic use of visual elements, production techniques and the quality of expression. ➤ Selecting a few pieces of artwork from different periods and with similar images, comparing their use of visual elements and principles of organization, techniques, ways of expression, and the messages conveyed by the artworks.
	4. be confident in their own artistic judgment, performances and capabilities; and <ul style="list-style-type: none"> ➤ Commenting, analysing, and raising personal viewpoints on an interior design project by other classmates and clarifying the criteria used in the critique. ➤ Appraising a piece of self selected artwork with supportive information through research and presenting orally to the class on the appraisal of the artwork.
	5. develop criteria for assessing visual arts work. <ul style="list-style-type: none"> ➤ Making a list of criteria for the evaluation of design products according to personal and aesthetic needs and using these criteria to assess one's own design and his/her classmates' work. ➤ Developing criteria to assess one's own or his/her classmates' wire sculpture, then analysing and making judgments on one another's work.

Understanding Arts in Context			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 1	Students will learn to	1. talk about art in their community and identify the use of the visual arts in daily life;	<ul style="list-style-type: none"> ➤ Talking about the sculptures in housing estates and identifying their functions in the environment. ➤ Sharing personal opinions on the sculpture 'Please' (請) by the local sculptor VAN Lau (文樓) and discussing why the particular sculpture is located at a tourist centre of Hong Kong.
		2. recognize the diverse cultures, customs and living patterns reflected in the visual arts, artifacts and festivals; and	<ul style="list-style-type: none"> ➤ Through making Mid-Autumn Festival lanterns, understanding the relationship between the visual arts, festivals and customs. ➤ Recognizing the relationship among 'Yangliuqi (楊柳青) woodblock printing' for Chinese New Year, traditional culture, customs and life pattern.
		3. identify the characteristics of the visual arts works in particular social, cultural and historical contexts.	<ul style="list-style-type: none"> ➤ Analysing the functions and design features of red packets. ➤ Identifying the characteristics of Chinese folk paper-cuts in their social and cultural contexts.
		1. recognize art heritage and its role in society;	<ul style="list-style-type: none"> ➤ Understanding the relationship among the characters, form and culture presented by ceramic figures created by Hong Kong artists. ➤ Understanding Chinese/Western culture as reflected in temples/churches in Hong Kong.
		2. recognize visual arts works with distinctive use of local materials and local environmental features; and	<ul style="list-style-type: none"> ➤ Exploring the relationship between local sculptures and public spaces. ➤ Analysing and discussing the relationship between folk-tales of traditional Southern and Northern 'lion-head' designs and folkloric customs.
		3. recognize differences in the functions of the visual arts in varying cultural contexts, past and present.	<ul style="list-style-type: none"> ➤ Recognizing the function of Christmas cards in relation to Western culture. ➤ Recognizing the relationship between the forms of Chinese earthenware and their functions.
KEY STAGE 2	Students will learn to		





Understanding Arts in Context		
Learning Objectives	Examples of Learning Activities	
KEY STAGE 3 Students will learn to	1. discuss and compare the functions, contents and significance of the visual arts in past and present contexts;	<ul style="list-style-type: none"> ➤ Collecting copies of contemporary and Tang Dynasty Chinese portrait paintings and their contextual information. Discussing and comparing their styles, content, presentation techniques, and social impacts. ➤ Comparing and contrasting the functions, contents and significance of printmaking in Chinese society in the past and present.
	2. identify the trends of contemporary art in Hong Kong;	<ul style="list-style-type: none"> ➤ Collecting pictures and information on printmaking by past and present Hong Kong artists from museums, libraries and internet, identifying the changes in themes, techniques and styles of printmaking in Hong Kong. ➤ Collecting information from books, museums or internet to understand the development of installation art in Hong Kong.
	3. differentiate among the contributions of the visual arts in different cultures and societies;	<ul style="list-style-type: none"> ➤ Comparing and contrasting the functions and forms of tea-ware in Chinese and Japanese cultures. ➤ Investigating the reasons why art is made in different cultures and then categorizing artworks based on their themes/functions such as wishing for everlasting life, acknowledging people's contribution to society, etc.
	4. understand how social, cultural and political contexts influence the artists' forms of expression and techniques for creation; and	<ul style="list-style-type: none"> ➤ Recognizing the change of forms, production techniques and ways of expression caused by socio-cultural and technological development through comparing Neolithic (新石器時代) Chinese pottery with contemporary pottery by Hong Kong artists. ➤ Looking at the sculptures of human characters, comparing their techniques and forms of expression in order to understand how social, cultural and political contexts affect the works.



Understanding Arts in Context		
Learning Objectives		Examples of Learning Activities
KEY STAGE 3	Students will learn to	5. appreciate and analyse how visual arts can express human feelings in various cultural contexts.
		<ul style="list-style-type: none">➤ Selecting the most moving painting from Chinese and Western paintings of the 20th century, and orally presenting to the class their understanding and opinions about the work: the content, ways of expression and their personal feelings towards the work.➤ Writing an essay on portrait painting, comparing how people express emotion in Eastern and Western cultures.

Appendix V Exemplars

The following exemplars were explored and implemented by teachers. They serve as references and are subject to continual modification and improvement. Teachers can interact among themselves, evaluate and improve the reference materials, then design their own teaching units which suit their learning and teaching contexts and in alignment with this curriculum.

Exemplar 1 : The Mask and I

The following units provide an example of a thematic design for Key Stages 1- 3 stipulated in the *Basic Education Curriculum Guide - Building on Strengths (Primary 1 – Secondary 3)*(2002). The design illustrates the relationship between learning objectives and content among the three Key Stages.

Theme	The Mask and I
Aims	Connecting self-identity with culture
Goals	<ol style="list-style-type: none"> 1. Integrate the characteristics of various perceptual learning in the arts and develop abilities for artistic presentation: from expression to representation and presentation. 2. Cultivate students' self-discovery, self-identity in community and a sense of belonging towards culture.

Framework of Curriculum Focuses

	Topic / Question (A focus for art making, art appreciation and criticism)	Learning Objectives (Determine teachable and assessable objectives/ direction)	Appreciation and Criticism + Context (Visual language/formal knowledge/key teaching materials of the topic) Key learning content: artists, categories and schools of the arts	Making	
				Presentation + Theme (Align with visual language / formal knowledge in the learning objectives)	Production + Selection of media, materials, skills and techniques (Align skills and techniques with visual language / formal knowledge in the learning objectives and the theme)
Learning Stage					

Teaching Design based on the Framework of Curriculum Focuses

Learning Stage	Topic / Question	Learning Objectives (Determine teachable and assessable objectives/direction)	Appreciation and Criticism + Context	Making	
				Presentation + Theme	Production + Selection of media, materials, skills and techniques
Key Stage 1	<p>Exploration of Self</p> <p>«I draw a two-sided face of myself»</p> <p>Question: What are my dual characters?</p>	<p>(1) Visual language / formal knowledge (Integrating with psychological experience)</p> <p>a. Visual elements: Expressions of the contrast between warm and cool colours (Association)</p> <p>b. Organization: Psychological effects of symmetry and asymmetry</p> <p>(2) Art appreciation and criticism (Integrating context) Experience and analyse Fauvist paintings in terms of the expressiveness and contrast of colours in depicting the dilemma of portraits</p> <p>(3) Making</p> <p>a. Presentation (Aligning with a theme) Make use of the expressiveness and contrast of colours to express my characters</p> <p>b. Production (Integrating the selection of media, materials and skills) Use flat wash and gradated wash</p>	<p>(1) Subject for art appreciation & criticism (School)(Painting): Fauvism</p> <p>(2) Focus for appreciation and criticism: Expressive colours</p> <p>(3) Teaching aids: Music excerpts with various moods</p>	<p>Various facial expressions / like and dislike / contrast of characters (Expression of characters)</p>	<p>Self-portrait + Mask (Drawing / Painting)</p>



Learning Stage	Topic / Question	Learning Objectives (Determine teachable and assessable objectives/direction)	Appreciation and Criticism + Context	Making	
				Presentation + Theme	Production + Selection of media, materials, skills and techniques
Key Stage 2	<p>Re-creation of Self «I have chosen a mask which belongs to me in a mask grocery shop»</p> <p>Question: I wish I were...?</p>	<p>(1) Visual language/ formal knowledge (Psychological connection of colours)</p> <p>a. Visual elements: Symbolic meanings of colours (Empathy)</p> <p>b. Organization: Concentration and dispersion, repetition, overlapping</p> <p>(2) Art appreciation and criticism (Integrating context) To analyse and deduce functions and symbolic meanings of masks through the appreciation of masks from diversified cultures.</p> <p>(3) Making</p> <p>a. Presentation (Aligning with a theme) Make use of the symbolic meanings of colours to make the role of myself in society conspicuous by contrast.</p> <p>b. Production (Integrating the selection of media, materials and skills) Brushstrokes complying with flat wash and gradated wash.</p>	<p>(1) Subject for art appreciation and criticism: (Folk arts) (paintings, crafts, sculptures) Masks of China, Japan, Africa, Venice etc.</p> <p>(2) Focus for appreciation and criticism:</p> <p>a. Symbolic meanings of colours</p> <p>b. Make atmosphere conspicuous by contrast of colours</p>	<p>Selection of hidden / concealed / pretended characters (Symbolic character)</p>	<p>Mask / Painting of a group of masks (Crafts / Painting)</p>

Learning Stage	Topic / Question	Learning Objectives (Determine teachable and assessable objectives/direction)	Appreciation and Criticism + Context	Making	
				Presentation + Theme	Production + Selection of media, materials, skills and techniques
Key Stage 3	<p>Sense of belonging with a community/ country «I have participated in an international masquerade»</p> <p>Question: What kind(s) of cultural identity I would like to present myself to the public?</p>	<p>(1) Visual language/ formal knowledge</p> <p>a. Visual elements: Three-dimensional effect created by colours</p> <p>b. Organization: Single and multiple viewpoints</p> <p>(2) Art appreciation and criticism (Integrating context) Transformation and sublimation of masks in arts presentation</p> <p>(3) Making</p> <p>a. Presentation Make use of the three-dimensional effects of colours to illustrate the respect and compatibility of diversified cultures as well as the recognition of cultural identity of one's own</p> <p>b. Production (Integrating the selection of media, materials and choice of skills) flat wash, gradated wash, brushstrokes with overlapping techniques</p>	<p>(1) Subject for art appreciation: (School)(Painting): Picasso's early Cubism and multi-faced portraits paintings</p> <p>(2) Focus for appreciation and criticism:</p> <p>a. Three-dimensional effect created by colours</p> <p>b. Multiple viewpoints</p> <p>(3) Teaching aids: Szechuan Mask Opera/ Movie: Hayao Miyazaki Pom POCO</p>	<p>Integration of all walks of life of diversified cultures/ metaphoric characters/ choice of roles</p>	<p>Collage / Relief print / Shadow puppet show/ Puppet show / Drama / Mixed media + Drawings</p>

Source	Provided by Miss WONG Lai-fong, Lecturer of the Creative Arts Department, the Hong Kong Institute of Education
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Exemplar 2 : Explore the Mystery of Life

The following exemplar adopts a thematic approach.

Subject	Visual Arts
Learning Stage	Key Stage 2
Unit Theme	Explore the Mystery of Life
Introduction	<p>This unit is designed around one theme from which three inter-related topics are developed. This thematic unit design assists students in exploring a topic/theme in-depth and from multiple perspectives.</p> <p>Origin of Teaching Concept (Teacher's choice) : Use "the journey of formation of life" as the theme of the unit design.</p> <p>Suggestions for Learning and Teaching Design : Use "Exploration" and "Mystery" as the keys of the theme. Incorporate curiosity, hope and desire for exploration to cope with intrinsic experience such as imagination of life (fill-in-slot), empathy (experience), and creativity (context setting), as the thread to guide the development of the topic. Students will be stimulated to appreciate the inner and outer worlds, motivated to create artwork and develop abilities and attitudes.</p>
Unit Aims	Understand the value of life
Unit Goals	Through the experience of creation and creative processes, students will appreciate the possibilities of transformation, dynamics and metamorphosis in life.

Framework of Curriculum Focuses

	Topic / Question (A focus for art making, art appreciation and criticism)	Learning Objectives (Determine teachable and assessable objectives/direction)	Appreciation and Criticism + Context (Visual language/ formal knowledge/ key teaching materials of the topic) Key learning content: artists, categories and schools of the arts	Making	
				Presentation + Theme (Align with visual language / formal knowledge in the learning objectives)	Production + Selection of media, materials, skills and techniques (Align skills and techniques with visual language / formal knowledge in the learning objectives and the theme)
No. of Lessons					

Revised and re-structured scheme of work

No. of Lessons	Topic	Learning Objectives (Determine teachable and assessable objectives/direction)	Appreciation and Criticism + Context	Making	
				Presentation	Production
2	Secrets in the shell	<ol style="list-style-type: none"> Identify the characteristics of dynamic lines (Choice of visual elements); Understand the relationship between focus and symmetry and make conspicuous by contrast in composition (Choice of composition); Observe and experience how <i>The Birth of Venus</i> (1482) presents the birth of life in the shell (Art appreciation and criticism); Use the dynamics of lines and focus in composition to express the mystery and richness of the formation of life (Presentation); and Use dynamic and various brushstrokes for oil pastel sketching (Production). 	PowerPoint presentation: <i>The Birth of Venus</i> (1482) and some modified versions of the painting with related background music Use art of the Renaissance to help students feel how the eternity of life was treasured and glorified	Abilities: Observation, imagination (fill-in-slot) Attitudes: Curiosity Values: Understand the uniqueness and values of life Presentation: Use imagination to speculate on the possibility of birth	Sketching Oil pastels and white drawing paper Experiment with dynamic and varied brushstrokes
3	Tracing the life journey	<ol style="list-style-type: none"> Associate movement with directions of shapes (Choice of visual elements); Understand the relationship between gradation and echo in a picture (Choice of composition); Describe and analyse how the life journey that is full of variety is presented in documentaries and comics (Art appreciation and criticism); Use the direction of shapes and the gradation in composition to present the changes of life journey (Presentation) Use gradation technique to paint with watercolour (Production). 	Show a documentary film about the mystery of life, the advertisement produced by Hong Kong Town Gas about a missing cat, and some pictures about the changes of life. Read some comics with students: Jimmy's book (幾米) on <i>the Sound of Colour</i> 《地下鐵》 and some cartoons sketched by Cheung Lok Ping (張樂平): <i>San mao liu lang ji</i> 《三毛流浪記》 Make explicit the passive and active aspects of the journey of contemporary urban life	Abilities: Empathy (Experience) Attitudes: Desire to explore Values: Experience the energy of struggling in life Presentation: Create images about changes in life by empathy and personification	Painting Watercolour or acrylics, white drawing paper Dealing with gradated effects

No. of Lessons	Topic	Learning Objectives (Determine teachable and assessable objectives/ direction)	Appreciation and Criticism + Context	Making	
				Presentation	Production
5	I can create myth	<ol style="list-style-type: none"> 1. Compare the characteristics of contrast of colour density and saturation (Choice of visual elements); 2. Understand the relationships between contrast and harmony in the picture (Choice of composition); 3. Interpret and criticize some extraordinary images about life found in the internet (Art appreciation and criticism); 4. Use contrast of colours and organization to express the changing journey of life (Presentation); and 5. Use the technique of collage to decompose, combine and add effects on duplicated work (Production). 	<p>Show some paintings and a video about myths</p> <p>Search for artwork, photographs or montage from the internet for art appreciation and criticism</p>	<p>Abilities: Creativity (In context)</p> <p>Attitudes: Desire</p> <p>Values: Understand that the meaning of life can be re-created continuously</p> <p>Presentation: Combine creatively two different objects and make a unique, extraordinary and new image of life</p>	<p>Mix of wet and dry media</p> <p>Duplicated work</p> <p>Montage skills: Collage, decompose, combine and add effects, etc.</p>

Source	<p>Curriculum implementation Miss CHAN Hei, Student of B.Ed (Honour)(Primary), the Hong Kong Institute of Education</p> <p>Concept & strategies guide Miss WONG Lai-fong, Lecturer of the Creative Arts Department, the Hong Kong Institute of Education</p>
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Exemplar 3 : Explore the Mystery of Life - Secrets in the Shell

The following unit provides an example of lesson plan for the first topic "Secrets in the Shell" of the theme "Explore the Mystery of Life".

Subject	Visual Arts
Learning Stage	Key Stage 2
Teaching Topic	Secrets in the Shell
Introduction	Use "Exploration" and "Mystery" as the keys of the theme. Incorporate curiosity, hope and desire for exploration to cope with intrinsic experiences such as imagination of life (fill-in-slot), empathy (experience) and creativity (in context) as the thread to guide the development of the topic. Students will be stimulated to appreciate the inner and outer worlds, and motivated to create artwork and develop abilities and attitudes.
Students' Previous Knowledge, Capabilities and Experience	Students have: <ol style="list-style-type: none"> 1. basic associative capabilities towards lines and their expressive effects; 2. an initial understanding towards the process of the birth of life; 3. a sense of movement and experience of selecting focus; and 4. some basic skills of using oil pastels.
Learning Objectives	Students will learn to: <ol style="list-style-type: none"> 1. identify the characteristics of dynamic lines (Choice of visual elements); 2. understand the relationship between focus and symmetry and make conspicuous by contrast in composition (Choice of composition); 3. observe and experience how <i>The Birth of Venus</i> (1482) presents the birth of life from the shell (Art appreciation and criticism); 4. use the dynamics of lines and focus in composition to express the mystery and richness of the formation of life (Presentation); and 5. use dynamic and various brushstrokes for oil pastel sketching (Production).
Teaching Aids	Computer, digital projector, Microsoft PowerPoint software, oil pastels, drawing paper, Compact disc (Enya – Only Time), CD player
Teaching Time	35 minutes x 2

Learning and Teaching Process

Teaching Objective	Teaching Activity	Question / Description / Instruction	Teaching Aids
Through the creation of life from a void, stimulate curious exploration	Motivation	<p>(1) Motivate learning start from the theme "Explore the mystery of life"</p> <ul style="list-style-type: none"> ➤ Question: "Have you ever seen how chickens are incubated?" ➤ "Have you ever queried why some objects can give birth to something else?" ➤ "What is the relationship between two objects?" ➤ Guide students to talk about why different kinds of (oviparous) animals can lay different kinds of eggs, but the same kind of eggs will be incubated to different small animals. ➤ "Guess: If a shell can hatch... Can you imagine the result?" ➤ Introduce the Greek myth about the birth of the Goddess "Venus" from a shell. ➤ Bring up the topic: "Secret in the Shell" 	PowerPoint to display the topic
Display <i>The Birth of Venus</i> and stimulate students to explore and experience the theme	Art appreciation and criticism	<p>(2) Art appreciation and criticism - interactions among students</p> <ul style="list-style-type: none"> ➤ Encourage students to concentrate on describing the artwork. Question: "What can you see from the first sight of this painting?" ➤ Allow students to express their feelings towards the painting freely. ➤ Assist students in analysing the artwork from a formal perspective. Question: "How does the manipulation of lines bring about the atmospheres of birth?" (emphasizes the expression of dynamics) Question: "How does the organization of the painting bring about the atmosphere of birth?" (emphasizes the feature of symmetry and makes conspicuous by contrast) ➤ Interactive discussion with students: What does the painting intend to 'tell'? Encourage students to perceive and interpret the artwork from multiple perspectives. ➤ Supplement contextual knowledge about the painting and ask students to speculate on the motivation of making the painting. ➤ Compare and contrast the extent of line movement from viewing two or more pieces of artwork. ➤ Point out the relationship among various visual elements, composition, the overall feeling and communication of a theme. 	The painting <i>The Birth of Venus</i> (1482) by Botticelli
Stimulate response and association towards movement within short moments	Art making preparation: Experimental activity (1): Response on association of lines and movement	<ul style="list-style-type: none"> ➤ Allow students to respond to the music/sound and express their feelings in their drawing. ➤ Explain briefly the development of sketches: for example, encourage students to talk about how sound can relate to different contexts. ➤ Teacher talks about or writes down different movements in daily life context, and allows students to express their associated feelings in lines. ➤ Make deductive comments and analysis of sketches. For example, relationship between movements and various kinds of lines: straight lines/curves, thick/thin lines, horizontal/vertical lines, diagonal/big diagonal, dotted/solid lines, continuous straight lines/continuous curves. 	<p>Different activities and noise in daily life environment</p> <p>Literary description to delineate a moment of movement</p>

Teaching Objective	Teaching Activity	Question / Description / Instruction	Teaching Aids
Stimulate imagination towards new life within short moments	Art making preparation: Experimental activity (2): Associate lines and shapes with images of life	<ul style="list-style-type: none"> ➤ Allow students to imagine and sketch the kind of life split open from the shell. ➤ Students analyse and explain their sketches, for example encourage students to guess the meaning of life their peers intended to express; or ask students to present their ideas. 	Music excerpts related to the rhythm of new life
Relationship between dynamics of lines and composition, and the changes of subject and motif Allow students to feel the interest of the works after being modified	Compare the modified versions of the masterpiece, and understand that movement can be created through the properties, directions and rhythm of lines.	(3) Generating ideas and ways of presentation for art making: ➤ Guide students to recognize the differences among the displayed artwork, select and concentrate on the focus of the artwork.	Modified pictures 1-10 (Due to copyright restriction, only some of the pictures prepared for this unit can be shown)
		Botticelli, <i>The Birth of Venus</i> (1482)	
			
		Modified version of <i>The Birth of Venus</i>	
			
			





Teaching Objective	Teaching Activity	Question / Description / Instruction	Teaching Aids
		<ul style="list-style-type: none"> ➤ Explain how the changes of the central focal image can influence the message conveyed by the artwork. ➤ Observe and imagine how to deal with changes in composition so as to make the theme conspicuous by contrast. 	
		Modified version of <i>The Birth of Venus</i>	
			
			
		<ul style="list-style-type: none"> ➤ Display different images of Venus and inspire students to use imagination to make their own artwork. (Due to copyright restriction, images prepared for this activity cannot be shown.) 	
Inspire creativity from a diversified choice		<ul style="list-style-type: none"> ➤ Ask students to talk about more possibilities. ➤ Remind students other characters in the picture can also be changed. ➤ Display related artwork for discussion. 	

Teaching Objective	Teaching Activity	Question / Description / Instruction	Teaching Aids
<p>Review: lines and shapes can express dynamics</p> <p>Use imagination to sketch the birth of life in the shell</p>	<p>Preparation for art making</p> <p>Art making</p>	<p>➤ Distribute drawing paper.</p> <p>➤ Explain the requirements clearly:</p> <ul style="list-style-type: none"> * Use landscape format to draw. Students can make their own drawing of life in the shell or modify, change or recreate some characters in <i>The Birth of Venus</i> for a drawing of their own. * Use lines to express the dynamics of new life. * Pay attention to the expression of dynamics in composition. <p>Hints:</p> <ol style="list-style-type: none"> 1. Use lines to express dynamics of life. 2. Stimulate diverse art making theme. 3. Understand the importance of aligning form (lines and making conspicuous by contrast in composition) with the presentation of the theme. 	
	<p>Interim art appreciation and criticism for strengthening and consolidating art making concepts and appreciation and assessment of final art work</p>	<p>(Show 3 to 5 students' work and make comparison)</p> <p>Question:</p> <ul style="list-style-type: none"> ➤ "Which piece of work is the most dynamic? Why?" ➤ "On the whole, which piece of artwork do you feel is the most creative or can show the dynamics of new life?" ➤ "Interpret the message of each piece of work. What do they express?" ➤ "May I invite the student who create the work to explain his/her work?" ➤ "Which piece of artwork can you make the closest guess at the ideas presented?" ➤ "Which piece of work can stimulate a new view of life?" 	<p>Students' work</p>
	<p>Tidying up and cleaning</p>		



<p>Suggested Questions — Consolidate and develop the motivation and direction for art making</p>	<ol style="list-style-type: none"> 1. Align with the theme which motivates ideas for art making: <ul style="list-style-type: none"> ➤ What are the most important and valuable things in the world? ➤ How can we change them into life with dynamics? 2. Elaborate the development of the theme: <ul style="list-style-type: none"> ➤ The shell amazed at the birth of life. Because of the affection and caring of the new life, it even changed itself. How would it change? ➤ Because of the preciousness of life, it makes people in the vicinity change for the sake of valuing and protecting the life. What will they become?
<p>Suggested assessment criteria for the artwork</p>	<ul style="list-style-type: none"> ➤ Complexity: Variety of lines (15%) ➤ Unity: Unity of symmetrical composition, effectiveness of making conspicuous by contrast in composition and focus, dynamics of the overall painting (20%) ➤ Motif (communication): Appropriateness of the interpretation of the mystery of life (35%) ➤ Creativity: Creativity in manipulating visual elements and principles of organization, uniqueness of images, extraordinary viewpoints towards life (30%)
<p>Suggested assessment criteria for overall learning (visual arts work process, dialogue, observation and written record)</p>	<ul style="list-style-type: none"> ➤ Exploration: Variety and constructiveness of questions raised by students ➤ Substantial qualities: Different levels of interpretation of life ➤ Commitment: On-going exploration ➤ Creativity: Fill-in-slot with various innovative ideas, elaboration and modification ➤ Critical response: Reflecting, revolving and revising comments
<p>Significance to Learning</p>	<ul style="list-style-type: none"> ➤ Through integrating visual arts learning domains into a theme, students can construct knowledge from their life experience and visual arts experience. As well, they will experience the relationship between the visual arts and other learning areas. ➤ Students will acquire a more in-depth study on the meaning and value of life in this learning and teaching unit.
<p>Source</p>	<p>Curriculum implementation Miss CHAN Hei, Student of B.Ed (Honour)(Primary), the Hong Kong Institute of Education</p> <p>Concept & strategies guide Miss WONG Lai-fong, Lecturer of the Creative Arts Department, the Hong Kong Institute of Education</p>

Exemplars 4 to 8 provide different learning and teaching topics/units for Key Stages 1 to 3.

Exemplar 4 : Birthday Party

Subject	Visual Arts
Learning Stage	Key Stage 1
Introduction	Through the appreciation of <i>The Night Banquet in the House of Han Xizai</i> 《韓熙載夜宴圖》 (handscroll figure painting) (手卷人物畫), students observe how the arrangement of objects can create space in a handscroll figure painting, learn some basic skills in using Chinese ink and brushes for painting, and finally develop their themes and ideas for art making through observation, memory, imagination and experience sharing. The theme for art making is based on students' knowledge and experiences of their own or their classmates' birthday party.
Learning Objectives	<p>Students will learn to:</p> <ol style="list-style-type: none"> 1. experience the presentation of space with continual horizontal composition in Chinese handscroll painting; 2. appreciate how the artist made use of the continual horizontal composition and selection of materials in <i>The Night Banquet in the House of Han Xizai</i> to depict the scene of an evening banquet; 3. use observation, memory and imagination to depict the scene and atmosphere of a birthday party; and 4. apply some basic line drawing skills in making a Chinese painting.
Learning and Teaching Process	<p>Stage 1: Appreciating <i>The Night Banquet in the House of Han Xizai</i> and analysing the characteristics of composition in handscroll painting</p> <p>➤ Students appreciate <i>The Night Banquet in the House of Han Xizai</i>. They observe and experience the characteristics of presenting space with continual horizontal composition. The teacher helps students focus on some selected parts of this masterpiece (individual figures and the environment) and the arrangement of them in the picture which contributes to the expression of the mood and atmosphere of the evening banquet. By describing the scenes and episodes of the artwork, students also realize that paintings can be a record of life and art making can integrate with their life experience.</p>





	<p>Stage 2: Appreciating the characteristics of using ink and brushes for figure drawing in Chinese painting</p> <ul style="list-style-type: none"> ➤ The teacher guides the students to observe the use of calligraphic lines and colours in expressing the posture and form of human figures, so that students may appreciate a traditional way of using ink and brushes in Chinese paintings. <p>Stage 3: Experimenting with ink and brush</p> <ul style="list-style-type: none"> ➤ Students try to use ink and brushes for simple figure and still life line drawing. <p>Stage 4: Creating a handscroll painting on the theme "Birthday Party"</p> <ul style="list-style-type: none"> ➤ Following the stages of art appreciation, exploration of materials and skills mentioned above, students will be inspired to produce a Chinese handscroll painting based on their daily life experience of a birthday party. Students will develop ideas, organize the content, design the scene, and use techniques of simple line drawing to create a handscroll painting in groups.
<p>Assessment</p>	<p>Assessment Domains</p> <ol style="list-style-type: none"> 1. Students' learning process 2. Performance of assignment <p>Assessment Criteria</p> <ol style="list-style-type: none"> 1. Students' learning process <ul style="list-style-type: none"> ➤ The accuracy and richness of vocabulary in verbal description of the scenes, episodes and content ➤ Fill-in-slot with elaboration in art appreciation and criticism ➤ Critical responses: revising comments ➤ Co-operation and commitment: on-going participation in the learning process 2. Performance of assignment <ul style="list-style-type: none"> ➤ Complexity of artwork: handling of form and variation in choices ➤ Unity and integrity: appropriate use of space and spatial arrangement ➤ Manipulation of skills: control of ink and brushes in line drawing ➤ Communication: expression of the atmosphere and scene of a birthday party through the selection of subject matter, manipulation of medium and the overall presentation of the picture

Significance to Learning	<ul style="list-style-type: none"> ➤ Through appreciation, discussion and analysis of the form of Chinese handscroll painting and characteristics of Chinese figure drawing, students have exposure to traditional Chinese culture and experience some of the characteristics of Chinese visual arts work which help strengthen students' understanding of the culture of their motherland. ➤ Through making art in groups, students learn how to collaborate and communicate with others.
Significance to Teaching	<ul style="list-style-type: none"> ➤ Incorporating Chinese art in the curriculum enables teachers to have a better understanding of their students' attitude towards their motherland which provides some references for developing school-based curriculum in Visual Arts and other Key Learning Areas.
Learning and Teaching Resources	<i>The Night Banquet in the House of Han Xizai</i> by Gu Hong Zhong 顧閔中《韓熙載夜宴圖》
Source	This is an adaptation of a teaching unit provided by Ms. TANG Sui-ying, Tin Shui Wai Catholic Primary School.



Exemplar 5 : Nature

Subject	Visual Arts / Music / General Studies / Chinese
Learning Stage	Key Stage 2
Introduction	<p>This unit uses a common theme "Nature" for cross subject curriculum design so as to strengthen the relationship among various subjects. Students experience and learn about nature through a series of learning activities. They identify some environmental problems through collecting information from various sources, experience the beauty of nature by getting in touch with it, and appreciate various arts such as music, poetry and painting which express artists' praise of nature. Students then use the visual arts to express their feelings towards nature. In the process of learning, students will be helped to understand the inter-relationships among the learning content of various subjects and acquire a deeper understanding of the theme.</p>
Learning Objectives	<p>Learning objectives across subjects</p> <p>Students will learn to:</p> <ol style="list-style-type: none"> 1. search for and select relevant information; 2. discover several types of serious pollution problems in Hong Kong; 3. analyse the causes of a particular kind of pollution (chosen by students) and its effects on human beings; and 4. experience the beauty of nature from the living environment and works of arts (music, poetry, drawings) and be aware of the significance of environmental protection. <p>Visual Arts</p> <p>Students will learn to:</p> <ol style="list-style-type: none"> 1. observe colour changes in the natural environment; 2. analyse and appreciate how to use colours to imitate nature in realistic paintings; 3. analyse the presentation effects of symmetrical and asymmetrical balance composition; 4. manipulate the techniques of flat wash and gradated wash with poster colour; and 5. use imagination and memory to express personal impressions of the natural environment in a painting.

<p>Learning and Teaching Process</p>	<p>General Studies</p> <ul style="list-style-type: none"> ➤ Group activity: Explore a particular type of environmental pollution in Hong Kong (e.g. rubbish, air, water, noise). Use internet and library resources to research, report and present organized and edited information on a specific kind of environmental pollution. ➤ Discuss the importance and methods of environmental protection. ➤ Visit Mai Po Nature Reserve and appreciate the beauty of nature. Identify and compare the differences between Mai Po Nature Reserve and other polluted areas. ➤ Use photographs to record various activities taking place in the natural environment for further exploration of the topic. <p>Chinese</p> <ul style="list-style-type: none"> ➤ Appreciate the Tang poet, 孟浩然《過故人莊》, then feel the serene beauty of village scenery, and enjoy the beauty of the natural environment. ➤ Express personal feelings about the environment of Mai Po verbally and in writing. <p>Music</p> <ul style="list-style-type: none"> ➤ Appreciate Beethoven's <i>Pastoral Symphony</i>. Imagine the pastoral scenery and peasants' affection towards nature depicted in the music. ➤ Sing the song <i>After the rain</i> (melody adopted from <i>Pastoral Symphony</i>). Discuss the beauty of different natural scenes depicted in the lyrics. With reference to the experience of their visit to Mai Po, students compare and contrast the scenery described in the song with their personal experience. <p>Visual Arts</p> <ul style="list-style-type: none"> ➤ During the visit to Mai Po Nature Reserve, the teacher guides students in observing the overall environment and the rich harmonious colour changes in the natural environment. ➤ Take photographs of the natural environment from various angles. ➤ Teacher leads students to feel the ambience portrayed in some landscape paintings by Kong Kai Ming (江啓明) / Mui Chong Ki (梅創基) / Claude Monet. Make reference to the experience in Mai Po, discuss and analyse how artists use hue, value and intensity of colour to represent or imitate nature.
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	<ul style="list-style-type: none"> ➤ Use the artworks of Kong Kai Ming/Mui Chong Ki/ Claude Monet, to discuss the effects of symmetrical and asymmetrical balance in composition. ➤ Students are encouraged to express verbally their personal experience and impressions about nature, such as their likes and dislikes. ➤ With reference to the photographs taken in Mai Po, Kong Kai Ming/Mui Chong Ki/Claude Monet's paintings and Beethoven's <i>Pastoral Symphony</i>, students express their personal impressions towards nature in a painting. ➤ Based on the photographs taken in Mai Po, change the colours of the realistic images in the photographs into several graphical colour surfaces. ➤ Use flat wash and gradated wash techniques with poster paint to imitate the colours in nature. ➤ Use questions to lead students to appreciate and criticize their artwork.
<p>Assessment</p>	<p>Assessment Domains</p> <ol style="list-style-type: none"> 1. Performance in the visit to Mai Po and in the classroom 2. Finished artwork <p>Assessment Criteria</p> <ol style="list-style-type: none"> 1. During Mai Po visit and in the classroom <ul style="list-style-type: none"> ➤ The accuracy of verbal presentation and richness in vocabulary ➤ Commitment towards learning ➤ Ability and attitudes of co-operating with classmates 2. Finished artwork <ul style="list-style-type: none"> ➤ Complexity of artwork: including selection and use of colours and images ➤ Unity and integrity: composition of the picture and appropriateness in using symmetrical and asymmetrical balance composition ➤ Creativity in the selection of materials and angles ➤ Communication: explicit presentation of the theme, with appropriate techniques and styles in expressing feelings towards nature <p>Assessment Mode</p> <ul style="list-style-type: none"> ➤ Use observation records, assignments, collections of information, students' self-assessment, peer assessment etc., to assess students' collaboration skill, learning attitude and capabilities and overall performance.

Significance to Learning	<ul style="list-style-type: none"> ➤ Through exploration and data collection of topics closely related to their daily lives, students' learning motivations and interests can be aroused. The learning activities also enhance students' initiatives in learning and flexibility in using knowledge for developing their generic skills. With their personal contact with the natural environment, students can compare and contrast the polluted and non-polluted environment, and be more aware of the importance of environmental protection.
Significance to Teaching	<ul style="list-style-type: none"> ➤ Teachers acquire competence in facilitating an exploration of knowledge comprehensively through learning across subjects in a theme. ➤ Teachers can make use of various kinds of appropriate resources to enrich students' learning experience and transcend the constraints of learning in the classroom and from textbooks.
Learning and Teaching Resources	<p>Appreciation Examples</p> <ul style="list-style-type: none"> ➤ Tang poet 孟浩然《過故人莊》 ➤ <i>After the rain</i> - Original melody from Beethoven's <i>Pastoral Symphony</i> ➤ Kong Kai Ming/ Mui Chong Ki's artwork ➤ Claude Monet: <i>Landscape Parc Monceau, The Seine at Argenteuil, Waterlilies 1903</i>
Source	<p>This is an adaptation of teaching unit provided by Ms. LUK Yim-kam, Ng Clan's Association Tai Pak Memorial School.</p>

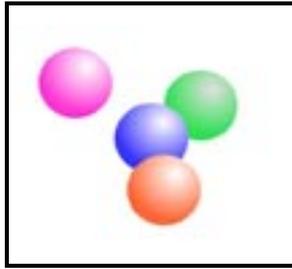


Exemplar 6 : My Imaginary City of the Future

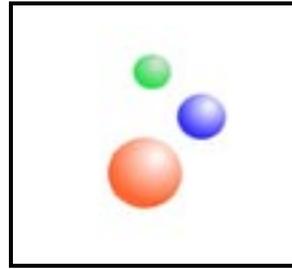
Subject	Visual Arts
Learning Stage	Key Stage 2
Introduction	<p>This unit emphasizes the use of information technology in the learning and teaching of the visual arts. Students will have acquired some knowledge and skills in using the software "Paintbrush" for art making prior to the implementation of this teaching unit. This teaching unit provides students with opportunities to make use of "Paintbrush" or other computer graphic software to draw three-dimensional objects in colour. The teacher can use computer presentation software such as "PowerPoint" to present modern architecture and urban design for art appreciation. In the process of learning, students are expected to have a better understanding of urban design and pay more attention to environmental problems.</p>
Learning Objectives	<p>Students will learn to:</p> <ol style="list-style-type: none"> 1. understand the characteristics of visual images created by repetition of motif; 2. appreciate the form of modern architecture; 3. analyse the relationship between the forms of modern architecture and the modern city; 4. analyse the effect of imitating three-dimensional space in two-dimensional artwork; 5. use the tools (drawing geometrical forms and flat wash) provided by "Paintbrush" or other graphic software to invent an imaginary city of the future in a computer graphic production.
Learning and Teaching Process	<ol style="list-style-type: none"> 1. Visual effects of repetition of motif <ul style="list-style-type: none"> ➤ Discover motifs and various ways of arranging repeated motifs and their visual effects through appreciating photographs of modern architecture. ➤ Describe and analyse some general features of modern multi-storey buildings, and discuss the relationship between their architectural design and modern cities. 2. Spatial effect <ul style="list-style-type: none"> ➤ Analyse some photographs of architecture in order to understand how the illusion of three-dimensional space is created on a two-dimensional surface. ➤ The teacher shows two ways of creating spatial illusion: overlapping and varying the size of objects by presenting some digital images (pictures A and B).



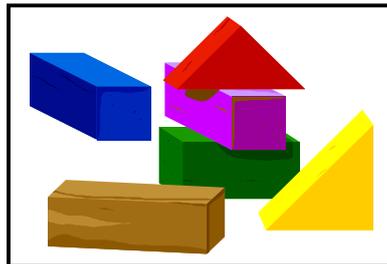
A



B



3. Group activities – stimulation for art making
 - Describe the characteristics of architecture and the appearance of the city of the future depicted in movies such as *Laputa: Castle in the sky*, *Doraeman*, *The Mobile Police*.
 - Discuss the problems of modern living environments, imagine the appearance of the city after the problems have been solved, and construct the picture of the city by imagination.
4. Use "Paintbrush" (or other computer graphic software) to draw some three-dimensional forms with flat wash technique.



5. Art making activities
 - Students use "Paintbrush" and the theme "My imaginary future city" to depict their imaginative design of a city of the future.
6. Appreciation and criticism
 - Based on the art making ideas and computer drawing skills, students appreciate and criticize their own and their peers' artwork, and provide suggestions for improvement.

Assessment

Assessment Domains

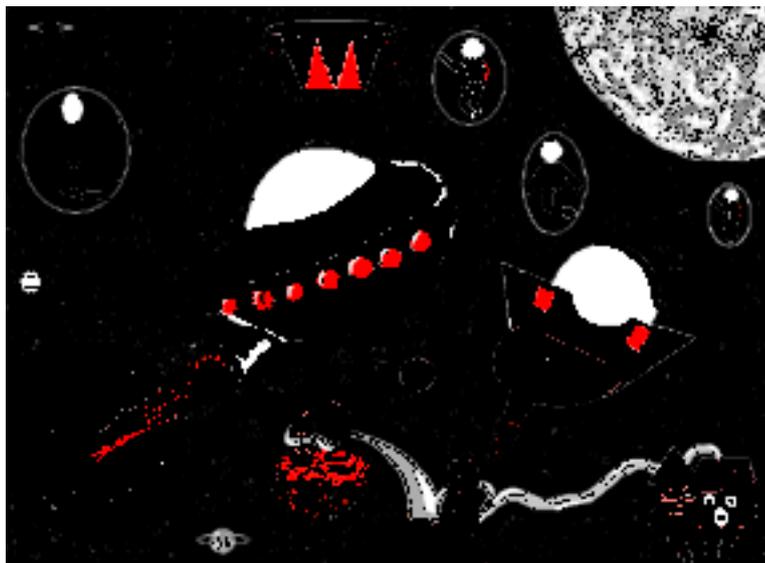
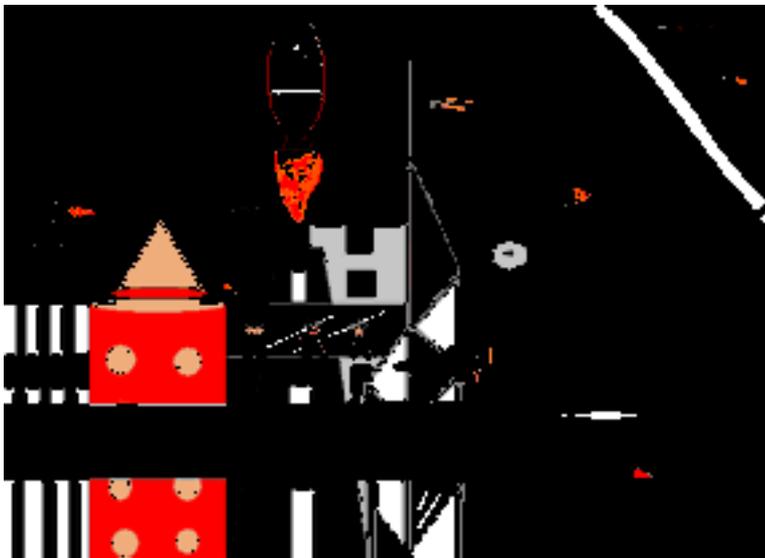
1. Students' learning process
2. Finished artwork

Assessment Criteria

1. Students' learning process
 - Accuracy and richness of vocabulary in verbal presentation

	<ul style="list-style-type: none"> ➤ Creativity in supplementing opinions during interactive discussions with peers ➤ Self-initiative and commitment during discussion <p>2. Finished artwork</p> <ul style="list-style-type: none"> ➤ Complexity: diversity shown in form and colour ➤ Integrity and unity: Integrity of composition and unity in diversity ➤ Creativity: creative use of imagination in the city of the future ➤ Communication: explicitly express the message of the theme ➤ Manipulation of skills and techniques: use computer skills to design three-dimensional images for the topic
Significance to Learning	<ul style="list-style-type: none"> ➤ Make use of the convenience brought about by computer graphic technology to enhance students' experimental attitudes in drawing.
Significance to Teaching	<ul style="list-style-type: none"> ➤ The teacher will explore a range of learning and teaching resources, for example, making good use of the facilities provided by the Multi-Media Learning Centre (MMLC) for students' art making activities. ➤ The topic will enhance students' imagination, enable students to have some knowledge about city planning and become aware of some existing environmental problems. Thus, this unit facilitates integrative curriculum design by strengthening the relationship between learning in Visual Arts and General Studies.
Learning and Teaching Resources	<p>Teaching Aids</p> <ul style="list-style-type: none"> ➤ Computer mediated teaching aids (PowerPoint presentation software) "My imaginary city of the future" ➤ Photographs of modern architecture ➤ Movies (DVD): <i>Laputa: Castle in the sky</i>, <i>Doraeman</i>, <i>The Mobile Police</i> ➤ "Paintbrush" or other computer graphic software <p>Reference Books</p> <ul style="list-style-type: none"> ➤ 周秀秀 (1995)。《美術創意》。台北：藝術圖書公司。 ➤ 陳朝平、黃壬來 (1997)。《國小美勞科教材教法》第三版。台北：五南圖書出版公司。 <p>Appendix</p> <ul style="list-style-type: none"> ➤ Students' artwork
Source	This is an adaptation of a teaching unit provided by Ms. YIM Lai-ping, SKH Lui Ming Choi Memorial Primary School (PM).

Appendix: Students' artwork



Exemplar 7 : Hong Kong Comic Culture

Subject	Visual Arts
Learning Stage	Key Stage 3
	<p>The comic is a quality that arouses amusement, as seen in such things as the comic strip and political cartoon, which people come across in their daily life. This unit provides students with an opportunity to learn to analyse and interpret comic imagery created by local artists. Students will also explore the relationship between visual culture and social culture. Students will choose their own topics/themes which can reflect the contemporary social context for comic creation.</p>
Learning Objectives	<p>Students will learn to:</p> <ol style="list-style-type: none"> 1. explore the meaning of popular culture and analyse its characteristics; 2. identify some characteristics of different types and styles of local comic production; 3. analyse the comic in Hong Kong from several perspectives including drawing skills, forms, themes and content; 4. understand the relationship among art, politics, society, culture and daily life through the analysis and appreciation of comic approaches to current events; and 5. use frames to illustrate a complete flow of storyline for the presentation of a self selected event.
Learning and Teaching Process	<p>Exploratory Stage</p> <ol style="list-style-type: none"> 1. Exploring the meaning and characteristics of Hong Kong popular culture <ul style="list-style-type: none"> ➤ Students are grouped together in fours to discuss the types and characteristics of local popular culture, for example, movies, fashion and comic materials. ➤ Discuss the meaning of popular culture and its characteristics. ➤ Students read through an article about popular culture and complete a worksheet (Appendix 1). 2. Analysing Hong Kong comic culture <ul style="list-style-type: none"> ➤ Students are grouped together in fours. The class is divided into ten groups. Groups 1-5 report about the characteristics and representative characters of Hong Kong comic in some selected periods. Groups 6-10 select the work of a particular comic artist and speculate upon the characteristics of social culture of that particular period of time and then report it to the whole class.

- Students read through another article about comic and complete a worksheet (Appendix 2).

3. Appreciating the comic

- The teacher shows examples of Hong Kong comic art and discusses with students some perspectives for comic appreciation, including theme, intention, creativity, styles, form and skills.
- Group discussion: Students appreciate and criticize some examples of comic artwork collected by the teacher and themselves. Each group reports on the results of their discussion verbally.

4. Developing skills of comic making

- The teacher shows some comic works and discusses with the students about the use of frames, including their arrangement and sizes, as well as the composition of individual frames to illustrate the flow of a storyline.
- Each student tries to use some basic comic drawing skills to create a human figure in action.
- Peer critique of sketches.

Developmental Stage

5. Idea development and art making

- Students discuss and analyse the cause and effects of a selected local event, such as right of abode, fraud, suicide, and make their judgment about those events (PowerPoint presentation of some local current events).
- Based on the above analysis, students complete a worksheet of "Current Affairs Report" (Appendix 3).
- Each group of students select a theme for comic making.
- Comic making.

Art appreciation and criticism and conclusion

6. Presentation of the finished work

- Students illustrate and present the ideas of their artwork verbally.
- Peer critique.



Assessment	<p>Assessment Domains</p> <ol style="list-style-type: none"> 1. Students' learning process 2. Students' finished artwork <p>Assessment Criteria</p> <ol style="list-style-type: none"> 1. Students' learning process <ul style="list-style-type: none"> ➤ Abilities to analyse verbally and in writing some current affairs from personal viewpoints, and abilities to appreciate and criticize comic material from a variety of perspectives 2. Students' finished artwork <ul style="list-style-type: none"> ➤ Creativity: selection and presentation of current affairs/social situation with personal viewpoints ➤ Drawing skills: the use of frames to illustrate the flow of a storyline ➤ Integrity of artwork: the overall presentation and communication of the theme <p>Assessment Mode</p> <ul style="list-style-type: none"> ➤ Observation in class: Teacher observes and records students' performance in visual arts appreciation and criticism ➤ Assessing artwork: Teacher assesses students' sketches and finished artwork
Significance to Learning	<ul style="list-style-type: none"> ➤ This unit provides students with ample opportunities to learn independently, for example they collect information on local comic art, comic artists and current affairs; and decide their own comic making theme which will foster their self-learning initiatives and help them discover their own ways of learning. ➤ Through art appreciation and criticism of the comic, students' abilities in art criticism will be enhanced. They will also reflect on the relationships among their own lives, society and culture which will assist them in realizing the inseparable link between art and living.
Learning and Teaching Resources	<p>Reference Books</p> <ul style="list-style-type: none"> ➤ 吳俊雄/張志偉(2001)。《閱讀香港普及文化》。香港：牛津大學出版社。 ➤ 袁建滔(1992)。《漫畫文化系列連環圖語言》。香港：次文化有限公司。 ➤ 馬龍(1990)。《漫畫教坊》。香港：創建文庫。 <p>Appendices</p> <ol style="list-style-type: none"> 1. Worksheet on "Popular Culture" 2. Worksheet on "Comic" 3. Worksheet on "Current Affairs Report"
Source	<p>This is an adaptation of a teaching unit in the Research and Development "Seed" Project on "Art Appreciation and Criticism" piloted in Yu Chun Keung Memorial School No. 2.</p>

Appendix 1 Worksheet on "Popular Culture"

Worksheet 1 Popular Culture

With reference to the article provided by teacher, please write down your opinions on the space provided.

1. What is popular culture?

2. What are the characteristics of popular culture?

3. What kinds of commodities are usually created as trendy objects?

4. Hello Kitty is the popular image, what are the factors make it attractive and popular?

1

Appendix 2 Worksheet on "Comic"

Worksheet 2 Comic

With reference to the article provided by teacher, please write down your opinions on the space provided.

1. What is comic?

2. What are the functions of comic?

3. What kind of influences of does comic have on our lives?

4. Is comic an art form?

5. Please distinguish the categories of the following comic. Can you guess who are their clients and what kinds of social phenomenon do the comic reflect?

A. Children's comic B. Daily life comic C. Sex and violence
D. Fairy tale E. Political satire F. Educational and inspirational
G. Horror and Mystery H. Book Illustration

Book	Author	Category	Reader	What kinds of social phenomenon are reflected?
《喜羊羊與灰太狼》	黃式江			
《老夫子》	王澤			
《阿衰》	黃成峰 - 黃成峰			
《老夫子》	王澤			
《阿衰》	黃成峰 - 黃成峰			
《老夫子》	王澤			

2

Appendix 3 Worksheet on "Current Affairs Report"

Worksheet 3 Current Affairs Report

Theme: _____

Character(s): _____

Place: _____

Start of event: _____

Content of event: _____

What are the social problem(s)/phenomenon reflected? _____

How can we solve the problem(s)? _____

Feedback: _____

3



Exemplar 8 : Abstract Art

Subject	Visual Arts and Music (Visual Arts teacher collaborated with Music teacher on the unit design)
Learning Stage	Key Stage 3
Duration of Learning	seven double periods (Visual Arts and Music)
Introduction	Painting can serve as a means for artists such as Kandinsky to express their subjective feelings of the world. Through this integrative learning unit in which students will appreciate Kandinsky's paintings and make creative music, students will recognize that apart from the objective representation of the world, arts can express the inner feelings of human beings. At the same time, students can experience how to relate the visual arts and music to express their own feelings.
Learning Objectives	<p>Visual Arts Students will learn to:</p> <ol style="list-style-type: none"> 1. explore various properties and arrangements of dots and lines for emotional expression in different artworks (examples for visual arts appreciation nos.1-8); 2. analyse and appreciate how Kandinsky's paintings use dots and lines and composition to express emotion; 3. analyse some characteristics of Kandinsky's abstract paintings; and 4. use the creative work developed in music lessons to generate different sensory experiences and associations, and express them in the form of abstract paintings. <p>Music Students will learn to:</p> <ol style="list-style-type: none"> 1. use pitches, rhythms and other music elements to create music that presents the concept of dots and lines; 2. use graphic notation to record music; 3. interpret the creative works of their own or peer group according to the graphic notation; 4. develop assessment criteria for creating and performing; and 5. assess the creative works and performances according to the pre-determined criteria.

Learning and Teaching Process		Visual Arts	Music
	Cycle 1	<p>Exploratory and Learning Stage (1st double lesson)</p> <ul style="list-style-type: none"> ➤ With the help of tactile and auditory stimuli, imagine the characteristics and types of dots and lines. ➤ Observe and appreciate dots and lines in daily life environment. ➤ Analyse and appreciate the properties and arrangement of dots and lines for emotional expression in different artworks (examples for visual arts appreciation nos. 1-8). ➤ Use dry or wet painting materials to explore the expressive qualities of dots and lines. 	<p>Preparation Stage (2nd double lesson)</p> <ul style="list-style-type: none"> ➤ Use musical instruments in the classroom, the body or any objects to explore different sounds, and use the concept of dots and lines to imagine the visual effects of these sounds. ➤ Use suitable terms to describe the sounds explored.
Cycle 2		<p>Exploratory and Learning Stage (3rd double lesson)</p> <ul style="list-style-type: none"> ➤ Based on some contextual information about Kandinsky's abstract paintings provided by the teacher discuss how the artist used the properties of dots and lines and their arrangements for personal expression. ➤ Analyse some characteristics of Kandinsky's abstract paintings. ➤ Explore the musical characteristics expressed in the paintings. ➤ Make sketches after listening to a few excerpts of music, and experience how artists create visual arts works through the stimulation of music. 	<p>Preparation Stage (4th double lesson)</p> <ul style="list-style-type: none"> ➤ Watch the excerpt of J.S. Bach's "Tocatta in D minor" in the Walt Disney film "Fantasia", and understand how the musical elements comply with the visual elements. ➤ Listen to different music excerpts and read the graphic notation at the same time, state the relationship between the music and the graphic notation. ➤ Understand the basic concepts of graphic notation, and use dots and lines to record the sounds explored.
	Cycle 3	<p>Development Stage (6th double lesson)</p> <ul style="list-style-type: none"> ➤ Analyse and appreciate again the excerpt of J.S. Bach's "Tocatta in D minor" in the Walt Disney film "Fantasia", focusing on how dots and lines can be used as major components in composition to present music. ➤ Students and teacher set the assessment criteria for assessing the artwork. ➤ Make an abstract painting based on their creative musical work in groups. 	<p>Development Stage (5th double lesson)</p> <ul style="list-style-type: none"> ➤ Create music in groups to present the concept of dots and lines, and notate the music using graphic notation. ➤ Learn to develop the assessment criteria for music creating and performing. ➤ Rehearse for the performance in groups after school hours.
Cycle 4		<p>Completion Stage (7th double lesson)</p> <ul style="list-style-type: none"> ➤ It is recommended that these double lessons be conducted in the school hall or a student activities room with display boards for presentation of visual arts work and graphic notation. ➤ Students introduce the relationship between their visual arts and musical work, display their abstract paintings and graphic notation, and then perform their creative musical work. ➤ It is recommended that both Music and Visual Arts teachers to attend the seventh double lessons together to conduct assessment and give appropriate feedbacks to students. Based on the assessment criteria set in the previous lessons, students' work is assessed by teachers, the students themselves, and by the students' peers. 	





<p>Assessment</p>	<p>Assessment Domains</p> <ol style="list-style-type: none"> 1. Students' learning process 2. Finished artwork and performance <p>Assessment Criteria</p> <ol style="list-style-type: none"> 1. Students' learning process <ul style="list-style-type: none"> ➤ Students' abilities in exploring various properties of dots and lines through a variety of materials ➤ Creative imagination: detailed description of the expressive properties of dots and lines ➤ Collaborative skills ➤ Verbal presentation skills: effectiveness and clarity in the illustration and presentation of the creative ideas and the artwork 2. Finished artwork (Visual Arts) <ul style="list-style-type: none"> ➤ Creativity: innovative concepts suitable for the expression of emotions ➤ Communication: the overall effect in using dots and lines in the composition for presenting the creative music work ➤ Completeness of composition <p>Assessment Mode</p> <ul style="list-style-type: none"> ➤ Assessment can be done in several modes such as observation in class, portfolios and finished artwork.
<p>Significance to Learning</p>	<ul style="list-style-type: none"> ➤ Through learning across the arts disciplines, students can recognize some special features in the arts that will benefit their learning in the visual arts and music. ➤ Through the appreciation of Kandinsky's artwork and art making experience, students will understand that realistic representation of the world is merely one of the many forms of presentation in the visual arts. It can help students overcome their barriers of lack of confidence in art making due to inadequacies in drawing skills.
<p>Significance to Teaching</p>	<ul style="list-style-type: none"> ➤ Through adopting the approach of integrative learning in the arts, teachers understand how to implement and assess across the arts learning activities; as well as widen their understanding of different arts forms. ➤ Through integrating the visual arts and music in a learning and teaching unit, teachers can explore a different way to stimulate students' imagination and creativity. ➤ Through collaborative lesson preparation, teachers' collaboration skills and team spirit are developed.





	<ol style="list-style-type: none">7. Piet Mondrian, <i>Broadway Boogie-Woogie</i>, 1942-38. Edvard Munch, <i>Scream</i>, 18959. Wassily Kandinsky, <i>Colourful Life</i>, 190710. Wassily Kandinsky, <i>Autumn in Bavaria</i>, 190811. Wassily Kandinsky, <i>Compositions IV-VIII</i>, 1911-23 <p>Music</p> <ol style="list-style-type: none">1. J. S. Bach: "Tocatta and Fugue in D minor", BWV 565 (from Walt Disney film "The Fantasia")2. Karlheinz Stockhausen: "<i>Kontakte</i>"3. György Ligeti: "<i>Volumina</i>"4. John Cage: "<i>Aria</i>"5. Cathy Berberian: "<i>Stripsody</i>" <p>Appendices</p> <ol style="list-style-type: none">1. Students' sketches using dots and lines with dry paint2. Students' sketches using dots and lines with wet paint3-4. Students' abstract painting based on the music composed in music lesson.
Source	This is an adaptation of a teaching unit which was tried out in Henrietta Secondary School.

Appendix 1:

Students use some dry drawing media to explore different kinds of dots and lines.



Appendix 2:

Students use watercolour to explore different kinds of dots and lines.



Appendices 3-4:

Based on the music composed in music lesson, students create their abstract paintings.



Appendix VI Reference Information

1 Websites

A Government Departments

Arts Education Section Curriculum Development Institute	http://cd.emb.gov.hk/arts
Curriculum Development Council	http://cd.emb.gov.hk/cdc.asp
Curriculum Development Institute	http://cd.emb.gov.hk
Education and Manpower Bureau	http://www.emb.gov.hk
Home Affairs Bureau	http://www.info.gov.hk/hab
Leisure and Cultural Services Department	http://www.lcsd.gov.hk/indexe.html

B Related Professional Bodies / Tertiary Institutions

Related Professional Bodies

Council of Ministers of Education, Canada	http://www.cmec.ca/indexe.stm
Hong Kong Arts Development Council	http://www.hkadc.org.hk/
Hong Kong Examinations and Assessment Authority	http://www.hkeaa.edu.hk
Ministry of Education, New Zealand	http://www.minedu.govt.nz
Ministry of Education P.R.C.	http://www.moe.edu.cn
Ministry of Education, the Republic of China	http://www.edu.tw
Ministry of Education, Singapore	http://www.moe.gov.sg
Qualifications and Curriculum Authority, UK	http://www.qca.org.uk
U.S. Department of Education	http://www.ed.gov

Hong Kong Tertiary Institutes

Department of Creative Arts, The Hong Kong Institute of Education	http://www.ied.edu.hk/ca
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

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

C Arts Education

Aesthetics Online	http://www.aesthetics-online.org
Art and Technology	http://arttech.about.com/hobbies/arttech
ARTSEdge: The National Arts and Education Information Network	http://artsedge.kennedy-center.org
ArtsEdNet: The Getty's Art Education Web Site	http://www.getty.edu/artsednet
Asian Arts	http://www.asianart.com/index.html
Ask Eric Lesson Plans	http://ericir.syr.edu/Virtual/Lessons
Association of the Advancement of Arts Education	http://www.aaae.org
Global Network of Arts Education	http://gnae.ntptc.edu.tw
Home School Arts	http://www.homeschoolarts.com
National Endowment for the Arts	http://arts.endow.gov
New Horizons for Learning	http://www.newhorizons.org
President's Committee on the Arts and the Humanities	http://www.pcah.gov
Study Web	http://www.studyweb.com/teach/tocart.htm
Teachers. Net	http://www.teachers.net

D Visual Arts Education

Art History	http://skyscraper.fortunecity.com/solarcity/7/intro.htm
Art History Resources on the Web	http://witcombe.bcpw.sbc.edu/ARTHLinks.html
Chinese Artists	http://www.chinese-artists.net
Coloring.com	http://coloring.com

Hong Kong Visual Arts Education Web	http://ctc.ied.edu.hk/iii
InSEA-International Society for Education through Art	http://www.qut.edu.au/insea99/insea
National Art Education Association	http://www.naea-reston.org
National Society for Education in Art Design	http://www.nsead.org
On-Line Picasso Project	http://www.tamu.edu/mocl/picasso/intro.html
Virtual Curriculum: Elementary Art Education	http://www.dhc.net/~artgeek
World Wide Arts Resources	http://wwar.com/default.html
中國傳統藝術	http://www.lskc.edu.hk/project/cut.html
中華寶網	http://www.chinabao.com/index
香港藝術家互聯中心	http://www.hkartist.com
香港藝術聯網	http://www.hkadc.org.hk/chi/web/chi-group.htm

E Professional Bodies / Arts Organizations

Hong Kong Art & Collectibles Club	http://hkartclub.crosswinds.net/index.html
Hong Kong Arts Festival	http://www.hk.artsfestival.org
Hong Kong Institute of Professional Photographers	http://www.hkip.org
Hong Kong Society for Education in Art	http://hksea.org.hk
Hong Kong Youth Arts Festival	http://www.hkyaf.com
Indian Arts and Crafts Association	http://www.iaca.com
Para-Site Art Space	http://www.para-site.org.hk
The International Association of Art Critics, HK	http://www.aicahk.org
Videopower	http://www.videopower.org.hk
Videotage	http://www.videotage.org.hk

F Museums/Arts Centres/Arts Libraries/Galleries

Art Museum, CUHK	http://www.cuhk.edu.hk/ics/amm
Château de Versailles	http://www.chateauversailles.fr
Hong Kong Arts Centre	http://www.hkac.org.hk
Hong Kong Central Library	http://www.hkpl.gov.hk/hkcl/eng/main.htm
Hong Kong Cultural Centre	http://www.lcsd.gov.hk/CE/CulturalService/HKCC/index_e.htm
Hong Kong Museum of Arts	http://www.lcsd.gov.hk/CE/Museum/Arts/index.html
Joseph Wu's Origami Page	http://www.origami.vancouver.bc.ca
Museu De Arte De Macau	http://www.artmuseum.gov.mo
National Gallery of Art	http://www.nga.gov
National Gallery of Canada	http://national.gallery.ca
National Palace Museum	http://www.npm.gov.tw/english/index-e.htm
NetSERF: Art	http://www.netserf.org
The British Museum	http://www.thebritishmuseum.ac.uk
The Cave of Chauvet	http://www.culture.fr/culture/arcnat/chaudet/en
The Palace Museum	http://www.dpm.org.cn
The Palmer Museum of Art	http://www.psu.edu/dept/palmermuseum
The University Museum & Art Gallery, HKU	http://www.hku.hk/hkumag
WebMuseum	http://sunsite.unc.edu/wm/paint
上海博物館	http://www.shanghaimuseum.net
南京博物院	http://www.njmuseum.com
香港中華文化促進中心	http://www.chineseculture.org.hk

A wide range of learning and teaching resources are listed, though they are not exhaustive.

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