


Arts Education

Key Learning Area Curriculum Guide (Primary 1 – Secondary 3)



Prepared by
The Curriculum Development Council

Recommended for use in schools by
The Education Department
HKSAR
2002

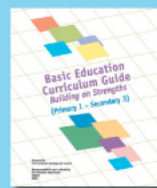
Curriculum Development Documents and Supporting Resources

**Learning to Learn –
The Way Forward in
Curriculum Development
(2001)**



**Exemplars of Curriculum
Development in Schools**

**Basic Education Curriculum Guide –
Building on Strengths
(2002)**



**Key Learning Area Curriculum Guides
(2002)**

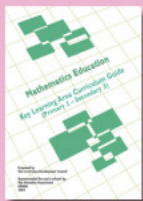
Chinese
Language
Education



English
Language
Education



Mathematics
Education



Technology
Education



Science
Education



Personal,
Social &
Humanities
Education



Arts
Education



Physical
Education



Subject Curriculum Guides



**Learning and Teaching
Resources**

Teaching Kits, Videos, Tapes,
CD-ROMs, Booklets, Leaflets, Reports



Preamble

A series of eight Key Learning Area (KLA) Curriculum Guides (Primary 1 to Secondary 3) has been developed by the Curriculum Development Council (CDC) to support the *Basic Education Curriculum Guide - Building on Strengths* (2002) and to help realise the recommendations made in the CDC Report on *Learning to Learn - The Way Forward in Curriculum Development* (2001) and in the Education Commission's (EC's) education reform final report, *Learning for Life, Learning through Life* (2000).

The CDC 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 and representatives from the Hong Kong Examinations Authority, as well as officers from the Education Department.

The KLA Curriculum Guides are based on the consultation documents on Learning to Learn of the respective KLAs published in November 2000. Relevant KLA committees under CDC have taken into consideration the concerns, needs and interests of schools, teachers and students as well as societal expectations expressed during the consultation period when developing these Guides.

Each KLA Curriculum Guide aims to present a curriculum framework, specifying the KLA's curriculum aims, learning targets and objectives, and providing suggestions regarding curriculum planning, learning and teaching strategies, assessment and resources. In addition, each KLA Guide provides exemplars of effective learning, teaching and assessment practices. Schools are expected to adopt the recommendations in the Guide and to achieve the learning goals of the school curriculum (CDC, 2001) and aims of education (EC, 2000), taking into consideration their contexts, needs and strengths.

Cross-reference has to be made with the *Basic Education Curriculum Guide - Building on Strengths* (2002) and the related subject guides as often as possible. This will ensure that there is a coherent understanding of the whole-school curriculum planning and the planning of student learning at KLA and subject levels.

As curriculum development is a collaborative and an on-going enhancement process, the KLA Curriculum Guides as well as their related subject guides will be updated and improved from time to time to meet new needs of students and society. Schools are always welcome to send in any ideas and suggestions on the development of the Arts Education Curriculum to:

Chief Curriculum Development Officer (Arts Education)
Arts Education Section, Education Department
Room 407, 4 Pak Fuk Road
North Point, Hong Kong
arts@ed.gov.hk

Key Messages

Arts Education (AE)

- Arts education contributes significantly to students' aesthetic development, which is one of the five essential learning experiences for whole-person development.

Existing Strengths

- Arts education is well recognised as one of the most effective means to nurture creativity.
- There is a keener interest in arts education among the community than ever before and more community resources for arts education have been provided so as to nurture a positive environment for students' development.
- Parents are beginning to value arts education as an important learning area for the development of all-round education of their children.

Entitlement of Students

- Arts Education is the entitlement of **EVERY** student.
- About **10-15%** and **8-10%** of lesson time are recommended to arts education in the formal curriculum at primary and junior secondary levels respectively. (Please see **Section 1.2** for more details)

Overall Aims of Arts Curriculum

Arts Education helps students:

- To develop creativity and critical thinking, nurture aesthetic sensitivity, and build up cultural awareness and effective communication.
- To develop skills, knowledge and positive values and attitudes in the arts.
- To gain delight, enjoyment and satisfaction through participating in arts-making activities.
- To pursue a life-long interest in the arts.

Central Arts Education Curriculum : An Open and Flexible Framework

The central curriculum, in the form of an open and flexible framework, sets out what schools are encouraged to help students develop:

- knowledge and skills of the arts embodied in the learning targets, i.e. Developing Creativity & Imagination, Developing Skills & Processes, Cultivating Critical Responses and Understanding Arts in Context, as well as in the learning objectives. (Please see **Section 2.2.1** for more details)
- creativity, critical thinking and communication in the process of arts making, and then gradually on the other generic skills as well.
- an understanding of how people express their personal beliefs, ideas and feelings about the world.
- positive values and attitudes.

Connecting School-based Curriculum Development with Central Curriculum

Because of its flexibility, the central curriculum allows much space and scope for school-based curriculum development. Following the general direction and recommendations provided in the central curriculum, schools are encouraged to:

- design their own school-based arts curriculum. (Please see **Sections 3.1 to 3.3** for more details)
- re-structure and streamline the arts curriculum so as to allow arts learning to be achieved with greater flexibility and provision for creativity.
- diversify the arts curriculum so as to suit the interests and abilities of students.

Changes in Learning and Teaching

- Teachers should develop students' creativity, critical thinking and communication skills as far as possible through a balanced arts curriculum.

- Teachers should develop a range of approaches such as integrative learning in the arts, project learning and using IT for interactive learning. (Please see **Section 4.2** for more details)
- Schools and teachers should put emphasis on the assessment for learning throughout the learning and teaching processes. (Please see **Section 5.1.1** for more details)

Principles to Guide Action

- To build on existing strengths in the arts in the school according to their readiness and circumstances.
- To formulate a school arts education policy which provides students with more exposure to arts experiences in the formal, informal and non-formal curriculum. (Please see **Section 3.1.1** for more details)
- To appoint an arts curriculum leader so as to coordinate and facilitate arts learning.
- To diversify the arts curriculum contents so that students are exposed to various arts experiences.
- To provide opportunities for developing student potentials in the arts.

(For more information on various curriculum matters, please refer to *Basic Education Curriculum Guide - Building on Strengths* (2002).)

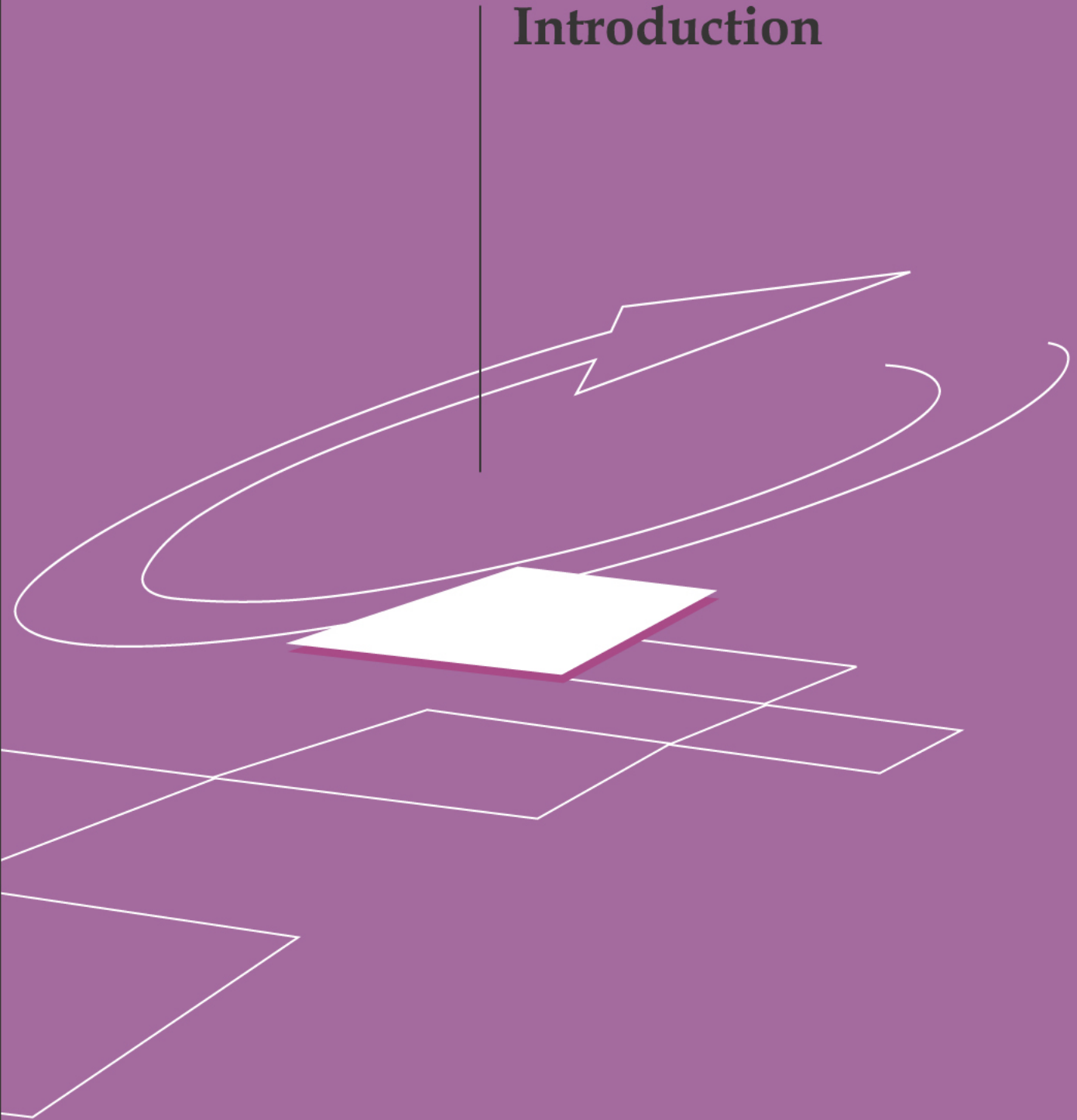
Contents

Preamble	1
Key Messages	3
Contents	6
1 Introduction	9
1.1 What is a Key Learning Area (KLA)?	11
1.2 Position of Arts Education KLA in the School Curriculum	12
1.3 Rationale and Direction for Development	13
1.4 Strategies for Development	14
1.4.1 Short-term (2001-02 to 2005-06)	14
1.4.2 Medium-term (2006-07 to 2010-11)	16
1.4.3 Long-term (beyond 2011)	17
1.5 Building on Strengths	18
2 Curriculum Framework	21
2.1 Overall Aims of Arts Curriculum	23
2.2 The Curriculum Framework	24
2.2.1 Learning Targets and Learning Objectives	25
2.2.2 Generic Skills	43
2.2.3 Values and Attitudes	45
2.3 Curriculum and Subject Organisations	46
2.4 Chinese Culture in Arts Education	48
3 Curriculum Planning	49
3.1 A Balanced Curriculum	51
3.1.1 Formulation of School Arts Education Policy	51
3.1.2 A Balanced and Diversified Arts Curriculum	52
3.2 Central Curriculum and School-based Arts Curriculum Development	53
3.3 Connections within Arts Education KLA and with other KLAs	54

3.3.1	Learning Across the Arts	54
3.3.2	Learning Across KLAs	54
3.4	Time Allocation	56
3.4.1	Time Allocation in the Arts	56
3.4.2	The Use of Learning Time	56
4	Learning and Teaching	59
4.1	Principles to Guide Action	61
4.2	Approaches to Learning and Teaching	61
4.2.1	Integrative Learning in the Arts	61
4.2.2	Project Learning	62
4.2.3	Life-wide Learning	64
4.2.4	IT for Interactive Learning	65
4.2.5	Reading to Learn	66
4.2.6	Moral and Civic Education	67
4.3	Catering for Student Diversity	67
4.4	Homework	70
5	Assessment	71
5.1	Principles to Guide Action in Assessment	73
5.1.1	Conceptual Framework for Assessment in the Arts	75
5.2	Modes of Assessment	76
5.3	Formative Assessment	79
5.4	Summative Assessment	79
5.5	Reporting	80
6	Learning & Teaching Resources	81
6.1	Textbooks	83
6.2	Quality Learning and Teaching Resources	83
6.2.1	Human Resources	83
6.2.2	Financial Resources	84
6.2.3	Community and Other Resources	84
6.3	Resource Management in Schools	84

Chapter 1

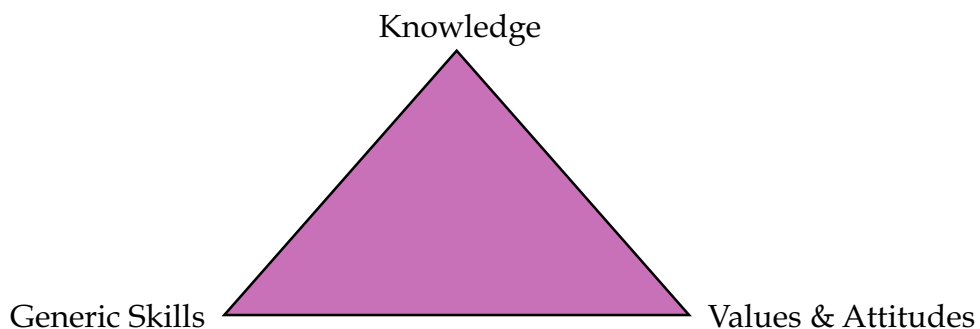
Introduction



1 Introduction

1.1 What is a Key Learning Area (KLA)?

A Key Learning Area (KLA) is an important part of the school curriculum. It is founded on **fundamental and connected concepts within major fields of knowledge** which should be acquired by all students. A KLA provides a knowledge context for the development and application of generic skills (e.g. creativity and skills of communication, critical thinking, collaboration and subject-specific skills), positive values and attitudes through appropriate use of learning / teaching activities and strategies. It serves as a context for the construction of new knowledge and the development of understanding. The studies offered in each KLA may have an academic, social or practical orientation, or a combination of these, depending on the particular purpose(s). The curriculum can also be organised into subjects, modules, units or other modes of learning. The following diagram shows the relationship between knowledge, generic skills and values and attitudes.



The Arts Education KLA consists of art forms such as Music, Visual Arts, Drama, Dance, Media Arts and other emerging art forms. They all have an open and adventurous nature and share common aesthetic values. Through arts activities, students are able to use different media, such as light, sound, body movements, etc., to express themselves and communicate with each other.

1.2 Position of Arts Education KLA in the School Curriculum

Schools need to develop a balanced school curriculum so as to provide an all-round education for their students. Arts education is one of the five essential areas in the overall aim of education set out by the Education Commission: “To enable every person to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics according to his/her own attributes so that he/she is capable of life-long learning, critical and exploratory thinking, innovating and adapting to change.”¹ Moreover, arts education helps students “to lead a healthy lifestyle, and develop an interest in, and appreciation of, aesthetic and physical activities”, which is one of the seven learning goals set out by the Curriculum Development Council (CDC)².

Students are entitled to Arts Education at all levels. It contributes to students’ whole-person development by helping them to:

- develop creativity, imagination, flexibility, aesthetic sensitivity and critical responses to the world;
- nurture values and attitudes, and facilitate the learning of other Key Learning Areas (KLAs); and
- inherit, transmit and reflect upon their own and others’ cultural traditions and values.

In order to provide students with sufficient lesson time in the arts, about **10-15% and 8-10%** of lesson time is recommended to arts education in the formal curriculum at primary and junior secondary levels respectively.

¹ Education Commission, September 2000. *Learning for Life, Learning through Life - Reform Proposals for the Education System in Hong Kong*, p.4. Hong Kong: Education & Manpower Bureau.

² Curriculum Development Council, November 2001. *Learning to Learn: The Way Forward in Curriculum Development*, Consultation Document, p.18. Hong Kong: The Council.

1.3 Rationale and Direction for Development

- Arts education contributes significantly to the development of generic skills, values and attitudes. Basic attitudes, skills, knowledge and virtues for life-long learning can be facilitated through arts education by providing students with an all-round and balanced curriculum, and with enjoyable artistic experiences. Further development of the arts curriculum will provide students with a comprehensive and balanced learning experience.
- As arts education holds the key to the all-round development of the whole person, the significant role of arts education in the total development of the child should be heavily stressed. We need, therefore, to develop the mission and vision to uphold the status of arts education.
- There are, however, certain barriers to the development of a quality arts education. For instance, the examination-oriented culture results in a stronger emphasis on academic subjects, the lack of teachers trained in arts subjects, and the over-emphasis on skills acquisition in the teaching of the arts have all hampered the development of arts education. However, through concerted efforts, such hurdles can be overcome.

In the modern world, good education focuses less on knowledge transmission than on helping students to learn how to learn. To achieve this, a teacher-centred approach is no longer adequate. To motivate students to learn we must improve the design of the curriculum and introduce a range of diverse and appropriate learning and teaching strategies. However, curriculum development is at its most effective when it involves evolution rather than revolution.

In order to build on the strengths of existing practices, it is suggested that schools use the following aims for the development of their school-based arts curriculum:

- to nurture students' creativity and flexibility;

- to provide students with a balanced arts curriculum and diversified arts learning experiences. In addition to Music and Visual Arts, which exist in the current arts curriculum, other art forms such as Drama, Media Arts and Dance should be included to broaden the students' learning experience within the arts;
- to develop an approach which integrates students' learning in the arts, so that they acquire a holistic and deeper understanding across the arts and other KLAs;
- to adopt a student-centred approach supporting students to construct knowledge and skills so as to apply them in authentic contexts;
- to widen students' arts learning experiences through life-wide learning activities; and
- to foster learning to learn skills and life-long learning attitudes in the arts.

1.4 Strategies for Development

1.4.1 Short-term (2001-02 to 2005-06)

The Short-term Goals of Schools are:

- to formulate a school arts education policy which provides students with more exposure to arts experiences in the formal, informal and non-formal curriculum (Please refer to Section 3.1.1 for more details);
- to generate a coherent vision for the development of arts education. Schools are advised to appoint an arts curriculum leader to coordinate and facilitate the formulation and implementation of the arts education policy;
- to build on existing strengths in the arts in the school according to their own readiness and circumstances;

- to connect school-based curriculum development with the central curriculum, schools are advised to restructure the arts curriculum so as to create more space and flexibility to develop a balanced arts curriculum. Schools can start small and gradually introduce drama and other art forms into the formal and informal curriculum as resources allow;
- to start adapting and implementing the new arts curriculum by stages, as soon as possible, with reference to individual Curriculum Guides (Arts Education, Music, Visual Arts and Drama-in-Education), and to aim at full implementation in the period 2006-07 to 2010-11; and
- to develop and implement strategies for life-wide learning in arts education by using community resources, e.g. by organising an Artist-in-Schools programme, or by encouraging students to attend concerts and visit art galleries, museums and exhibitions.

The Short-term Goals of Teachers are:

- to develop a culture of learning to learn through self-evaluation and self-improvement, and to develop a research culture for improving the quality of learning and teaching through such activities as participating in collaborative lesson preparation, initiating school-based action research, or participating in the seed projects on the implementation of the arts curriculum organised by the Education Department;
- to be competent in adapting the Curriculum Guides for planning and implementing a school-based arts curriculum;
- to be equipped with knowledge and skills for quality learning and teaching in arts education, e.g. IT skills, assessment for learning, basic knowledge on other arts disciplines, etc.;
- to move from a teacher-centred to a student-centred approach in learning and teaching, and to adapt to the changing role of arts teachers as coaches and facilitators;

- to provide an encouraging environment for students' risk-taking and trial-and-error learning in artistic exploration and creation; and
- to be lovers and practitioners of the arts as well as life-long learners and models for students' learning in the arts.

The Short-term Goals of the Education Department are:

- to publish subject curriculum guides to support the design and implementation of school-based arts curricula. The Curriculum Guides for Music, Visual Arts, and Drama-in-Education will be published in 2002-03;
- to suggest strategies for implementing life-wide learning in the arts;
- to initiate seed projects in the arts for improving the quality of learning and teaching, e.g. integrative learning and assessment for learning in the arts; and
- to help schools and teachers to adapt to the paradigm shift in learning and teaching.

1.4.2 Medium-term (2006-07 to 2010-11)

The Medium-term Goals of Schools and/or Teachers are:

- to develop a balanced arts curriculum which caters for student diversity, character building and whole-person development;
- to develop different approaches to curriculum planning and implementation in the arts;
- to nurture a culture of sharing across schools and to build up networks of schools, teaching artists and arts teachers to support learning and teaching;

- to seek parental support for the development of students's interests in arts learning; and
- to further enhance team-building, communication and the sharing of good practices amongst teachers.

The Medium-term Goals of the Education Department are:

- to consolidate and accumulate experiences and disseminate good practices in learning, teaching and assessment in the arts; and
- to further develop linkages between learning and teaching in the arts and in other KLAs.

1.4.3 Long-term (beyond 2011)

The Long-term Goals of Schools and/or Teachers are:

- to provide quality learning, teaching and assessment in the arts; and
- to further develop a wide network among schools for the sharing of resources and good practices.

The Long-term Goals of the Education Department are:

- to continue to update and improve the arts curriculum and its supporting materials in line with the needs of society and students;
- to work continuously in partnership with schools and other concerned parties to develop school-based arts curricula and appropriate modes of assessment; and
- to provide more space for the emergence of new art forms such as Media Arts, and allow opportunities for students to choose and pursue preferences amongst the arts.

1.5 Building on Strengths

The strengths of the arts in schools which the current curriculum reform should build upon are:

Culture and Society

- Arts Education is well recognised as one of the most effective means to nurture creativity;
- There is a keener interest in arts education within the community than ever before and more community resources for arts education have been provided;
- Parents are beginning to value arts education as an effective means to the all-round development of their children; and
- Tremendous efforts have been put into the arts development in Hong Kong recently which help to nurture a positive environment for students' development:
 - a) As a cosmopolitan city, abundant performances / exhibitions by outstanding and world renowned artists provide students with ample exposure to the arts;
 - b) A number of arts festivals in Hong Kong provide grounds for nourishing the culture of arts appreciation; and
 - c) Various scholarships help to nurture talents in the arts.

Schools, Teachers and Artists

- The curriculum time and resources offered by schools form a necessary basis of providing aesthetic experience to students;

- Strengths of individual schools in different areas such as arts curriculum development and pedagogy;
- Arts teachers in Hong Kong work diligently to build up their capacity in arts teaching;
- Teachers' mastery of the knowledge of arts subjects, which is favourable for the implementation of the new arts curriculum; and
- Teaching artists, whose number has been increasing steadily, have become important resources to provide students with first-hand arts experiences.

Students

- There are many outstanding students with high achievements in the arts; and
- Students in Hong Kong are willing to learn and are actively participating in arts activities.

Chapter 2

Curriculum Framework



The Hong Kong School Curriculum



2 Curriculum Framework

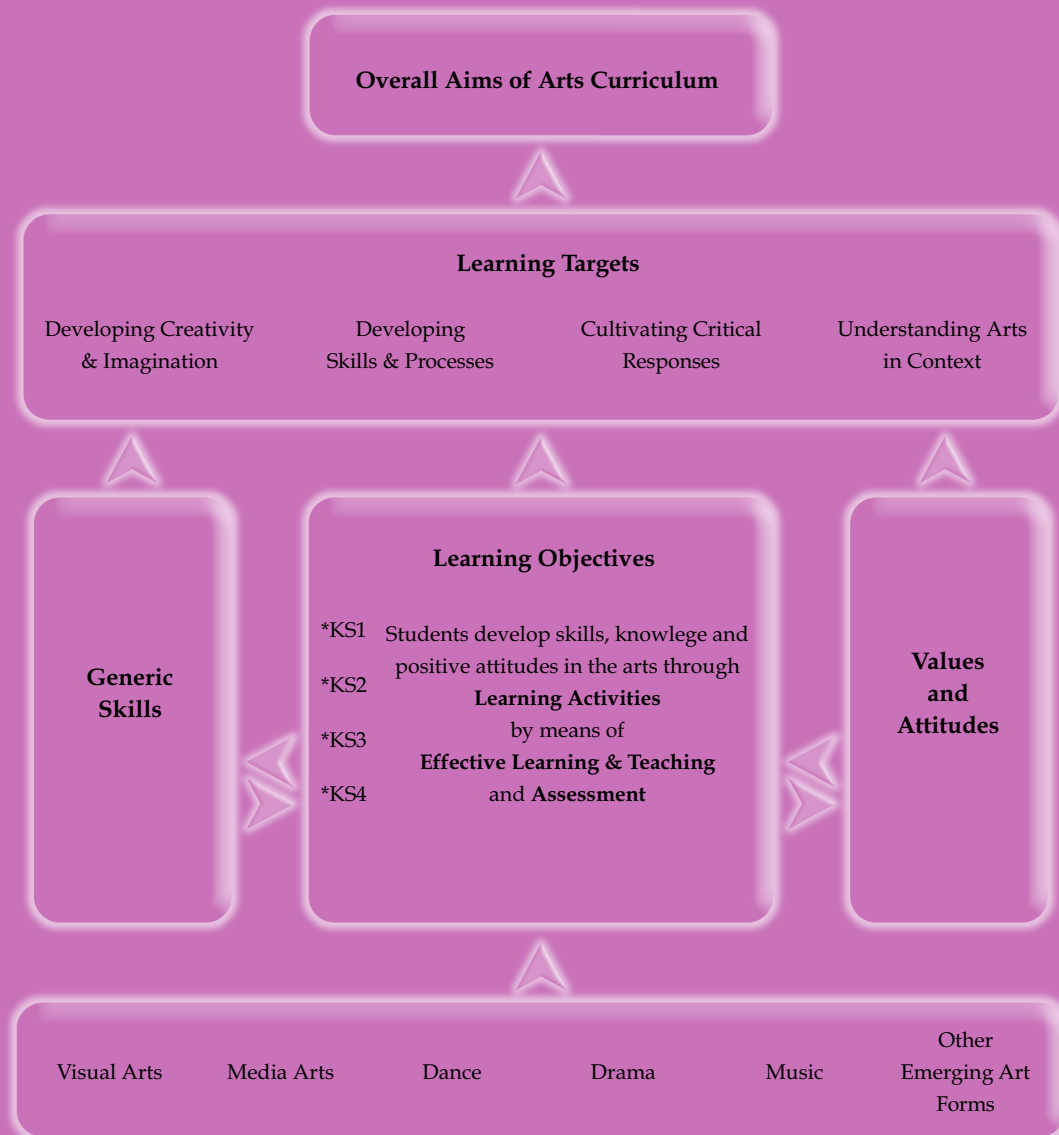
2.1 Overall Aims of Arts Curriculum

Arts Education helps students:

- To develop creativity and critical thinking, nurture aesthetic sensitivity, and build up cultural awareness and effective communication.
- To develop skills, knowledge and positive values and attitudes in the arts.
- To gain delight, enjoyment and satisfaction through participating in arts-making activities.
- To pursue a life-long interest in the arts.

2.2 The Curriculum Framework

The following curriculum framework provides a platform for different art forms to be included in the school curriculum:



*KS1 denotes Key Stage 1, Primary 1-3

*KS2 denotes Key Stage 2, Primary 4-6

*KS3 denotes Key Stage 3, Secondary 1-3

*KS4 denotes Key Stage 4, Secondary 4 and above

2.2.1 Learning Targets and Learning Objectives

In the learning of the arts, Learning Targets are set in order to achieve the overall aims of the arts curriculum. The four targets are inextricably intertwined and they form the core of the proposed arts curriculum. They are all important and should be developed concurrently. However, they do not necessarily bear the same weight in the process of learning and teaching. The emphasis placed on each target will be determined by the nature of the individual art form and students' abilities.

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



Learning Targets

In order to devise an effective and progressive arts curriculum, teachers should base the learning objectives leading to the Four Learning Targets on students' backgrounds, interests and needs. It should be noted that learning activities devised from these learning objectives may contribute to one or more Learning Targets, though the coverage or depth may vary. Students develop skills, knowledge and positive attitudes towards the arts if the learning, teaching and assessment are all effective. The following tables are the outline on designing learning objectives and learning activities in Music and Visual Arts. Detailed suggestions will be included in individual Curriculum Guides for Music or Visual Arts to be issued in 2002-03. Suggestions for Drama and Media Arts will be published in due course. For the learning of Dance, teachers are advised to refer to the Physical Education KLA Curriculum Guide.

Learning Objectives Leading to the Four Learning Targets (Music & Visual Arts)

The tables of “Learning Objectives Leading to the Four Learning Targets” listed below are set out to provide a framework for the Music/Visual Arts curriculum. The following are considerations to be observed in the course of using these tables for curriculum planning:

- (a) The learning objectives leading to the Four Learning Targets should be carefully considered by teachers to ensure that they suit their students’ backgrounds, needs, music/art abilities and interests. The learning objectives listed in Key Stage 1 in the framework are intended for Primary 1 to 3, in Key Stage 2 for Primary 4 to 6, and in Key Stage 3 for Secondary 1 to 3. However, Music/Visual Arts teachers may select appropriate learning objectives from other key stages to suit the level of their students.
- (b) Examples of learning activities geared towards individual learning objectives may contribute to one or more Learning Targets, though the coverage or depth may vary. For example, creating a piece of music or designing a video clip leads towards the Learning Target of “Developing Creativity and Imagination” and the Learning Target of “Developing Skills and Processes”.
- (c) Students should be provided with a wide range of music/arts learning experiences through composing/creating, performing/presenting and listening/appraising activities. Learning can be further enhanced through the use of modes such as life-wide learning, project learning, integrative learning in the arts, and learning through the use of IT.
- (d) The following examples of learning objectives and learning activities provide a conceptual framework for Music/Visual Arts teachers but are by no means exhaustive. More examples with teaching strategies will be given in the Music and Visual Arts Curriculum Guides, to be published in 2002-03.

Learning Objectives leading to the Four Learning Targets in Music

Developing Creativity and Imagination (composing, performing and improvising in music)			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 1	Students will be able to	1. create/improvise music using basic skills, simple musical ideas and different sound sources.	<ul style="list-style-type: none"> Improvising simple rhythmic and melodic ostinati for familiar songs using untuned/tuned percussion instruments with given rhythmic patterns or notes. Creating sound effects for songs, stories and poems using symbols to record musical ideas.
		2. create/improvise movements to reflect different qualities of music.	<ul style="list-style-type: none"> Expressing the pulse, strong and weak beats of music with body movements, e.g. tapping, clapping and stepping. Improvising movements in response to high/low, loud/soft, short/long, slow/fast and melodic direction.
	Students will be able to	1. create/improvise music with structure and organisation.	<ul style="list-style-type: none"> Improvising or creating melodies for voice or tuned percussion instruments based on given notes or a pentatonic scale. Creating sound projects using different musical elements, e.g. tempo, texture, dynamics, tone colour through a wide range of means including the use of IT.
		2. make use of IT to compose and record music.	<ul style="list-style-type: none"> Improvising melodies with simple structure based on primary chords. Creating a short piece for a video clip or visual image with appropriate use of musical elements and compositional devices.
KEY STAGE 3	Students will be able to	1. create/improvise music for specific purposes to demonstrate the grasp of compositional skills.	<ul style="list-style-type: none"> Using wave editing programme to create sound effects/sound projects. Arranging accompaniments for familiar songs through the application of sequencing software.
		2. make use of IT to compose and record music.	

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Developing Skills and Processes (knowing and using music elements, materials and resources)			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 1	Students will be able to	1. sing and play from memory or reading notation to demonstrate the development of basic skills.	<ul style="list-style-type: none"> • Singing a variety of simple unison songs, e.g. nursery rhymes, action songs, dialogue songs, folk songs, singing games and dramatised songs, with basic singing skills. • Accompanying familiar songs with given simple rhythmic or melodic ostinati.
		KEY STAGE 2	Students will be able to
2. play on tuned and untuned instruments with technical accuracy.	<ul style="list-style-type: none"> • Playing on a melodic instrument, e.g. recorder, melodica or xylophone, with technical accuracy. • Playing music in a small percussion ensemble with pitch and rhythmic accuracy. 		
3. read and notate music using staff and other notations.	<ul style="list-style-type: none"> • Reading staff notation in simple duple, triple and quadruple time. • Notating a melodic line with appropriate musical signs and terms to indicate the expressions of the music heard. 		
4. record music through the application of IT.	<ul style="list-style-type: none"> • Notating a melodic phrase of a simple song using a notation software. • Recording musical ideas with the support of IT. 		
KEY STAGE 3	Students will be able to		
		2. play on instruments in unison and in parts with increasing control of techniques.	<ul style="list-style-type: none"> • Using a melodic instrument to play a counter-melody to a song sung by the class with awareness of its balance and role. • Playing an instrumental piece which may include changes in musical elements such as tempo, dynamics and tone colour.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Cultivating Critical Responses (responding to and appraising music)		
Learning Objectives		Examples of Learning Activities
KEY STAGE 1	Students will be able to	1. express personal feelings in response to music.
		2. identify the characteristics of sound/music and describe its general features using simple musical terms.
		• Talking about personal feelings with reference to musical elements after listening to a piece of music.
		• Drawing a picture to depict personal perception of a piece of music.
KEY STAGE 2	Students will be able to	1. describe and analyse music of simple structures.
		2. apply criteria to appraise performances and compositions using appropriate musical terms.
		• Identifying simple structures of short pieces of music, e.g. introduction, interlude, coda, binary form, ternary form or simple rondo form.
		• Describing the relationship between words and music, e.g. word painting, syllables in English and tones in Cantonese.
KEY STAGE 3	Students will be able to	1. describe and analyse music in chosen styles and genres.
		2. develop a list of criteria to appraise performances and compositions.
		• Using appropriate musical terminology to describe and discuss performances and compositions to show an understanding of music, e.g. articulations and tone production.
		• Watching an excerpt of a Cantonese Opera and commenting on the music in relation to the text and acting.
		• Using a list of self-developed criteria, e.g. use of compositional devices, styles and genres to appraise critically the quality and effectiveness of own and others' compositions.
		• Writing a concert report and commenting on the performances with reference to a set of self-developed criteria, e.g. choice of repertoire, performing skills and interpretation.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Understanding Arts in Context (understanding the relationship between music and culture)		
Learning Objectives		Examples of Learning Activities
KEY STAGE 1	Students will be able to	1. demonstrate the understanding of the functions of music in daily life.
		<ul style="list-style-type: none"> • Talking about the purposes of music heard in public areas, e.g. restaurants, lobbies, shops and lifts. • Talking about the functions of different types of music, e.g. TV jingles, lullaby, march and wedding music.
KEY STAGE 2	Students will be able to	1. describe the ways the voice/ instruments is/are used in different contexts.
		<ul style="list-style-type: none"> • Identifying tone colours of both Chinese and Western instrumental categories, e.g. strings, woodwind, brass and percussion; chui (吹), tan (彈), la (拉) and da (打). • Commenting on the voice production of different types of Chinese folk songs in relation to their social and geographical contexts.
KEY STAGE 3	Students will be able to	1. describe music from different styles/ cultures in relation to its contexts.
		<ul style="list-style-type: none"> • Discussing the effectiveness of some jingles from TV commercials in relation to daily life. • Researching and discussing the cultural and historical contexts of a particular type of music, e.g. blues (怨曲), Cantonese pop songs, songs written for the War of Resistance Against Japan (抗戰歌曲).

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Learning Objectives leading to the Four Learning Targets in Visual Arts

Developing Creativity and Imagination (creating, performing and participating in Visual Arts)		
Learning Objectives		Examples of Learning Activities
KEY STAGE 1	Students will be able to	1. record direct responses to art 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 design principles; and
		4. explore alternatives by using different materials and techniques.
KEY STAGE 2	Students will be able to	1. seek, select and organise information for the purpose of art creation;
		2. use direct observation and various experiences to explore ideas;

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Developing Creativity and Imagination (creating, performing and participating in Visual Arts)			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 2	Students will be able to	3. explore art elements and design principles to express ideas and feelings;	<ul style="list-style-type: none"> • Bringing out the centre of interest of an artwork by using the principle of '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 alternatives by re-composing and by trying different combinations;	<ul style="list-style-type: none"> • Using images from magazines and reconstructing them in an order to form a storyline. • Combining different geometrical figures to show human movements and comparing the visual results between different combinations.
		5. use sketching to explore a range of possibilities for finishing a piece of work; and	<ul style="list-style-type: none"> • 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.	<ul style="list-style-type: none"> • Visiting an artist's studio or an exhibition to inspire with ideas to create a new piece of artwork. • Discussing with classmates to stimulate ideas for creating a piece of artwork on a theme such as 'Space Emigration' or 'The Future Houses'.
KEY STAGE 3	Students will be able to	1. record responses and conceptualise ideas, experiences and imagination by using verbal and non-verbal presentation;	<ul style="list-style-type: none"> • Using sketches, texts or camera to depict and capture different views and impressions of an object or a scene. • Using visual diary to illustrate one's own research processes on a particular theme in order to generate and modify ideas.
		2. use new / different perspectives to interpret / re-interpret concepts, reality and visions from;	<ul style="list-style-type: none"> • Interpreting the art concept of Cubism and applying the interpretation through expressing 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.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Developing Creativity and Imagination (creating, performing and participating in Visual Arts)		
Learning Objectives		Examples of Learning Activities
KEY STAGE 3 Students will be able to	3. apply the common processes of art creation: <ul style="list-style-type: none"> • to define aims and purposes; • to generate ideas from observation, experience, memory and imagination, and from nature, man-made environments and objects, etc.; • to develop ideas by searching for and processing visual information and by manipulating visual elements based on aesthetic logic and design principles, etc.; • to explore alternatives by re-composing, by different combinations, etc.; and • to evaluate alternatives based on aims, purposes, aesthetic logic and design principles, etc. 	<ul style="list-style-type: none"> • Making a list of criteria to create an outfit, e.g. clothes or accessories, for a classmate to reflect his/ her character. • Designing a promotional item for a selected tourist spot, listing out its aims and purposes. • Observing the different gestures 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 sculpture. • Collecting, selecting and organising visual information on an environmental problem, using visual elements based on the design principle of 'emphasis' to express viewpoints and feelings towards the environmental problem through a collage. • Searching information on the features of different animals for making sketches using free forms and geometric forms, and eventually making a clay totem of the creature. • 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 purpose, use of visual elements, design principles and creative ideas. • Repainting a famous picture with selected colour scheme and design principles, then comparing it with the original one and evaluating the work according to the use of those principles.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Developing Creativity and Imagination (creating, performing and participating in Visual Arts)		
Learning Objectives		Examples of Learning Activities
KEY STAGE 3	Students will be able to	4. use sketching, drawing, information technology, or other appropriate tools and resource materials to stimulate and develop ideas;
		5. use collaboration skills to develop ideas and enhance the learning of art; and
		6. explore ideas and connections between visual arts and other disciplines.
		<ul style="list-style-type: none"> • Searching information about street displays in Hong Kong from books, magazines, internet, on-site study and survey to develop ideas for a Hong Kong tourists promotional brochure. • Using sketches, photographs and computer-generated images to stimulate and develop ideas for a painting on a selected theme. • 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 art room/school hall. • Reading a poem with scenic descriptions and discussing its imagery and 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.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Developing Skills and Processes (knowing and using art materials, processes, elements and resources)			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 1	Students will be able to	1. use basic elements of art to express ideas and feelings;	<ul style="list-style-type: none"> • Expressing different intensities 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. recognise the characteristics of different art media;	<ul style="list-style-type: none"> • Exploring the techniques and recognising the characteristics of 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. identify connections between visual arts and other disciplines.	<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 changing part of the characters in Chinese idioms.
		1. create artworks which reflect skills in applying art knowledge, techniques and processes to express ideas and feelings;	<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 art media, tools and techniques;	<ul style="list-style-type: none"> • Exploring and using different materials and techniques to make a lantern. • Exploring the techniques and tools for making a wire sculpture to form human figures in motion.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Developing Skills and Processes (knowing and using art materials, processes, elements and resources)			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 2	Students will be able to	4. understand and compare knowledge and skills of visual arts in relation to other disciplines.	<ul style="list-style-type: none"> • Linking up the concept of mathematical patterning with the use of gradation by M. C. Escher in his printmaking to create a patterning piece. • Expressing the imageries of a poem by painting, and comparing the media of expression between poetry and painting.
		KEY STAGE 3	Students will be able to
2. visualise aesthetic ideas in a medium properly, monitor progress and revise the approach when necessary;	<ul style="list-style-type: none"> • Using sculpturing processes and techniques to make a three-dimensional form and making necessary adjustments according to aesthetic needs. • Visualising ideas connected to the theme of 'War and Peace' with a selected medium and revising the approach when necessary. 		
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 the appropriate skills in making their own exlibris. 		
4. connect and apply knowledge and skills of visual arts with other art forms or other disciplines.	<ul style="list-style-type: none"> • Creating a piece of animation with musical effects using IT skills and composition skills learnt in music lessons. • Connecting the art knowledge in designing a costume with the production techniques learnt in Home Economics lessons for making a fashion product. 		

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

<p align="center">Cultivating Critical Responses (responding to, reflecting on and appraising art issues using artistic understanding)</p>			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 1	Students will be able to	1. talk about the content of artworks;	• 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, objects and scene in the painting 'Dreamland' (夢鄉圖) by local painter CHEN Fushan (陳福善).
		2. describe art elements applied in artworks; and	• Observing or touching sculptures and describing their forms and textures.
			• Describing the rhythmic pattern of an artwork from the organisation of lines with different qualities.
		3. express opinions and listen to others' ideas about artworks.	• 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 artworks.
KEY STAGE 2	Students will be able to	1. use art terminology to describe and analyse artworks;	• Describing and analysing the use of colour, structure and contents of the Chinese New Year Print illustrating the New Year woodblock print.
			• Describing the form and analysing the relationship between the subject matter and the use of material of the work 'Crab#4' by local sculptor ZHANG Yi.
		2. interpret visual forms based on techniques, meaning and art elements and principles of design;	• Studying the sculptures by Henry Moore to understand the concept of 'negative shapes' and 'positive shapes'.
			• Appreciating the painting of 'Shrimp' (蝦) by QI Baishi (齊白石) and understanding how the artist uses Chinese painting techniques to create the shapes of objects with ink.
		3. express and give reasons for their opinions / preferences; and	• Expressing personal opinions, with reasons, on the composition of a popular comic and the form of its characters.
			• Expressing opinions on 'Guernica' by Picasso after understanding the background of the work.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Cultivating Critical Responses (responding to, reflecting on and appraising art issues using artistic understanding)			
Learning Objectives		Examples of Learning Activities	
KEY STAGE 2	Students will be able to	4. apply criteria to assess artworks.	<ul style="list-style-type: none"> • Assessing a poster design based on its effectiveness in terms of communication and artistic qualities. • Evaluating an artwork according to the appropriateness of the selection of materials for the expression of a particular theme.
		KEY STAGE 3	Students will be able to
2. apply processes of art criticism by describing, analysing, interpreting and judging artworks;	<ul style="list-style-type: none"> • Describing the content expressed in Andy Warhol's 'Marilyn Diptych' (瑪麗蓮複製圖) and analysing the use of visual elements, principles of design and techniques so as to form a personal interpretation of the purpose and idea of the artist and making an overall judgment on the work. • Comparing two different artworks on the same theme using the processes of describing, analysing, interpreting to make an informed judgment and writing a review on the artworks. 		
3. evaluate visual forms based on the meaning, the formal structure, the techniques and the expressive quality to make an informed judgment;	<ul style="list-style-type: none"> • Evaluating a mask created by oneself or a classmate in terms of the aspects of its symbolic meaning, the use of visual elements, production techniques and the quality of expression. • Analysing still life paintings made by several artists, comparing their meanings, use of visual elements, techniques and ways of expression, and selecting the most favourite one based on informed judgment. 		
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. • Presenting orally with confidence to the class on the artworks of a chosen artist and supporting the appraisal with research and analysis. 		

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

<p align="center">Cultivating Critical Responses (responding to, reflecting on and appraising art issues using artistic understanding)</p>		
Learning Objectives		Examples of Learning Activities
KEY STAGE 3	Students will be able to	5. develop criteria to assess artworks.
		<ul style="list-style-type: none"> • Making a list of criteria for the evaluation of designed products according to personal and aesthetic needs and using these criteria to assess one's own design and his/her classmates' works. • Developing criteria to assess one's own or his/her classmates' wire sculpture, then analysing and making judgment to one another's work.

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

Understanding Arts in Context (understanding the cultural dimensions of art and its contributions to people's life and society at large)					
Learning Objectives		Examples of Learning Activities			
KEY STAGE 1	Students will be able to	1. talk about art in their community and identify the use of art 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). 		
		2. recognise the diverse cultures, customs and living patterns reflected in art, artifacts and festivals; and	<ul style="list-style-type: none"> • Understanding the relationship between art and festival customs from traditional Mid-Autumn Festival lantern designs. • Recognising the relationship between New Year prints and their social and cultural backgrounds through 'Yangliuqi (楊柳青) woodblock printing'. 		
		3. identify the features of artworks in particular social, cultural and historical contexts.	• Analysing the purpose and design features of red packets.		
			• Identifying the features of Chinese folk papercuts with reference to their social and cultural contexts.		
		KEY STAGE 2	Students will be able to	1. recognise art heritage and its role in society;	• Understanding the scenery and people illustrated in the paintings or sketches by Hong Kong artists.
					• Understanding Chinese/Western culture as reflected in temples/churches in Hong Kong.
2. recognise artworks with distinctive use of local materials and local environmental features; and	• 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. recognise the fact that artworks serve different purposes in different cultural contexts, past and present.	• Recognising the function of Christmas cards in relation to Western culture.				
	• Recognising the relationship between the forms of Chinese pottery and their functions.				

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

<p align="center">Understanding Arts in Context (understanding the cultural dimensions of art and its contributions to people's life and society at large)</p>		
Learning Objectives		Examples of Learning Activities
KEY STAGE 3	Students will be able to	1. discuss and compare the functions, contents and significance of art in past and present contexts;
		2. identify the contemporary art trends in Hong Kong;
		3. differentiate the contributions of art in different cultures and societies;
		4. begin to realise how social, cultural and political contexts influence the artist's forms of expression and techniques for creation; and
		5. become aware of how various visual forms can shape and express human feelings of different cultures.
		• Dividing in groups to collect works and information on the social backgrounds of Chinese portrait paintings in the Tang Dynasty (唐朝) and the present, and discussing and comparing their functions, contents, ways of expression and significance.
		• Comparing and contrasting the functions, contents and significance of printmaking in Chinese society in the past and present.
		• 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.
		• Identifying the functions and forms of expression of tea wares in different cultures and societies.
• Investigating the reasons why art is made in different cultures and then categorising the artworks based on their purposes such as wishing for everlasting life, acknowledging people's contribution to society, etc.		
• Recognising the changing effects on forms, production techniques and ways of expression caused by developments in society, culture and technology 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 so as to understand how social, cultural and political contexts affect the works.		
• Collecting Chinese and Western paintings of the 20th century, selecting the most moving ones, and presenting to the class the content, ways to express feelings and one's personal feelings towards the works.		
• Writing an essay on portrait painting, comparing how people express their feelings in Eastern and Western cultures.		

Note: Teachers may select appropriate learning objectives from other key stages to suit their students' standards.

2.2.2 Generic Skills

Creativity, communication skills, critical thinking skills, collaboration skills, Information Technology (IT) skills, numeracy skills, problem solving skills, self-management skills and study skills are the nine generic skills set out in the document “Learning to Learn”³ which students are expected to develop in the course of schooling. Generic skills cannot be developed in a vacuum. They should be learnt through the exploratory, creative, evaluative and other activities that take place in arts education.

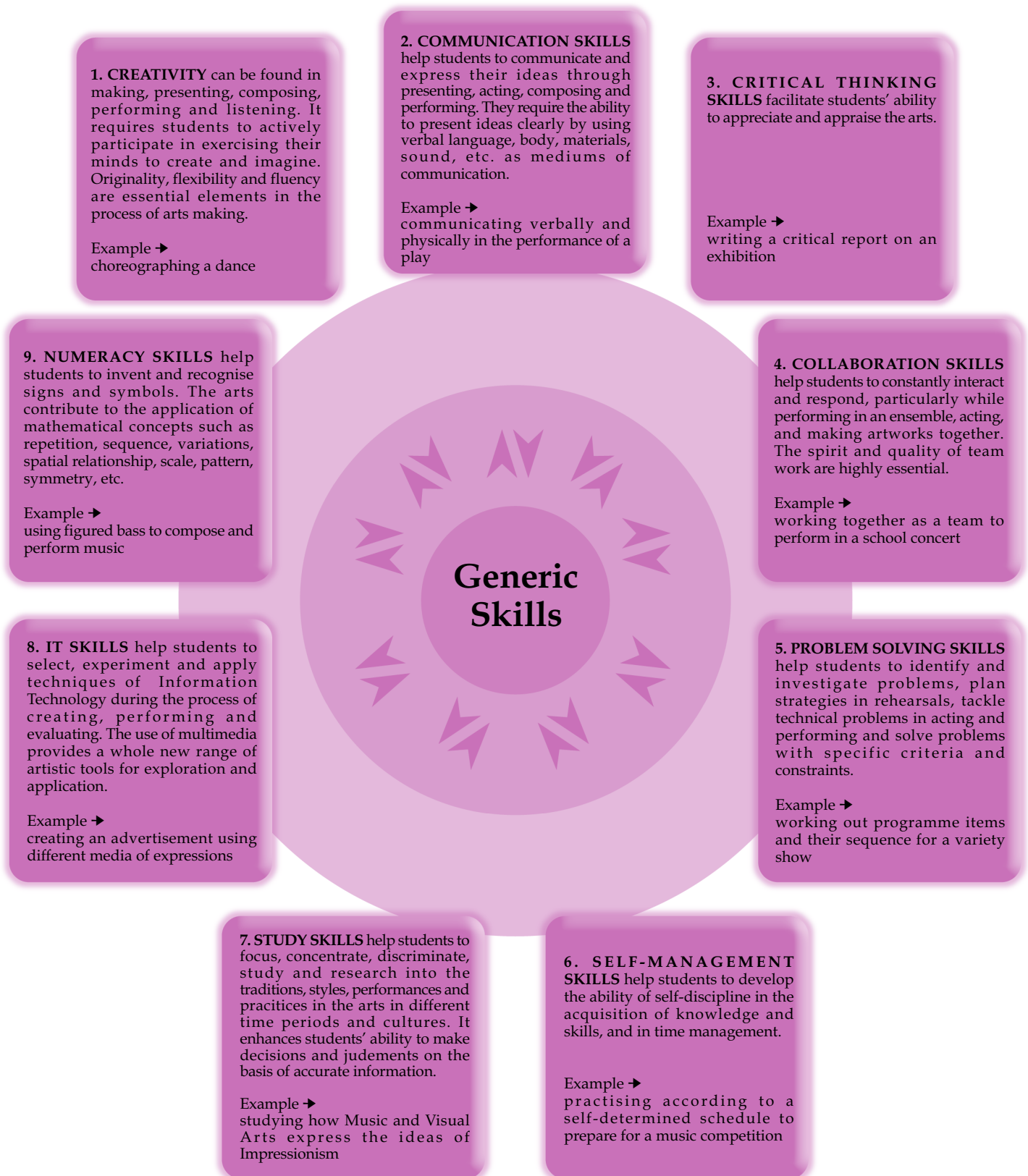
It is well recognised that arts education can contribute significantly to the development of all the above generic skills. However, emphasis should initially be placed on the first three generic skills, i.e. **creativity, communication skills and critical thinking skills**, and then gradually on the other skills as well.

Arts learning and the development of generic skills are related in an interactive manner. The following diagram reviews how generic skills facilitate arts learning, and provides some examples on how generic skills can be cultivated through arts activities.

(Please also see **Exemplar V**)



³ Curriculum Development Council, June 2001. *Learning to Learn: The Way Forward in Curriculum Development*, p.vi. Hong Kong: Curriculum Development Council.



2.2.3 Values and Attitudes

Arts education is an effective means for the development of personal and social values and their associated positive attitudes. Learning in the arts enables students to:

- develop an understanding of how people express their personal beliefs, ideas, values, attitudes and feelings about the world;
- reflect upon and value their lives, communities, societies and cultures in relation to the arts;
- understand how the arts relate to the political and economic environment of society, and how they interact with each other;
- understand how, through their art, artists transmit and reflect upon social and cultural values;
- keep abreast of global trends and adapt these to suit the local context;
- understand, respect and accommodate the diverse cultures and beliefs of different parts of the world; and
- respect, appreciate and demonstrate open-mindedness towards arts expressions that are different from their own.

In the course of achieving learning objectives, teachers can use social and moral issues as themes for study. For example, students can paint a mural for peace, write a script on environmental protection for a drama performance, or compose a song to depict motherly love. In the process of learning in the arts, students develop values such as respecting others in a concert by observing the etiquette of concert performances and valuing other cultures by appreciating artworks of other countries.

2.3 Curriculum and Subject Organisations

In the course of arts curriculum planning and implementation, two important aspects have to be taken into account: lateral coherence and vertical continuity. The former aims at providing students with a diversified arts learning experience by exposing them to different art forms across the arts curriculum, while the latter aims at providing students with a smooth transition from year to year and especially from Kindergarten to P1, from P6 to S1, and from S3 to S4. Coherent and diversified arts experiences are made possible if these two factors are taken into account. The following two charts show characteristics of these two aspects:

	Visual Arts		Music	Drama	Dance	Media Arts	Other Emerging Art Forms
	Art & Craft	Art & Design					
Primary Level	✓		✓	•	◇	•	•
Junior Secondary Level		✓	✓	•	◇	•	•

- ✓ Existing Subjects
- ◇ For the learning of Dance, teachers are advised to refer to the Physical Education KLA Curriculum Guide.
- Schools should restructure the curriculum so as to create more space and flexibility to develop a diversified and balanced arts curriculum. Schools can start small and gradually introduce drama and other art forms into the formal and informal curriculum as resources allow.

Vertical Continuity of the Arts Curriculum			
Interface	Features of the Interface	Measures to be taken for the Interface	Common Measures to be taken
KG to P1	<ul style="list-style-type: none"> • changes in the patterns of learning in the arts • changes in the physical settings of special rooms 	<ul style="list-style-type: none"> • encourage students to continue arts activities that are common in the kindergarten schooling, e.g. pre-primary students who enjoy doing physical movements with music and group arts activities should be encouraged to continue in their lower primary schooling 	<ul style="list-style-type: none"> • achieve the Four Learning Targets of arts education and ensure continuity of work from previous years • select appropriate learning objectives from other key stages to suit students' levels if necessary • enhance the effectiveness of learning through various learning modes such as life-wide learning, project learning, integrative learning in the arts, learning across the arts and across KLAs, as well as learning through the use of IT • respect the artistic autonomy of the individual and encourage freedom of expression • accommodate risk-taking • encourage creativity among young people throughout schooling • work in collaboration with parents to help students adapt to the new situations
P6 to S1	<ul style="list-style-type: none"> • differences in learning and teaching approaches 	<ul style="list-style-type: none"> • give students guidance in adapting to the new learning environment and using a greater variety of learning resources 	
S3 to S4	<ul style="list-style-type: none"> • selection of arts subjects at Secondary 4 	<ul style="list-style-type: none"> • organising consultation sessions to provide a clear overview of the curriculum for students who consider taking the arts subjects, e.g. Music and Visual Arts, as examinable subjects at senior secondary level. • discussing with parents and gaining their support. • inviting senior form students and past students to share their views and experiences. 	

2.4 Chinese Culture in Arts Education

Arts Education is an effective means to help students experience their own culture and understand its values. It allows students to understand their national identity and be committed to improving the nation and society. (See **Exemplar VI** for the Learning and Teaching of Chinese culture). In the past, much emphasis was put on Western arts. There is a need for a more balanced curriculum covering both Chinese and Western arts, and also arts from other cultures which our students might come across in their daily lives.

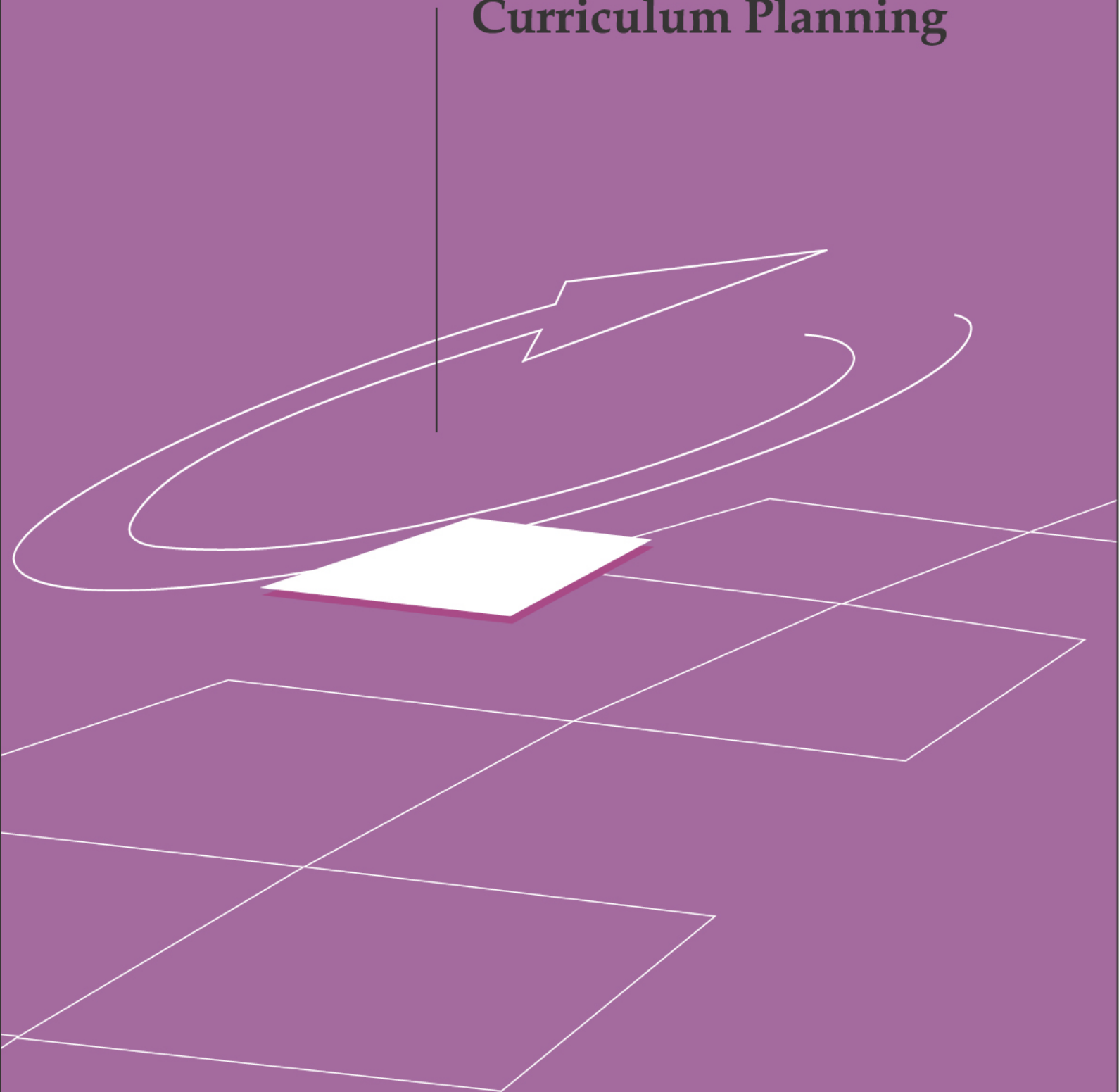


The Education Department endeavours to support teachers in the area of learning and teaching Chinese arts. Different types of support have been given to teachers, including:

- Written material, e.g. *A Treasury of Chinese Music Handbook*, *Symposium on Hong Kong Secondary School Art Education: Chinese Art*, etc.
- Internet Homepage / CD-ROM, e.g. *An Introduction of Cantonese Opera*, *Regional Culture and Art Expression*, etc.
- Workshops / courses, e.g. *Elementary Workshops on Cantonese Opera for Music teachers*, *Chinese Art Appreciation*, etc.

Chapter 3

Curriculum Planning



3 Curriculum Planning

3.1 A Balanced Curriculum

It is the entitlement of all students at all levels to be exposed to different art forms as active observers and as practitioners. In view of this, each school should select a suitable approach to curriculum organisation and formulate its arts education policy to ensure that the necessary time and resources are provided for a balanced school curriculum.

As arts education contributes significantly to the all-round development of students, the significant role of arts education in the overall development of the child should be stressed.

3.1.1 Formulation of School Arts Education Policy

Schools are advised to formulate an annual action plan to implement their school-based arts education policy. An arts education policy should include:

- **Rationale for Arts Education**

Emphasize the intrinsic values of arts education and its contributions to the whole-person development of students.

- **Policy Objectives**

Set up objectives of arts education to be achieved in schools, such as providing students with diversified arts learning experiences, and a balanced and comprehensive arts curriculum.

- **Implementation Strategies**

- ◇ Curriculum planning in the formal, informal and non-formal modes.

- ◇ Time allocation for arts curriculum, timetabling, budgeting and resource allocation.

- ↳ Schedule and progress of the arts programme.
 - ↳ Staffing and human resources planning to involve teachers, arts curriculum leader(s), artists, parents, etc. in the implementation of the policy.
 - ↳ Use of community resources.
 - ↳ Assessment policy including both assessment for learning and assessment of learning.
- **Evaluation and Reporting**

Review the development of arts education in school with reference to the policy statement, implementation strategies, areas of concern and accountability to students and parents.

3.1.2 A Balanced and Diversified Arts Curriculum

Reviewing and restructuring the arts curriculum holistically is needed so as to provide comprehensive and balanced arts learning experiences to students.

To provide students with diversified arts learning experiences does not necessarily imply adding more subjects to the formal curriculum. However, if resources allow, schools can allocate curriculum time to the learning of other art forms in addition to Music and Visual Arts. Integrative learning and life-wide learning in the arts should be encouraged so as to enable students to broaden and diversify their arts learning experiences through different channels. (See Sections 4.2.1 and 4.2.3 for suggestions on integrative learning and life-wide learning in the arts.)

3.2 Central Curriculum and School-based Arts Curriculum Development

- The Arts Education Curriculum Guide is prepared by the CDC to set the direction for arts education curriculum development. In order to achieve the curriculum aims of the Arts Education Key Learning Area, it provides a central curriculum in the form of an open and flexible curriculum framework with learning targets and objectives, generic skills, and positive values and attitudes, which all students are encouraged to achieve. (Please refer to Section 2.2 of this Guide & the Music, Visual Arts and Drama-in-Education Curriculum Guides to be published in 2002-03 school year.)
- To help students achieve the learning targets and objectives, schools may consider the existing strengths and constraints of their own situation and context, and adapt the central curriculum by selecting/ varying the organisation of learning contents, strategies and pace of learning and teaching, homework requirements, and modes and criteria of assessment. Some of the possible adaptations are:
 - a) Developing/broadening the learning space of the existing arts subjects, i.e. Music and Visual Arts by providing learning experiences such as organising Artists-in-Schools programme, encouraging students to attend concerts and visit art galleries, museums and exhibitions.
 - b) Restructuring the existing arts curriculum to allow more flexibility and provision of creativity. (See **Exemplar VIII** for the implementation of the school-based arts curriculum)
 - c) Broadening the scope of the arts curriculum by introducing new art forms, e.g. Drama and Media Arts.
 - d) Using life-wide learning activities outside the classroom to complement learning of the above.



Curriculum development is an on-going process. Schools should develop their own school-based curriculum whenever appropriate and feasible. They should also encourage the professional development of teachers and collaboration with other stakeholders to achieve the curriculum aims, learning targets and objectives in the Arts Education curriculum framework.

Schools may refer to the *Basic Education Curriculum Guide - Building on Strengths* (2002) for more ideas on school-based curriculum development.

3.3 Connections within Arts Education KLA and with other KLAs

3.3.1 Learning Across the Arts

Curriculum design across the arts enables students to make associations with learning experiences in a variety of art forms. Students' learning of one art form can be enhanced through applying artistic concepts and skills developed in another art form to it. This approach enables students to make connections between art forms. For example, performing a musical can bring together music, script writing, acting, stage management, lighting, design, costume, make-up, information technology, etc.

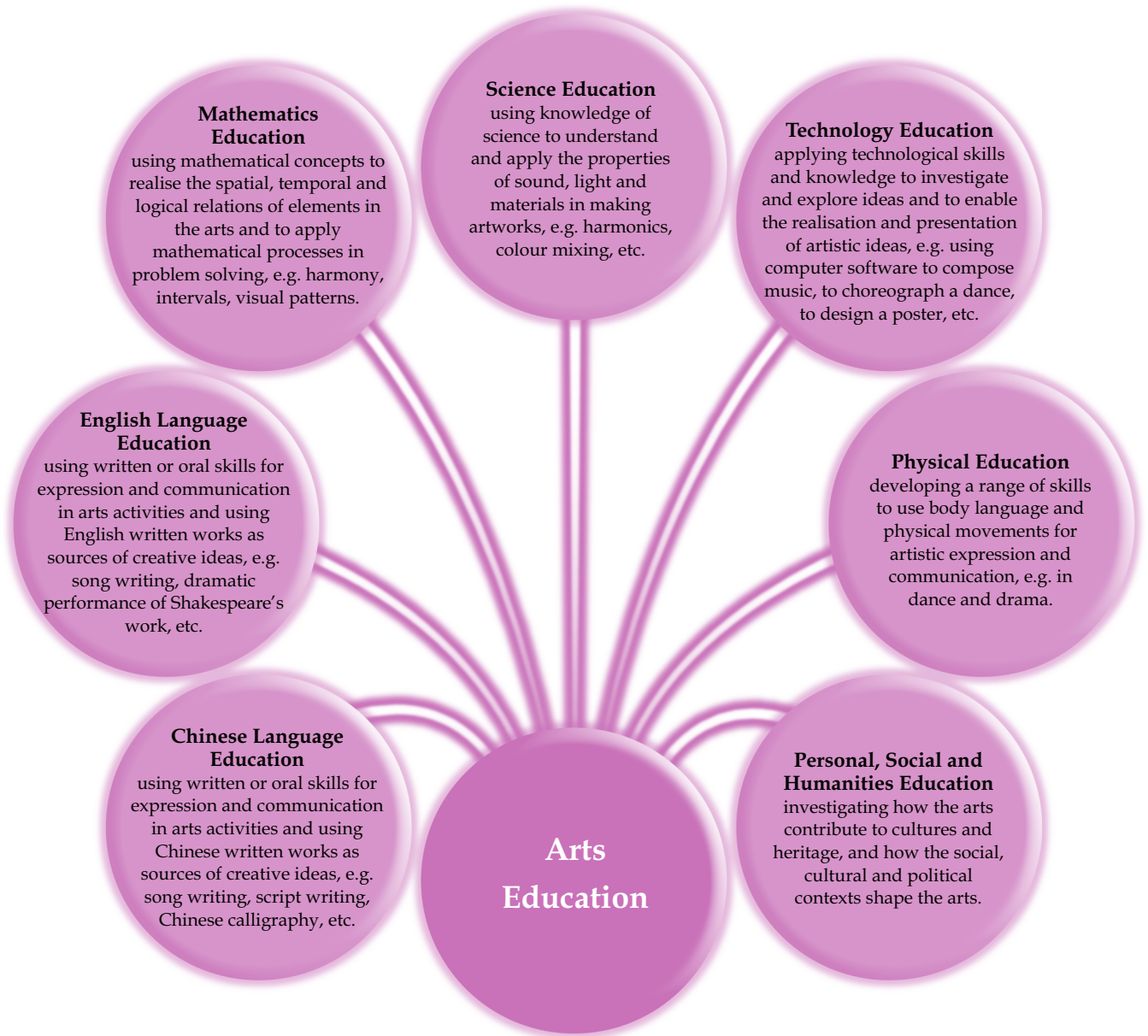


3.3.2 Learning Across KLAs

Arts Education enables students to develop a broader understanding of historical, technological, cultural and social contexts. Interdisciplinary learning across KLAs enables students to investigate and critique culture through the arts, integrate their learning experiences and gain deeper insights into the subjects they are studying. For example, under the topic of “Native Plants in Hong Kong” in Biology, arts teachers can help students to present the subject matter through various modes such as photo-taking and drawing. Such an approach breaks down the barriers between different subject areas and encourages cross-curricular links. (See **Exemplars IV & VI** for examples of learning across the arts & KLAs.)



The following are some examples of how students' learning in the arts can be connected with other KLAs:



3.4 Time Allocation

3.4.1 Time Allocation in the Arts

Schools are to provide at least nine years of basic education in Music, Visual Arts and other art forms as the basis of the arts curriculum. About **10-15% and 8-10%** of lesson time should be allocated at primary and junior secondary levels respectively.

3.4.2 The Use of Learning Time

For more effective use of lesson time in the arts, schools need to be flexible and creative in timetabling such as arranging double periods, longer periods or a combination of long and short periods so as to allow a full cycle of arts activity, from creating to presenting and appraising. (See **Exemplar III** for example of longer periods.)



Schools can also set aside the last lesson of the day, a half-day / whole-day session or a week for organising different arts learning experiences as well as life-wide learning activities. (See **Exemplar III** for examples of scheduling an afternoon session for arts and life-wide learning activities.) Some schools make use of the morning assembly for student performances. Given flexible timetabling, students can work on projects, attend concerts/rehearsals, and visit art galleries/museums/arts studios. Schools can also arrange competitions, and invite artists to give talks, conduct workshops and performances.



An innovative but controversial model of flexible organisation involves grouping subjects into categories. In **Exemplar IV**, some categories such as languages and general education are allocated in all six school terms throughout junior secondary schooling while other subject categories are included in some school terms only. The purpose of block timetabling is to minimize the number of subjects studied within a school term without sacrificing lesson time in each subject. Students enjoy a longer lesson time for a particular subject in a particular school term. A disadvantage of this arrangement is that students do not have continuous contact with each subject throughout junior secondary schooling. This might be detrimental to skills development, especially in the areas of Music and Visual Arts. However, this shortcoming can perhaps be overcome by the

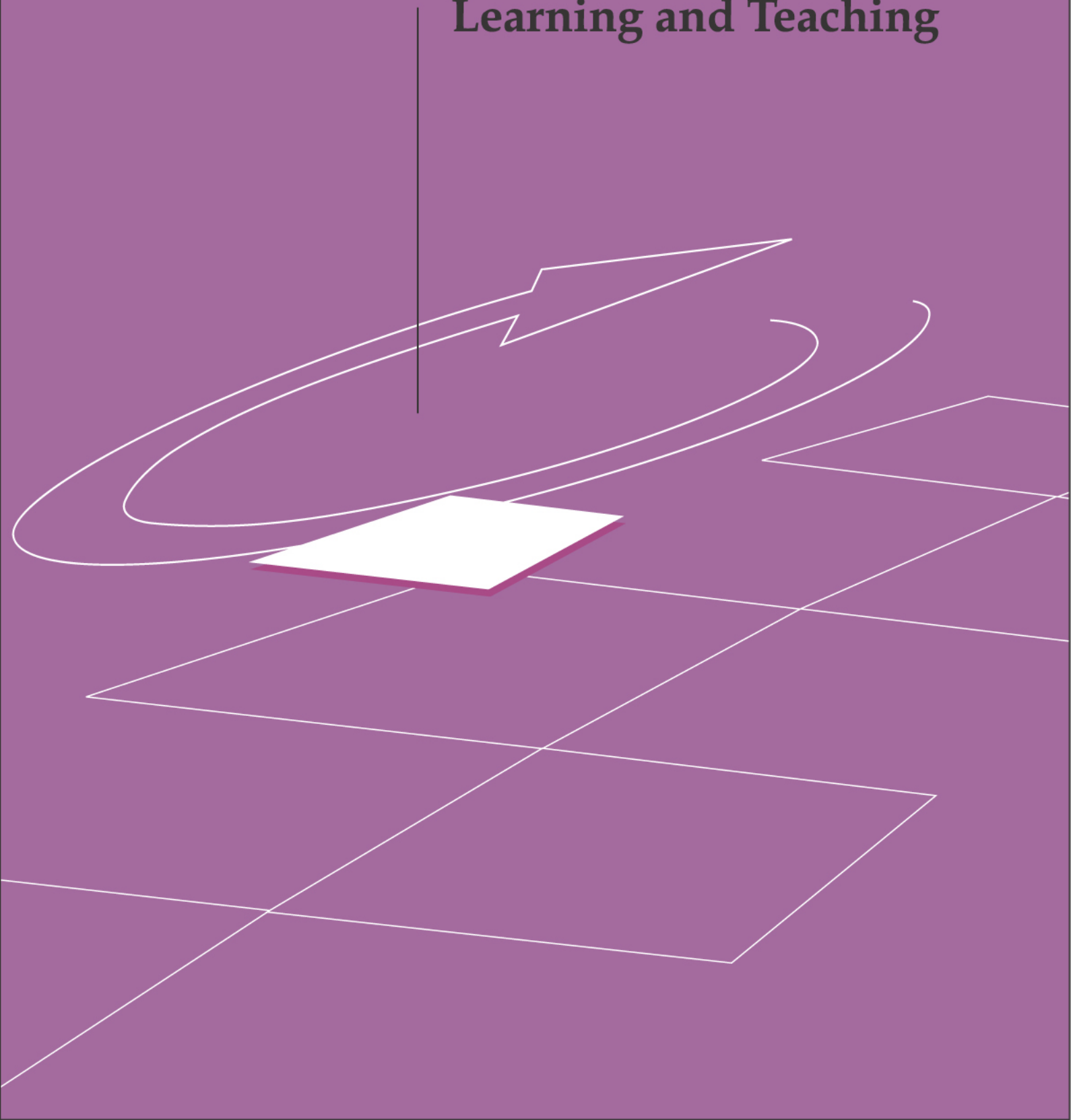


provision of activities after school hours and cross-disciplinary learning among the arts and KLAs.

Schools should consider guiding students to make good use of their holidays for arts learning activities. Holidays are good opportunities for students to learn independently, and to pursue whole-person development through engaging in various aesthetic activities. It should be remembered that it is the quality rather than the quantity of arts learning activities that matters.

Chapter 4

Learning and Teaching



4 Learning and Teaching

4.1 Principles to Guide Action

Teachers should enable students to:

- **learn to think** ~ the focus should be on discovery and enquiry learning, thus a student-centred approach rather than a teacher-centred one should be adopted. Students should learn how to learn in the arts;
- **learn to perform/create** ~ emphasis should be put on developing students' creativity, imagination and communication skills through the arts. During the process of developing these skills, students should be given a non-penalising environment to take risks rather than rigidly adhered to 'right' or 'wrong' answers. Mere knowledge transmission or emphasis on skills acquisition is no longer adequate; and
- **learn to appreciate/appraise** ~ aesthetic sensitivity and appreciation should be cultivated among students. They should be able to respond to and appraise issues both within and across the arts, and be able to appreciate their own and others' artworks.

4.2 Approaches to Learning and Teaching

Students learn in a variety of contexts and modes, including the more traditional classroom approach and some of the more innovative ones. Some of the modes to be encouraged are set out below.

4.2.1 Integrative Learning in the Arts

Integrative learning in the arts is a learning approach that leads students to acquire a holistic understanding and deeper insights into what is being studied. This sort of learning can be experienced through integrating various disciplines both in the arts and across KLAs. In order to provide meaningful learning experiences for students, teachers should select activities suited to students'



interests and abilities. Above all, students are required to apply knowledge and skills in real situations. There are various models for integrative learning in the arts which are meaningful to students and at the same time maintain the identity of individual art disciplines. (See **Exemplar VI** for an example of integrative learning in the arts.)

Integrative learning in the arts enables lateral coherence in students' learning, which is different from an integrated arts curriculum. The former way of learning enhances students' motivation when they see connections among ideas and concepts in different art forms. Students' conceptual development in an art form can enhance and support the understanding of others, e.g. the concepts of form and structure occur in all the art forms. For instance, through the cross-KLA study of the political and social backgrounds of 18th Century Europe, students can easily grasp how Classical Music was developed and vice versa.

In order to provide meaningful learning experiences for students, collaboration between different subject teachers would be the crucial factor of successful integrative learning. Arts teachers and other subject teachers should work together on curriculum planning. They may participate in cooperative teaching and peer lesson observation.

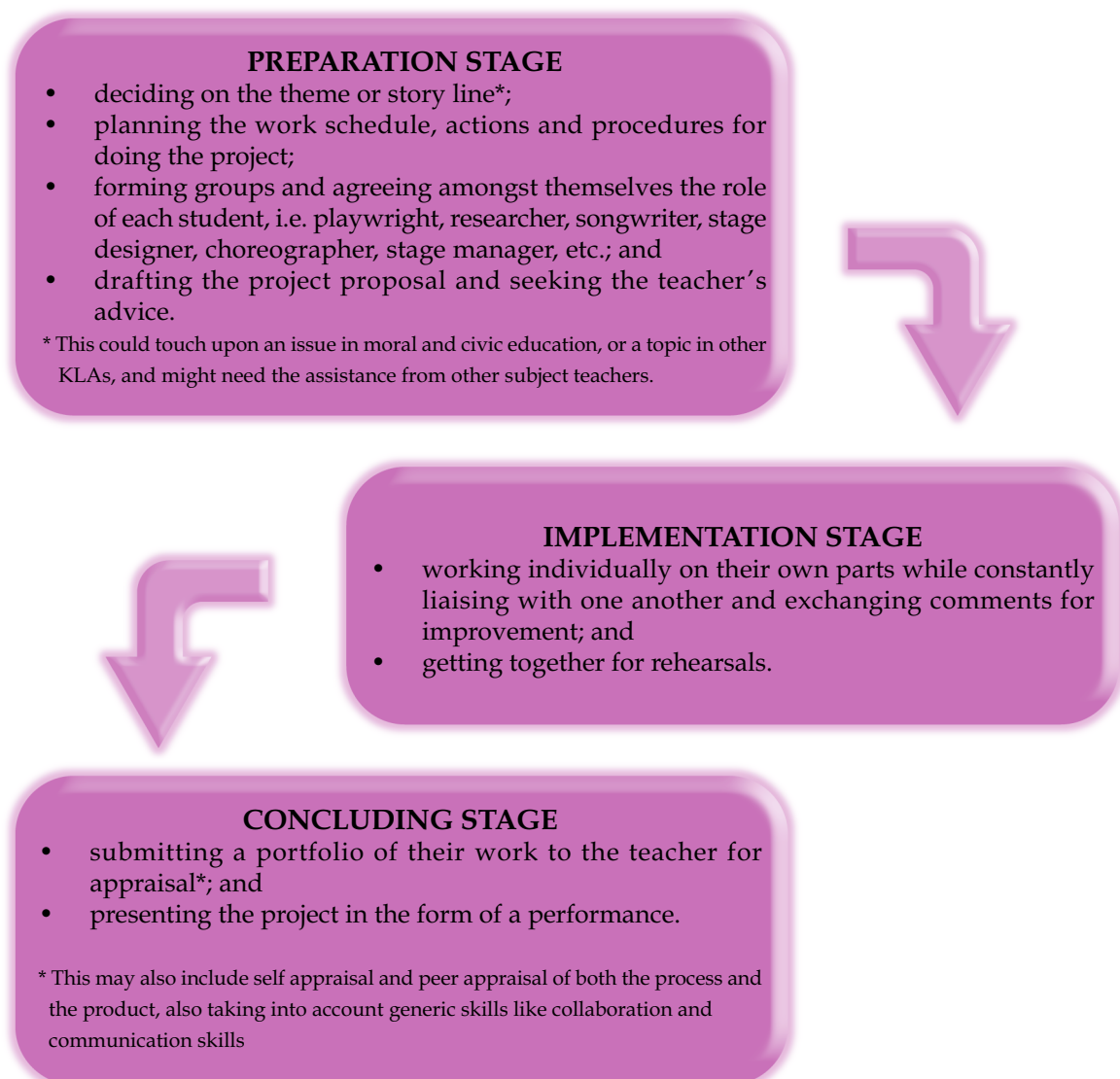
4.2.2 Project Learning

Project learning in the arts is a powerful learning and teaching strategy to enhance self-directed and reflective learning. It is an effective way to develop students' generic competence such as study skills, collaboration and communication skills. Project learning in the arts also enables students to connect knowledge, skills, values and attitudes within the arts and across other KLAs, and to construct knowledge through a variety of rich learning experiences. Project learning is not limited by teachers' knowledge and school hours. It is more flexible in the breadth and depth of the learning it can bring, and it caters well for student diversity. (See Booklet 3 of the *Basic Education Curriculum Guide - Building on Strengths* (2002) for more details on project learning.)

Project learning can be used in a single arts subject, across the arts or across KLAs. Coordination among teachers of the various KLAs is needed to avoid having students doing too many projects in the same period of time.

Project learning usually starts with identifying issues or problems, challenging questions, and involves students in working either individually or together to make decisions and take actions over a period of time. Project learning in the arts involves various learning processes such as planning, reading, observing/ exploring, reflecting/judging, enquiring, synthesising, communicating/ presenting, and conceptualising.

Project learning in the arts can be divided into three stages: the preparation, implementation and concluding stages. Taking the production of a musical as an example, these three stages involve the students in:



In project learning, one should bear in mind that the process of learning is as important as the end product. When a display of the end product is involved, the student should not simply take this as an opportunity to show off their work, or compete with their classmates. Rather, they should learn to appreciate the work of others and exchange ideas for further improvement. (See also **Exemplar V** for example of project learning.)



4.2.3 Life-wide Learning

Life-wide learning can happen both inside and outside the classroom. It offers learning in real contexts, wider exposure and experiential learning for students.

There are arts activities that need to be conducted inside the classroom. On the other hand, there are arts activities which take place outside the timetable, e.g. performing in a band or orchestra. Some arts activities are conducted outside the school walls, e.g. exhibitions and concert performances. All of these modes of learning complement and enrich students' arts learning experiences and students should be given an opportunity to benefit from them.

Ideally, learning in the classroom should relate to students' everyday life. Learning activities outside the classroom should be preceded and/or followed up by related classroom learning activities in line with the current curriculum whenever possible. For example, before the students visit a Buddha statues exhibition, they can be given an introduction to the historical and religious backgrounds of the exhibits. Such background knowledge may raise the students' interest in the exhibits. During the visit, students may be given some worksheets to help them focus on particular aspects of the exhibition. After the visit, they can discuss the relationship between the artistic expressions of the statues and their historical and religious backgrounds. Such an activity also offers a cross-KLA dimension to the study.

Schools may collaborate with government and non-government organisations and make use of community resources such as concert performances, museums, galleries, architecture, community arts, to provide students with experiences beyond the school walls and further the breadth and depth of their learning. Different community sectors can contribute to life-wide learning opportunities in the arts in line with the current trends in curriculum development. Networks

should be built to facilitate information exchange and the sharing of experience in the arts. (See **Exemplars III, V-VII** on examples of life-wide learning.)



Collaboration with peers, teachers, parents, and community members also helps to promote the awareness of the arts in our daily lives. For instance, artistic school and home environment contribute much to the artistic development of children. Arts activities with parental support and participation can stimulate students' learning motivation and facilitate learning in the arts. In turn, it will enhance parents' understanding of arts education. Parent-teacher associations (PTAs) can be good supporters and useful promoters of life-wide learning activities. Apart from offering financial assistance, PTAs can mobilise their parent-members to assist in the arrangements for activities and to help supervise the students on outdoor activities.

4.2.4 IT for Interactive Learning

Information technology is a powerful tool for facilitating learning and teaching in the arts. The use of technologies provides a whole new range of artistic tools for exploration and application. Students can explore the arts through the use of IT in an almost infinite variety of possibilities, e.g. a far greater range of tone colours, staging, choreography, etc. Students can gain access to an unlimited source of information about the arts through the Internet. IT provides a favourable environment for learning since the breadth, depth, pace and choice of content can be decided by students. (See Booklet 3 of the *Basic Education Curriculum Guide - Building on Strengths* (2002) for more details on using IT for interactive learning.)



Technologies have the potential to enhance students' motivation and thus make a vital contribution to learning in the arts. They enhance self-directed and reflective learning and provide opportunities for students to construct their own knowledge. They can, through the use of computers, freely explore the arts on their own. For instance, technologies allow students to develop their creative musical ideas through recording, playing and editing on computers. Students can critically evaluate their compositions, and more complex musical ideas can be developed and refined. In the area of visual arts, the use of graphic

software can help students to develop creative ideas by transforming them into concrete images, which can then be compared to the original thoughts, revised and further developed. Students do not merely learn to use the software, but can use it as a tool to create. Moreover, various online museums and galleries provide many resources for students to explore so that they can enhance their artistic experience.

Through the use of multi-media, students can develop an aesthetic and artistic sense in the process of incorporating sound and visual images into their artistic creations. They can also experience the use of multimedia tools and technology. Multi-media presentations of artwork enhance students' motivation and the effectiveness of their learning.

The use of IT is one of the many effective means for improving learning in the arts, but it should not be treated as an end in itself. It cannot replace creating in the arts, nor can it substitute the role of the teacher. For instance, while to cultivate students' creativity and critical thinking is an end, the use of a sequencing or notation music software in the process of music composition and arrangement is merely a means. There are a number of computer programmes designed to enhance the learning experience of students. Some of them are somewhat rigid, however, and have a limited value in the music classroom. They should be used sparingly. Care needs to be exercised when selecting programmes to fulfil the Four Learning Targets of Arts Education.

4.2.5 Reading to Learn

The arts encompass the areas of performing arts and visual arts. Students make use of a range of senses, i.e. tactile, visual and aural senses, to express themselves and communicate with others through different art languages. However, arts learning is not limited to the above senses. The understanding of the historical and cultural contexts of the arts could be deepened through reading related literature. Reading, therefore, is also contributory to the "Understanding Arts in Context" which is one of the Four Learning Targets of arts education. Students can draw upon the resources in their own school and the community, e.g. libraries, the mass media, internet, etc., to look for reference materials.

Students should be encouraged to adopt reading to learn as one of the learning strategies for better understanding and for widening their scope of experience. (See Booklet 3 of the *Basic Education Curriculum Guide - Building on Strengths* (2002) for details on Reading to Learn)

4.2.6 Moral and Civic Education

Quite often, the expression of the arts requires the use of different subject matters. For example, a play needs a storyline and composers often use a ‘programme’ to express their imagination. On the other hand, the arts are often used as a powerful means to bring out messages. Some examples are ritual dance, religious paintings and patriotic songs.

As Moral and Civic Education is integrated into the whole school curriculum, many of its key messages can be brought out as contents of artistic expressions. In most cases, messages through the arts give a much greater impact to students than straightforward lecturing. For example, through writing the lyrics of a song on “Keep Hong Kong Clean”, students will have a sense of ownership of the positive attitudes to be taken.

The Life Event Approach recommended in the *Basic Education Curriculum Guide - Building on Strengths* can be manifested through different art forms, especially through drama. (See **Exemplar VII** for the use of Drama-in-Education approaches in teaching environmental protection). (See also Booklet 3 of the *Basic Education Curriculum Guide - Building on Strengths* (2002) for details on Moral and Civic Education)



4.3 Catering for Student Diversity

Students learn at different paces due to diversity in cognitive and affective development. Students are different in social maturity, ability, motivation, aspiration, learning styles, needs, interests, potential, etc. Catering for student differences should not be seen as a means to narrow the gap between individuals, or even out their abilities and performance, but



rather to encourage each individual to fulfil his/her potential. Several steps can be taken to cater for diversity in learning:

- a) identification of students at both ends of the ability spectrum;
- b) school-based curriculum planning to be carefully designed in content and delivery strategies; and
- c) providing good feedback to learners on their learning.

(See Booklet 4 of the *Basic Education Curriculum Guide - Building on Strengths* (2002) for more details on catering for student diversity)

Catering for learning diversity involves identifying the students' modes and pace of learning, thus finding appropriate ways to help them learn better. Multi-sensory experiences in the arts can be used to tap the different potential of students and cater for their multiple intelligences. For instance, putting students into different groups and assigning different musical tasks is an effective way to cater for high and low ability students in music. Students can be given different tasks according to their levels of ability and work collaboratively to compose a piece of music, thus performing different roles in the composition process. Other approaches are equally valid such as allowing students to progress at different speeds by designing different learning activities according to the students' abilities, and using a range of different modes of assessment for learning.

The Learning Targets and Learning Objectives in Section 2.2.1 form the core for learning and teaching. Teachers are free to use whatever learning materials and approaches they find to achieve those objectives. The range of activities and the choice of materials will depend on the needs of their students. If students have already achieved the Learning Objectives of the Key Stage they are working in, the teacher can aim at achieving selected Learning Objectives of the next Key Stage. On the other hand, for low achievers, the teacher may continue to consolidate their knowledge and skills to meet the Learning Objectives of the previous Key Stage.

Teachers should identify those students who are gifted in the arts and offer them advice on how they can build on their talent to reach higher levels. Apart

from observation in class, the provision of a diversified range of arts learning activities in the informal curriculum offer a good opportunity for identifying gifted students. These students should be given opportunities to use their talents in school, e.g. painting a mural on the school wall, playing solo in a concerto with the school orchestra and taking the leading role in a play. Additional training can be received from organisations such as the Academy for Performing Arts, the Music Office and other arts organisations.

The following is an example of arts curriculum to cater for student diversity.

St. Peter's Secondary School	
Curriculum mode:	Formal Curriculum
Level:	S3
Art Forms:	Photography, Comics, Fashion Design and Drama
Aim of the programme:	To cater for students' differences in abilities, needs and interests.
Modes of Learning:	<ul style="list-style-type: none"> • Select a common theme • Photography, Comics and Fashion Design: Students can learn and create according to individual's pace. They are given much flexibility and freedom to choose the media for expression. • Drama: Students learn in groups, with division of labour according to individual student's interest and ability, e.g. script writing, props making, etc. <p>Teachers' guidance will be given to individual student or group.</p>
Results:	Students have a greater sense of achievement and enjoy the process of learning and creating.
Timetabling:	using the 2nd term of Art & Design curriculum time at S3 level.

4.4 Homework

Learning can take place anytime and anywhere. It is not limited to the classroom. Homework is an extension of classroom learning and reinforces and facilitates learning in the arts outside the classroom. As long as homework assignments cultivate critical thinking, encourage creativity, exploration and independent thinking and foster learning in the arts, they are effective and to be encouraged.

The nature of homework in the arts varies with different art forms in type, quality, quantity and frequency. Some types of homework such as instrumental practice require students to work on their own, while others require them to work collaboratively with their peers. In the case of young students, the involvement of their parents is needed to take them to concerts/exhibitions.

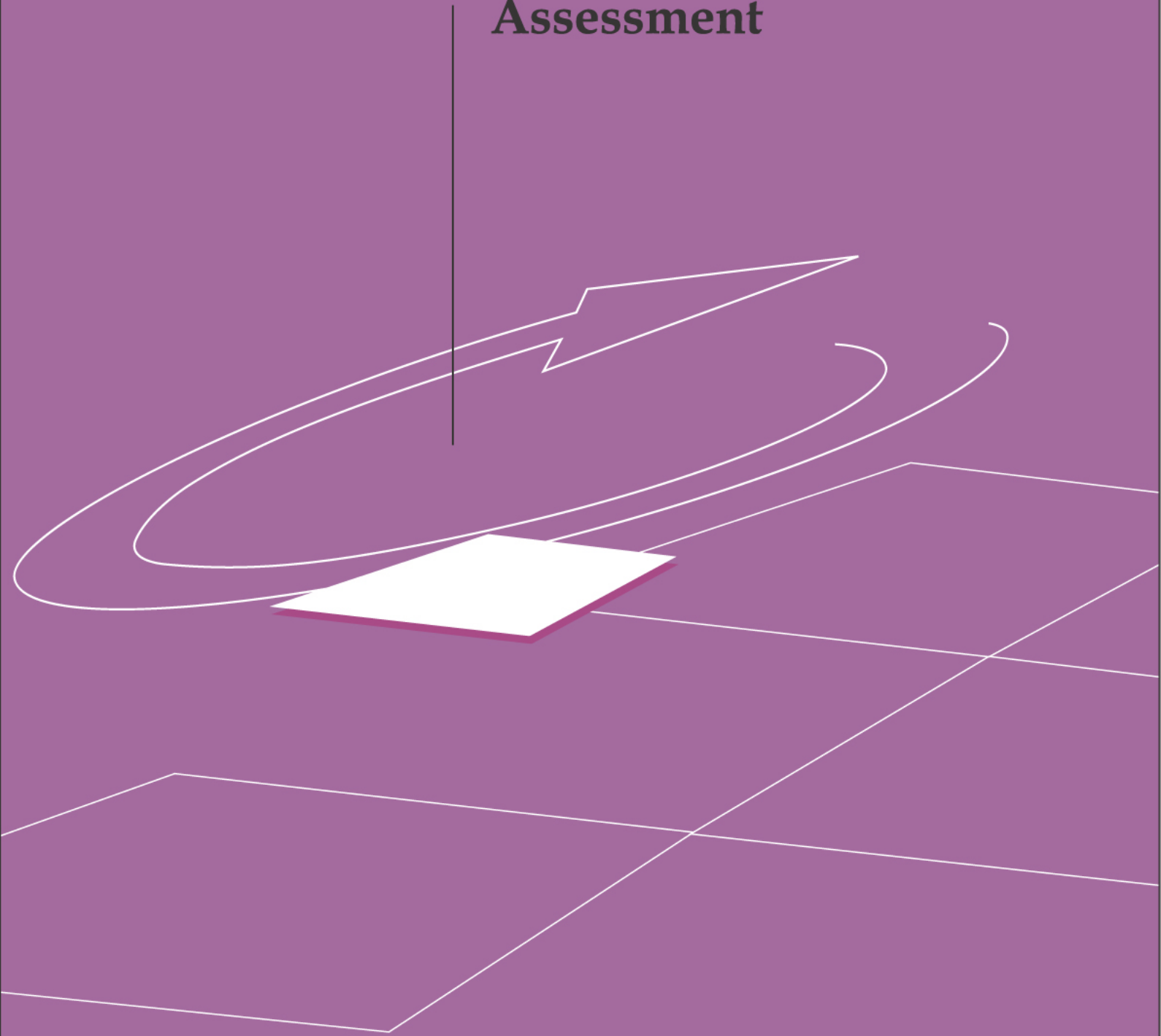
Both the product and the process of doing homework should be treasured. Valuable learning can be cultivated during the process of doing homework, e.g. team spirit can be generated during the process of a rehearsal for a music performance or a play, critical thinking skills and arts appreciation can be cultivated through attending concerts or exhibitions, study and collaboration skills can be developed through project work, etc. Therefore, arts teachers should explain clearly to students the purpose of each assignment, and how and when it is to be completed. Homework should be geared to the Four Learning Targets of arts education. Mechanical repetition and passive learning should be avoided.

Assignments can be awarded with grades, comments or both, depending on the purpose of the assessment. No matter how it is marked, quality feedback is essential to students' learning in the arts.

(See also Chapter 5 for details on assessment)

Chapter 5

Assessment



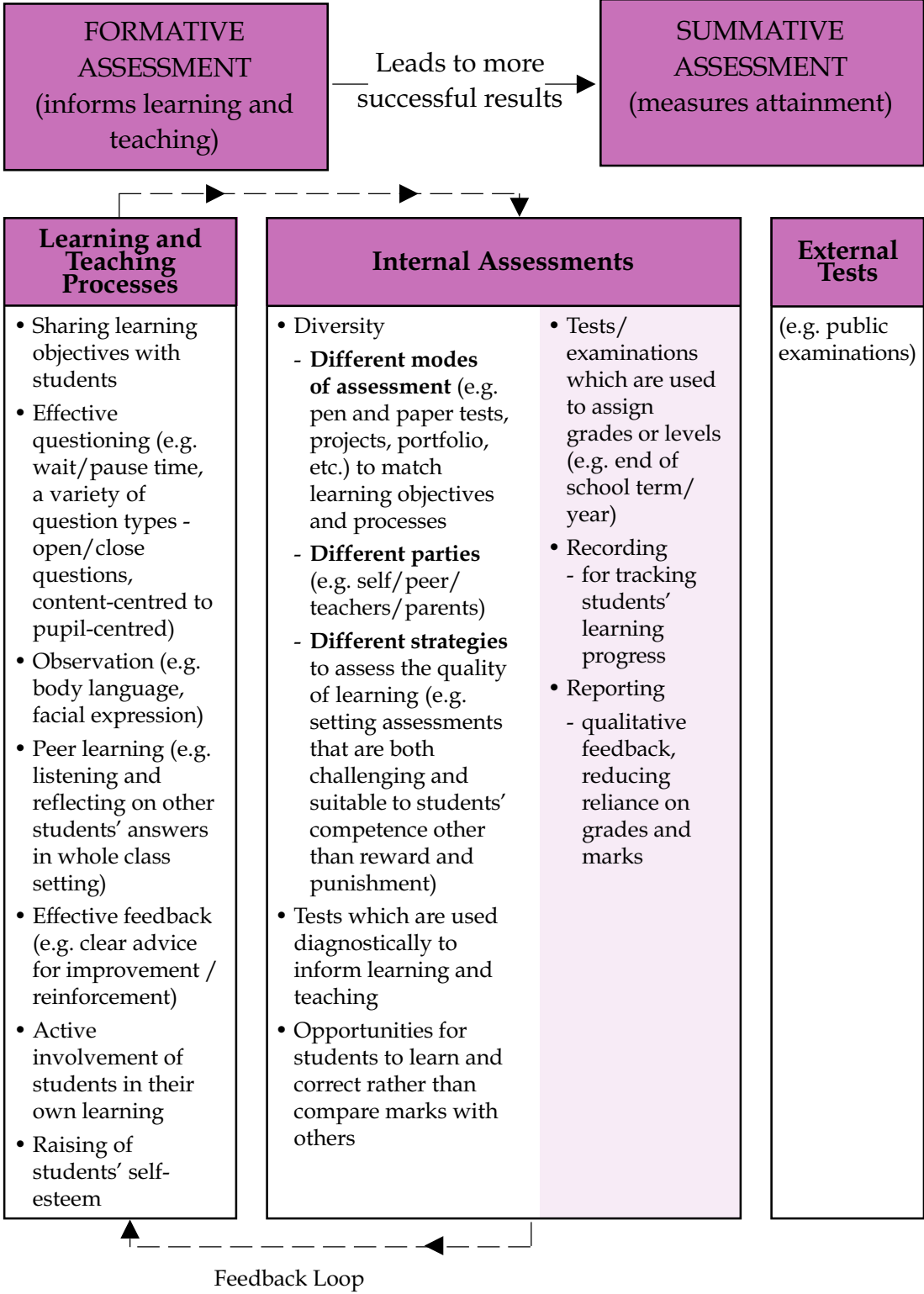
5 Assessment

5.1 Principles to Guide Action in Assessment

Assessment will be undertaken according to a number of guiding principles:

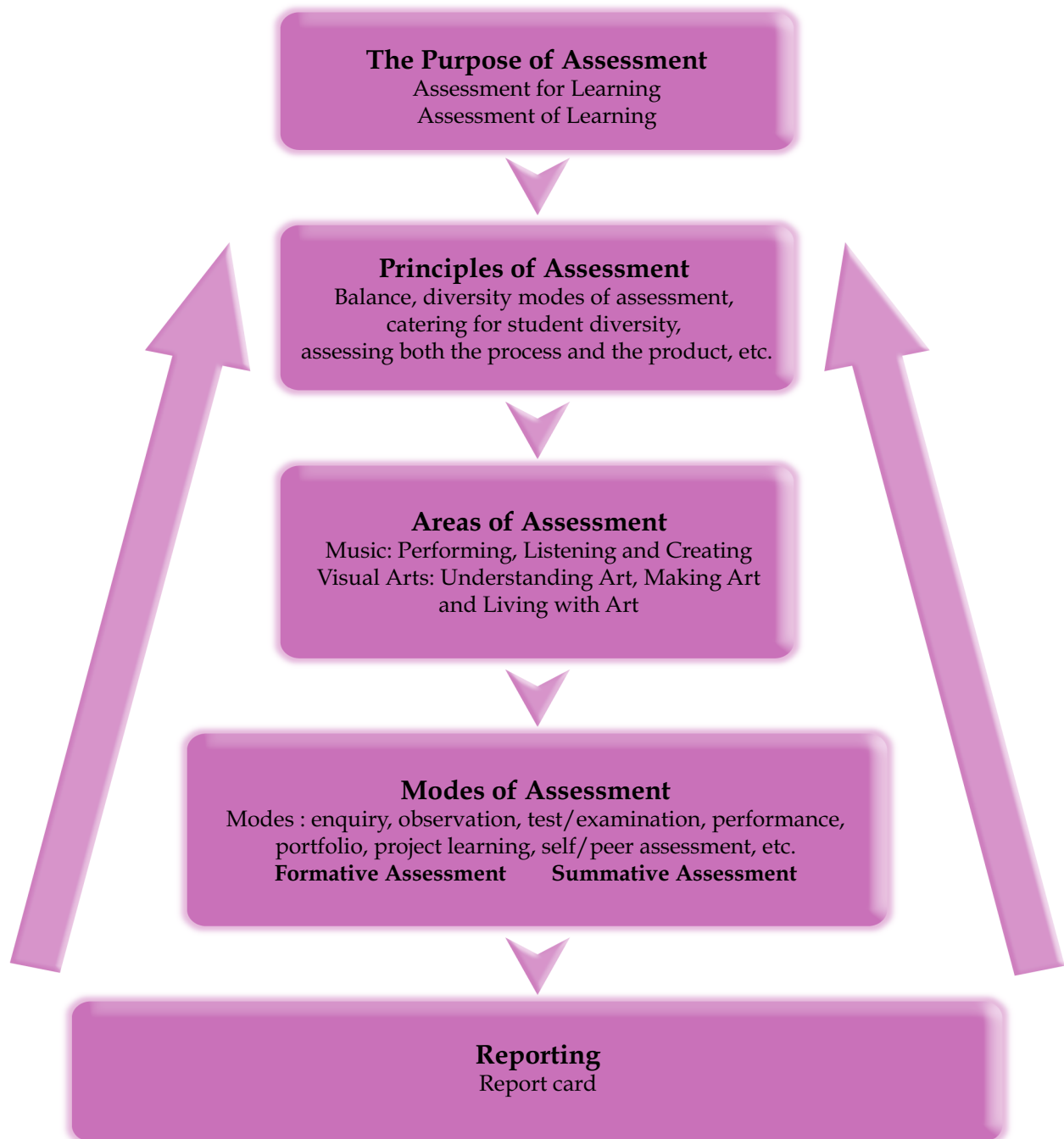
- Valid assessment in the arts should be focused on the Four Learning Targets of arts education and their learning objectives.
- Assessment criteria should be made clear to students so that they understand what is expected of them. These criteria also explain to parents what is required of students.
- Assessment should also be related, as far as possible, to students' daily lives. Setting genuine problems for students to solve is a key to authentic and meaningful assessment.
- Assessment should be reliable, i.e. designed to yield consistent results across different markers, and within the same marker at different times, etc.
- Assessment should be fair, regardless of the students' gender, abilities, and cultural, socio-economic and linguistic backgrounds. This can be assisted by having diversified modes of assessment.
- Diversified modes of assessment should be used to suit different purposes. They range from the involvement of only one art form to the involvement of other key learning areas.
- To give a whole picture of students' learning, it is particularly important that both the process and the product of arts making are assessed.

A FRAMEWORK OF SCHOOL ASSESSMENT PRACTICES⁴

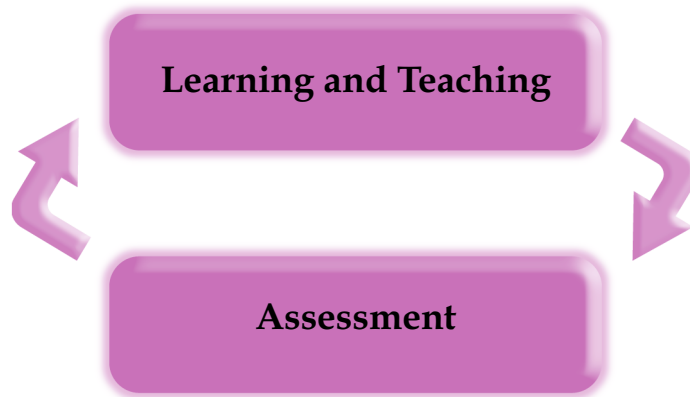


⁴ Clarke, Shirley. Notes, ts, July 2001. *Recommendations for the development of formative assessment in Hong Kong*. Hong Kong: Education Department.

5.1.1 Conceptual Framework for Assessment in the Arts



The purpose of assessment should be two-fold, i.e. 'assessment for learning' and 'assessment of learning'. In the past, much attention has been given to 'assessment of learning', i.e. assessing the achievement of learning. While assessment of learning is inevitable for the purposes of selection and reporting, it is for the benefit of the students that the teacher should now pay greater attention to 'assessment for learning'.



'Assessment for learning' is an integral part of the learning and teaching process. Its purpose is to improve students' learning during the learning process, rather than a platform for competition or rank ordering among students. Students need immediate feedback and information on what they have learned well and what they have not, in order to know what to concentrate on in their future learning.

Good assessment provides useful information and feedback on students' learning progress and achievement. Schools and teachers need information about the effectiveness of their practices. Parents, institutions for further education and future employers require information about students' overall achievements. While assessment in arts education should focus on the achievement of the Four Learning Targets, the assessment of generic skills, values and attitudes should also be included.

5.2 Modes of Assessment

Enquiry:

Through enquiry about the investigating, making and presenting processes, the teacher has constant interaction with the students to develop an awareness of their understanding of knowledge, opinions, feelings, interests, likes and dislikes, etc.

Observation:

Through observation teachers can get a general impression of a student’s performance, level of mastery of skills, learning habits and interpersonal skills. Information collected can be helpful in improving the teaching strategy in relation to individual students. The following proforma for recording students’ performance in class is one of the many ways of documenting assessment through observation:

Notes to teachers: Please mark "✓" to record good performances of students during the school term for assessment reference. Focal points of observation and assessment methods should be discussed and set according to the needs of learning and teaching.

Students’ Lesson Observation Form

Class: _____		Focal Points of Observation				Frequency
No.	Name	Asking constructive questions	Giving concrete responses	Expressing feelings towards artworks or peer’s presentation	Other outstanding performances	
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
.						
.						
.						
.						
.						

Test / Examination:

The use of tests or examinations is a common way to assess the knowledge of students and is useful when teachers want to test students' responses to a problem with right/wrong answers. A more sophisticated examination may use problems of an analytical nature, which invite individual responses. These can be assessed against appropriate criteria. Tests or examinations can be delivered in a variety of formats such as the performance of a play or a music composition.

Performance/Presentation:

A performance/presentation shows the student's level of attainment and effort in relation to a given task or problem. The range of possible tasks includes the creation of an artwork, art critiques, written or oral reports of an exhibition, a musical performance, musical composition, audio and video recordings, etc. In the case of assessing students' singing, the criteria could be based on intonation, rhythm, tone colour, tempo, diction, breathing, emotion, etc.

Portfolio:

A Portfolio provides evidence of students' learning and progress over a period of time. Students can make a selection of work to illustrate their achievements. This can be a combination of relevant materials in different formats, perhaps a selection of their best work. (See **Exemplar VII** for examples of students' portfolios)



Project:

Students learn to work individually and quite often have to work as a team for a project. They have to define their objectives, search for relevant content and determine the approach of their project. This is an effective way of developing students' generic competencies, e.g. study, collaboration and communication skills. Since an arts project usually involves different arts learning activities, a range of forms of assessment such as those listed in **Exemplars VI & VII** are needed.



Self/peer assessment:

This develops students' autonomy and confidence by providing them with opportunities to make judgements on their own and others' work. In the process, critical thinking is developed, which is an essential part of learning in the arts. (See **Exemplar IX** on self and peer assessment in Visual Arts)

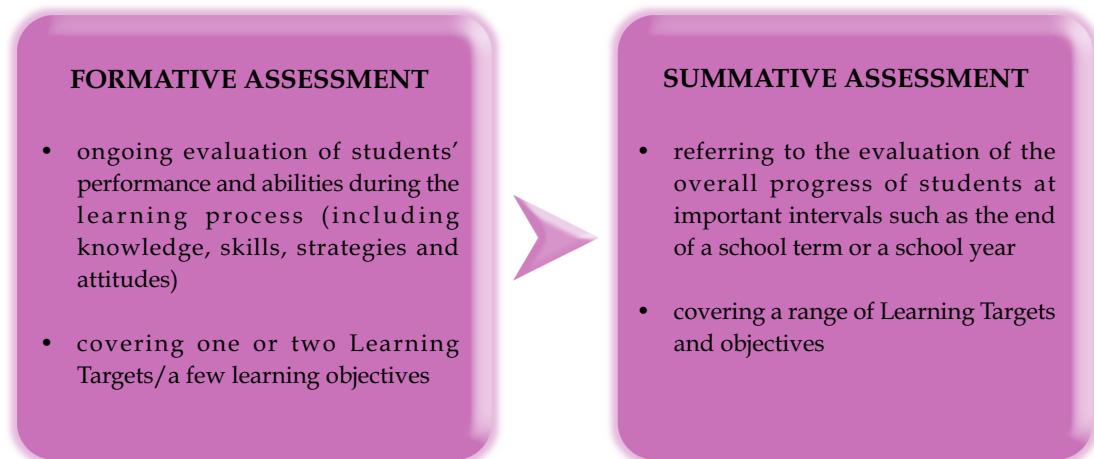


5.3 Formative Assessment

Formative assessment and summative assessment are the two main categories of assessment. Formative assessment informs learning and teaching. It refers to the collection of both formal and informal feedback with a view to improving students' learning and assisting the teacher to plan the next step. For instance, the teacher may observe a class and note down the extent of a student's participation and the quality of his/her performance. Formative assessment should also include an element of self-evaluation and of peer assessment. The purposes of formative assessment are to diagnose strengths and weaknesses and to improve students' learning.

5.4 Summative Assessment

Summative assessment measures students' attainment. It has the purpose of reporting students' achievements over a certain period of time to parents, teachers, students and other interested parties. Teachers use summative assessment to report as fully as possible on students' learning and achievement.



5.5 Reporting

Report Card: Through a comprehensive report card system, both the quantity and quality of the student's formal, informal and non-formal arts learning activities can be recorded. The following items might also be incorporated into the school's current report card:

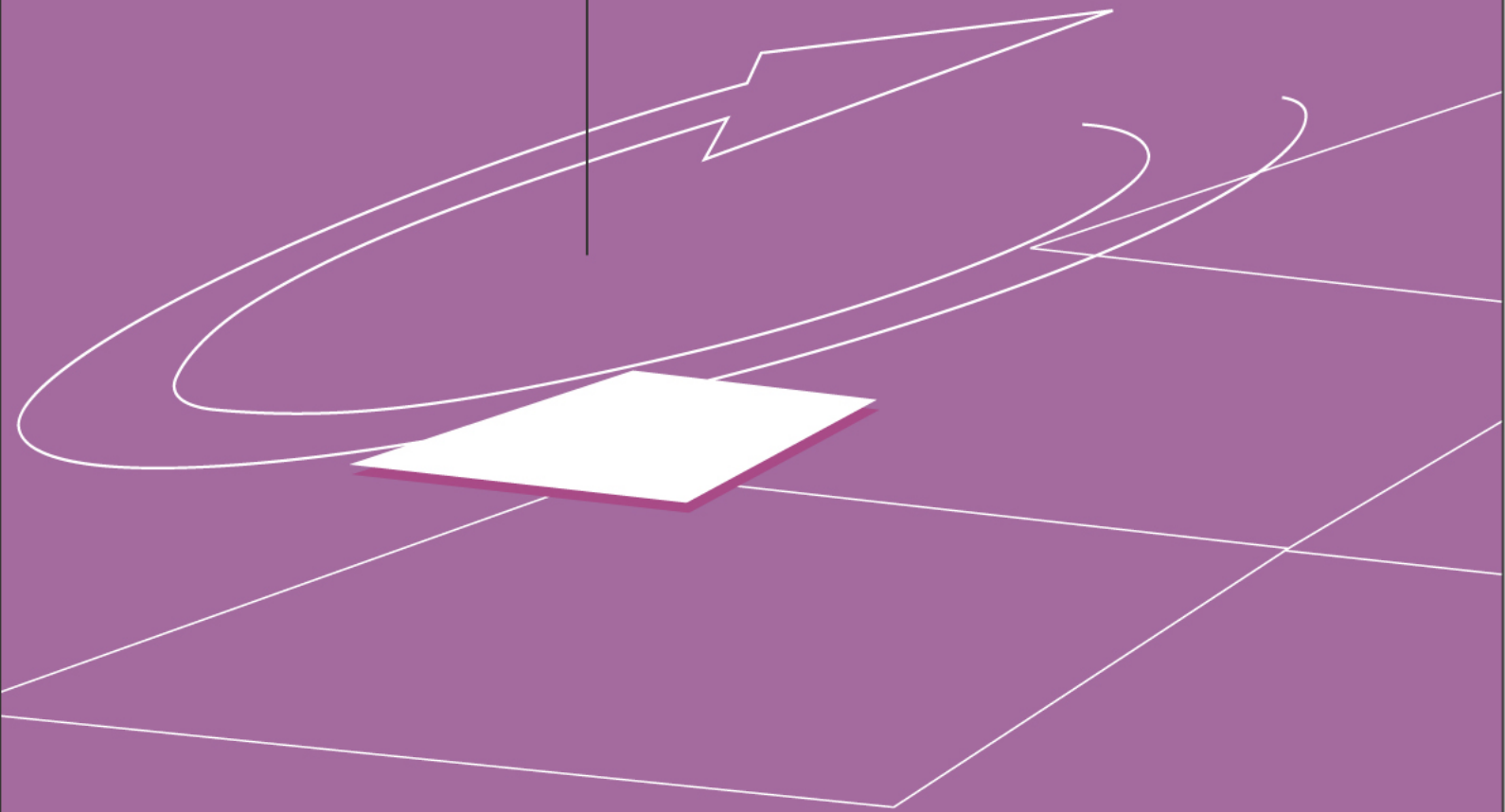
- awards, e.g. music festivals, art competitions, etc.;
- arts activities in school, e.g. drama club, school band, etc.;
- arts activities outside school, e.g. community choir, calligraphy class, etc.; and
- public examinations, e.g. Associated Board of the Royal School of Music, London College of Music, Trinity College of Music, etc.

Assessment criteria for the end of each Key Stage will be developed by the Education Department through case studies to be conducted in the near future. Schools will be encouraged to adjust the criteria according to their own context.

See *Internal Assessments Guidebook* (Education Department, 2002) for more examples on assessment in Music and Visual Arts for primary schools.

Chapter 6

Learning & Teaching Resources



6 Learning & Teaching Resources

6.1 Textbooks

Experiencing the arts is the key to students' artistic development. Learning activities in the arts should be designed accordingly. It is within this context that textbooks should be selected.

Textbooks should be student-focused and written to help students achieve the Four Learning Targets in the arts. They should provide the core elements of learning in the Arts Education KLA recommended by the Curriculum Development Council. In addition to covering subject knowledge in the arts, creativity, critical thinking, communication and other generic skills should also be encompassed. Arts teachers can use textbooks as a point of departure for learning activities, but not as the only resource. Teachers should use textbooks in a judicious way so as to implement their arts curriculum according to students' abilities and interests.

6.2 Quality Learning and Teaching Resources

A wide range of human resources and arts references can be found. Teachers may find the following suggestions and references useful, though they are not intended to be exhaustive.

6.2.1 Human resources

It is recommended that experienced teachers of different arts disciplines take the lead in the development of arts subjects. In addition, teachers in other subjects, and upper form students who have talent and training in the arts can also be valuable resources to assist in the promotion of arts activities in schools.

Moreover, artists are valuable human resources for arts education in schools. Students will be inspired by direct contact with them, and by obtaining first-hand experience in the creation, presentation and appreciation of the arts. Artists and arts teachers, through their collaborative efforts, can complement each other in providing a much broader and more stimulating arts experience for our students.

6.2.2 Financial resources

With the implementation of School-based Management starting from 2000, each school, according to its mission and emphasis, will be responsible for the allocation of government funding such as the annual Non-Recurrent Grant for Furniture and Equipment for each arts discipline, the Subject Grant and School and Class Grant, the Subject and Curriculum Block Grant for Government Schools, the Operating Expenses Block Grant for Aided Schools, the School Development Grant, etc.

In addition, there is possible funding from other sources that schools can make good use of, e.g. the Hong Kong Jockey Club Music and Dance Fund, the Hong Kong Arts Development Council, the Quality Education Fund, the Parent-Teacher Associations, Alumni Associations, etc.

6.2.3 Community and Other Resources

In general, community resources refer to galleries, arts organisations / communities, theatres, libraries, museums, artists, etc. Schools can make connections with the Leisure and Cultural Services Department and other arts organisations, and encourage their students to participate in various arts activities by using these community resources.

Arts teachers can also gain access to information about the arts through the internet. Teachers may also visit the website of the Education Department to obtain information on the arts: <http://cd.ed.gov.hk/arts>

6.3 Resource Management in Schools

Students' creativity and critical responses in the arts can be enhanced through the effective management and use of the school environment. For instance, students' aesthetic sensitivity can also be nurtured through creating an artistic school environment. This can be done by putting on festival decorations, creating a mural painting, using a musical school bell, and broadcasting music or radio drama outside class hour. Besides, schools can deploy resources to set up IT facilities in the special rooms for arts learning as resources allow. Arts teachers

can also make good use of their Multi-media Learning Centre in schools to allocate learning time in both the formal and informal curriculum for students' arts learning. (See Booklet 3 of the *Basic Education Curriculum Guide - Building on Strengths* (2002) for more details on using IT for interactive learning)

Arts teachers should exercise their professional judgement to select appropriate learning materials. They should explore a large variety of resources, e.g. nature, media, internet, etc. Recommended Textbook Lists for Music and Visual Arts have been compiled by the Education Department and will be constantly updated to help teachers to choose textbooks in the arts. Teachers may visit the website of the Curriculum Development Institute for updated information of the recommended list: <<http://cd.ed.gov.hk>>. They may also visit the Visual Arts and Music Education Resources Centre located at 4 Pak Fuk Road, North Point, Hong Kong, for the support of learning and teaching in arts education.

Schools can also effectively use their own financial resources for the procurement of furniture and equipment to enhance the effectiveness of learning and teaching. Suggestions are set out in the "List of Furniture and Equipment for Standard Design Primary and Secondary School" for both Visual Arts and Music. Teachers may visit the website of the Education Department for updated information of the list: <<http://www.ed.gov.hk/Building>>.

Exemplars

Exemplar I: The Implementation of a Media Art Curriculum

St Paul's Convent School - Video Art programme

Curriculum mode: Formal Curriculum

Level: S3

Aims of the programme:

1. Developing students' abilities in appreciating and making video art.
2. Developing students' creativity and independent thinking.

Curriculum outline:

- a) Video art criticism - Learning the structures and contexts of different productions so as to understand the aesthetics and values represented by different authors, time periods and cultures.
- b) The languages of video art - Understanding the diversified characteristics of video art as well as some basic concepts of video art language such as the continuity of action, framing, plot, etc.
- c) Video production skills - Developing the skills in digital video shooting, computer-based video editing and Webcasting, etc.
- d) Video production - Choosing topics and developing ideas on production through games and discussion in class, and producing the video.
- e) Video broadcasting - Sharing productions in class, in school or in public.

Subject matters:

Topics related to students' daily lives and issues related to society, such as the pressure of studies, environmental issues, etc.

Timetabling:

S3 in the Year 2000/2001 -

All classes took video art with 4 periods for each cycle in the first term; students took video art as an elective in the second term, with 2 periods for each cycle.

S3 in the Year 2001/2002 -

Each class was split into two groups, one taking video art in the first term and the other in the second term, with 4 periods for each cycle.

S3 in the Year 2002/2003 -

Each class is split into two groups, each group takes video art throughout the school year with 2 periods for each cycle.

Funding: Quality Education Fund and school's own resources.

Exemplar II: The Implementation of a Drama Curriculum

Pentecostal Lam Hon Kwong School - Drama programme

Curriculum mode:	Formal Curriculum
Level:	S1 & 2
Aim of the programme:	To target at students' growth in 5 areas: <ul style="list-style-type: none">• personal and physical development;• communication development;• social and moral development;• intellectual development; and• aesthetic development.
Curriculum outline:	The curriculum consists of 5 modules based on the aims above.
Subject Matters:	Those related to the students' daily lives.
Timetabling:	Split class arrangements, each group is given 2 lessons a week. S1 - pair up with IT class S2 - pair up with Art and Design class
Funding:	Quality Education Fund

Exemplar III: Life-wide Learning Activities & Timetable

Baptist Wing Lung Secondary School Life-wide Learning Activities & Timetable

The Purpose of Life-wide Learning Activities

Through life-wide learning activities, connections are made between various KLAs (including Arts Education KLA) to enable students to:

- a. broaden their perspectives in the arts and gain a better understanding of Hong Kong;
- b. extend different learning experiences to outside the classroom; and
- c. understand themselves, care about society and serve the community.

Organising Life-wide Learning Activities

- a. Four life-wide learning activities will be organised for each form from S1 to 4 (3 activities for S5).
- b. Each life-wide learning activity includes:
 1. Brief introduction to the objectives of the activity;
 2. Learning Activity, e.g. completing worksheets, conducting interviews or carrying out community services; and
 3. Follow-up learning activity, e.g. discussion or report on the activity.
- c. A Coordination Team is set up for the initial planning of the learning activities and to monitor progress. Its work includes the drafting of timetables, making initial contacts with relevant organisations, monitoring progress and evaluating.
- d. A Teaching Assistant will assist the Coordination Team in the preparation and implementation of the activities.

e. One to three teachers are designated to be responsible for the preparation and operation.

f. Students are led by the designated teachers, class masters/mistresses and assistant class master/mistresses in each activity. Parents may also assist.

Details of the Life-wide Learning Activities

Class	Topic
Secondary 1	An Adventurous Journey
Secondary 2	Make Friends with Nature
Secondary 3	Academics & Culture
Secondary 4	Caring for Society
Secondary 5	Planning for the Future

Life-wide Learning Activities Timetable for Each Form

It takes an afternoon to conduct each activity; therefore, each activity is scheduled to be carried out on Period 5 of Day 4 of the cycle.

Example of the Life-wide Learning Activities for Secondary Three

Activity No	Date	Participating Class	Theme/Venue
1	10/10	Whole Form	Hong Kong Science Museum
2	14/11	Class A/B	Journey into History/ Hong Kong Museum of Coastal Defence
	22/11	Class C/D/E	
3	13/2	Whole Form	Art & Living/ Hong Kong Museum of Art
4	16/5	Whole Form	Hong Kong Culture/ Hong Kong Heritage Museum

Baptist Wing Lung Secondary School

Example of Time-table for Secondary Three in the School Year 2001/2002

	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
8:05 ∩ 8:30	Morning Prayer					
8:30 ∩ 9:35	Chinese	Chinese	Mathematics	PE	Mathematics	English
9:35 ∩ 9:50	RECESS					
9:50 ∩ 10:55	Integrated Science	EPA	Christianity Education	English	English	Reading
10:55 ∩ 11:10	RECESS					
11:10 ∩ 12:15	Assembly	English	Chinese	Geography	Putonghua	Integrated Science
12:15 ∩ 13:15	LUNCH					
13:15 ∩ 14:20	History	Art & Design	Chinese History	Integrated Science	Chinese	Putonghua/ Computer
14:20 ∩ 14:35	RECESS					
14:35 ∩ 15:40	English	Mathematics	Design & Technology/ Home Economics	Life Education Life-wide Learning (including Arts Education)	Music	Mathematics

Exemplar IV: Block Timetabling

Immanuel Lutheran College Introduction to the Junior Secondary Curriculum

To improve the quality and effectiveness of learning and teaching, Immanuel Lutheran College has introduced a Block Timetabling system. Each academic year is divided into 2 school terms and subjects of the junior secondary are grouped into 5 categories. Two of the categories for the core subjects and general education are compulsory in all 6 school terms, while the other 3 categories are included in different school terms. The total number of subjects to be studied in each school term is reduced while the total lesson time for each subject remains the same. This arrangement is designed to address the existing problem of having too many subjects in a semester but limited lesson time for each subject, which leads to fragmentation and superficial learning.

Below is the arrangement of the junior secondary curriculum:

I	Core subjects	English (10)*, Chinese (8), Putonghua (2), Mathematics (7), Christian Ethics (2), PE (2)
II	Science subjects	Integrated Science (7), Computer (6)
III	Humanities	Chinese History (5), World History (5), Geography (5)
IV	Arts and Culture	Art (5), Design & Technology/ Home Economics (5), Music (5)
V	General Education	General Education (3-4)

Subjects offered in each semester:

	Semester A	Semester B
Secondary 1	Core subjects (31) General Education (3) Integrated Science (7), Chinese History (5), Music (5)	Core subjects (31) General Education (4) Computer (6), Geography (5), Art (5)
Secondary 2	Core subjects (31) General Education (4) Computer (6), World History (5), Design & Technology/ Home Economics (5)	Core subjects (31) General Education (3) Integrated Science (7), Chinese History (5), Music (5)
Secondary 3	Core subjects (31) General Education (4) Integrated Science (7), Geography (5), Art (5)	Core subjects (31) General Education (4) Integrated Science (7), World History (5), Design & Technology/ Home Economics (5)

* Figures in bracket are the number of lessons in a cycle

Exemplar V : Campus TV Channel

Topic : Campus TV Channel

Key Stage : Key Stage 3

KLA/Subject : Media Arts

Duration : Lunch time & after school / A 2-year programme

Overall Aims : Short-term:

- Developing students' creativity: through the use of IT and media arts, students exercise their creative talents to express their views and feelings in different art forms
- Implementing the school's education policy: to achieve the aim of cultivating students' whole-person development and to be in line with directions set by various subjects panel heads and committees through the production of TV programmes
- Cultivating students' self-directed learning ability, sense of responsibility and team spirit

Long-term:

- Developing students' critical thinking skills and their ability to produce TV programmes independently

Learning Procedures : (1) Preparation Stage

- Identifying key areas for development: Biliteracy & Trilingualism, IT, Music, Visual Arts, Design & Technology and Physical Education

- Defining scope of work and division of labour (including Head and Deputy Head of the TV Channel, the setting up of the Production Department, Programme Department, Technical Department and Training Department) (See Annex 1 for details)
- Planning the infrastructure (including hardware and software), budgeting and application for funds (Quality Education Fund)

(2) Working Stages

- Organising training courses for students
- Recruiting members to form the task force
- Working out the schedule and the weekly broadcast time-table (See Annex 2 for details)
- Producing the programmes

(3) Assessment Stage

- Assessment to be carried out by participating teachers and students
- Assessment to be carried out by non-participating teachers and students

- Significance of Learning :**
- **Importance of both learning process and product** ~ students learn to treasure the learning process and enjoy the outcomes of their efforts
 - **Catering for student diversity** ~ students complement each other through careful division of labour and are given a good opportunity to show their potential to the full

- **Broadening of learning experience** ~ students are exposed to diversified learning experiences through the production of TV programmes to introduce extra-curricular activities and issues both inside and outside the campus, e.g. the traffic problem during rush hour in Braemar Hill, North Point
- **Learning to accept criticism and to improve** ~ students learn to accept and appreciate criticisms and strive to improve. This is especially important for the initial stage of trial and error

Significance of Teaching

- **Implementation of school policies** ~ TV programmes to be produced are in line with the overall aims and various schemes of the school, e.g. the comprehensive reading scheme to cultivate good reading habits
- **Learning to learn** ~ it is a good professional development for teachers since they take on the role of playwright or producer in most cases
- **Reinforcement of understanding and communication between teachers and students** ~ new teachers are involved in the programme to help establish rapport and a sense of belonging

Learning Resources

- Hardware and software infrastructure needed for the campus TV channel
- Technical and programme production expertise

Generic Skills Developed

- **Creativity** ~ developing students' creativity throughout the production process (from drafting to producing programmes)

- **Critical thinking skills** ~ learning to present the messages and content of the programme precisely and accurately within the designated broadcasting time
- **Collaboration skills** ~ close contact and effective communication between different personnel
- **Problem solving skills** ~ learning to handle problems in a rational and objective way when facing various major and minor problems during the course of programme production
- **Communication skills** ~ learning to express and communicate effectively through contributing to the programme produced and thus building self-confidence
- **IT skills** ~ learning to apply IT skills effectively in the process of filming and editing
- **Study skills** ~ developing study skills through researching and selecting materials suitable for the production

Values and Attitudes Developed

- **Sense of belonging** ~ deepening students' sense of belonging towards the school
- **Encouraging civic-mindedness** ~ understanding and serving the community through producing programmes on current affairs

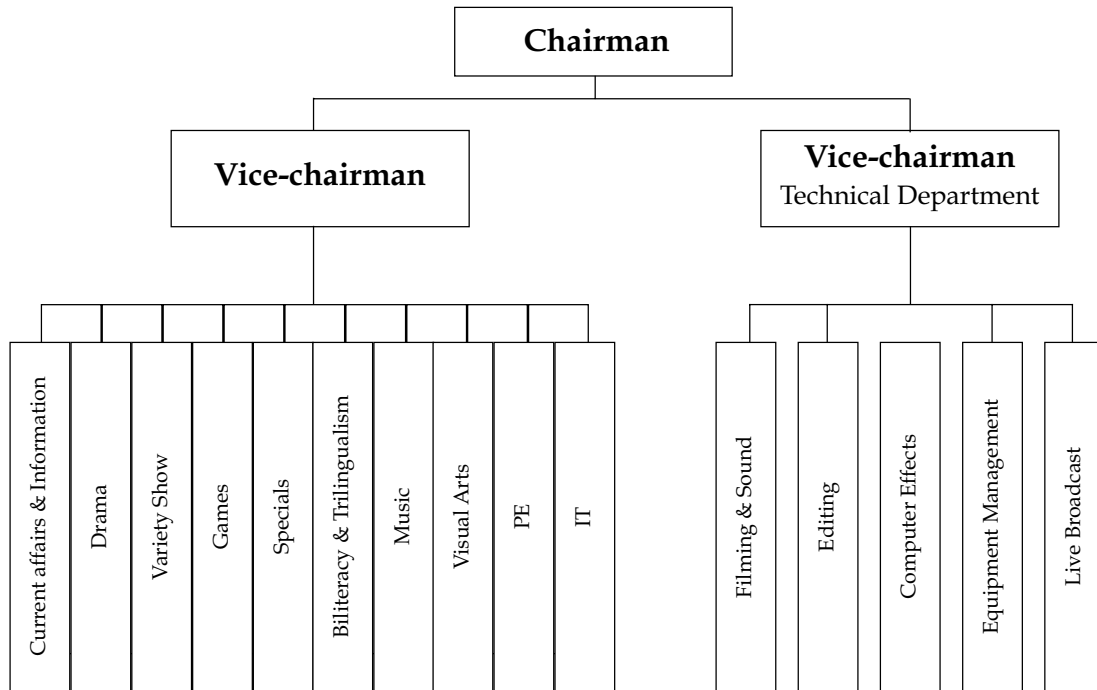
Source

- This is the adaptation of an exemplar provided by St. Joan of Arc School

Structure of the Campus TV Channel:

Departments	Description of Duties
Head:	<ul style="list-style-type: none"> Responsible for coordinating the work of all departments and liaison with outside bodies, handling financial matters and sponsorships
Deputy Head:	<ul style="list-style-type: none"> Assists the Head in the coordination of various departments
Production Department:	<ul style="list-style-type: none"> Programmes to be focused on: biliteracy & trilingualism, Drama, Music, games, Variety Show, Science & Mathematics, Visual Arts, PE, IT Production of the above programmes is supervised and coordinated by 1~2 teachers and carried out by the student working team. Besides these programmes, the Channel will also produce programmes for various subjects. Due to limited human resources, production is carried out progressively in stages
Technical Department:	<ul style="list-style-type: none"> Coordinating all technical matters relating to production, equipment, filming and editing
Training Department:	<ul style="list-style-type: none"> Coordinating all training matters Providing a series of training courses on stage management and production matters for the production crew during the summer vacation

Student Working Team of the Campus TV Channel



Campus TV Channel Broadcasting Timetable:

	Monday	Tuesday	Wednesday	Thursday	Friday
Assembly 8:10-8:30			😊		
Lunch time 1:35-2:05	Pre-recorded News	Pre-recorded News	Pre-recorded News	😞	Pre-recorded News

- 😊 broadcast the programmes produced by Campus TV Channel
- 😞 pre-recorded news will first be broadcast, and then programmes produced by the Campus TV Channel/live broadcast of activities within school/vcd/programmes produced by the RTHK or the TVB

**Programmes to be broadcast during Wednesday Assemblies
in the school year 2001-2002**

Date	Programmes	Content
19/9/01	Pilot Broadcast	1. Self-portrait of new teachers 2. Introducing the procedures to login the School Intranet 3. Shots of interviewing parents during Parents Day 4. Interviewing teachers
30/10/01 (Day2)	Variety Show Biliteracy & Trilingualism	Introducing the Campus TV Channel Halloween Special
7/11/01 (Day2)	Live Broadcast	"Good Morning Live" - Assembly Live
14/11/01 (Day1)	Current Affairs	Birth of a Cabinet
21/11/01 (Day4)	Current Affairs	"Campus Hot News" Interviewing new teachers I
28/11/01 (Day3)	Live Broadcast	"Good Morning Live" - Assembly Live
5/12/01 (Day2)	Current Affairs	"Campus Hot News" Inside the Campus Special - "Construction of pedestrian elevator at Braemer Hill"
12/12/01 (Day1)	Current Affairs, Biliteracy & Trilingualism	Interviewing new teachers II Reading experience sharing
19/12/01 (Day6)	Variety Show	"Campus Hot News" Christmas Special
20/12/01 (Day1)	Variety Show	Live broadcast on the opening of "Ecology in the Rocks"

**List of programmes to be broadcast during lunchtime
in the school year 2001-2002**

Date	Programmes	Content
1/11/01 Day 4	VCD Viewing	RTHK programme "To sir with love"
8/11/01 Day 3	Games	Q & A Competition: "Wiser King"
22/11/01 Day 5	IT	IT programme
28/11/01 Day 3 (Wed)	Special Feature	Highlights and excerpts of the Speech Day and performance programmes 2000-2001
29/11/01 Day 4	Sports & Specials	Highlights and excerpts of the Sports Day
6/12/01 Day 3	Games	Q & A Competition: "Wiser King"
13/12/01 Day 2	Music Visual Arts	Music Visual Arts
20/12/01 Day 1	Religious Music	Movie - "Jesus" (Jesus born in Bethlehem) Performance by Children's Choir

Exemplar VI : Under the Same Sky

Topic : Under the Same Sky

Key Stage : Key Stage 2 (Senior Primary)

KLA/Subject : Music, Art & Craft, PE and General Studies, etc.

Duration of Learning : About 40 lessons

Introduction : This module aims to provide an integrated learning experience of Chinese culture by learning across various subjects under this theme. Through the study of national costumes, music and dance, students get to understand the relationship between geographical location and culture. Hopefully, in doing so, they will also develop respect for Chinese culture.

This module helps to develop students' communications skills, collaboration skills and study skills. In the process of exploring Chinese culture, students work in groups to discuss, exchange ideas and work out their share of duties. Students also learn to analyse, categorize and summarize the information gathered.

Learning Objectives :

- to enable students to understand the relationship between different geographical regions in China and their arts cultures through the learning of Chinese cultural elements in various subjects including Art & Craft, Music, PE and General Studies, etc.
- to develop students' ability to handle materials gathered from various sources.
- to stimulate students' interests and their respect for Chinese culture.

- to develop students' openness to and acceptance of different cultures.

**Learning/
Teaching Process:**

	General Studies	Music	Art & Craft	PE
Week 1	My Home Town	Silhouettes of Chinese Folk songs (Exploring & Learning Stage)	Chinese Ethnic Costumes Show (Exploring Stage)	Knowing Chinese Folk Dances
Week 2	My Motherland		(Creativity Development Stage)	
Week 3		(Creativity Development Stage)	(Making & Appraisal Stage)	
Week 4		(Performing & Appraisal Stage)		
Week 5	Arts Variety Show and Exhibition			

■ **General Studies**

My Home Town (1st to 4th lesson)

- Students state their counties of origin and locate them on the map.
- The teacher selects a few students to introduce to the class a few things related to their counties of origin, e.g. photos, native food products, furniture, festival celebrations, crafts, dialects, etc., or their experience in revisiting those places. The teacher can specially select the ones whose counties of origin are outside Guangdong or who have recently come from the Mainland. The teacher may have to guide students with questions and to help them organise the materials.

My Motherland (5th to 13th lesson)

- Ask students to locate China on the map and identify China's neighbouring countries.
- Show students slides of the scenery in different regions of China in order to stimulate their interest in China.
- Divide students into groups and ask them to mark the main rivers and cities of China on the map.
- Divide students into groups. Each group selects a Chinese province to carry out research with the help of books and the Internet.
- Ask each group to present what they have found about the province.
- All groups collaborate to put together information on population, agricultural products, etc., and to present them in a chart, so as to give a clear overall impression of China.

■ **Music**

Silhouettes of Chinese Folk Songs

Exploring & Learning Stage (1st to 4th lesson)

- Through singing and listening to folk songs from different regions of China, students understand and experience the rhythmic characteristics, melodic styles and tonality of the music of different ethnic groups.
- Under the teacher's guidance, students use appropriate methods to analyse each chosen Chinese folk song in

the areas of thematic expression, musical structure, composition techniques and artistic expression.

- By showing students video excerpts of Chinese folk song performances, the teacher explains to students the different ethnic settings of the singing.
- Under the teacher's guidance, students learn a simple luogujing (鑼鼓經).
- The teacher chooses a folk song and accompanies it with luogujing. Students are asked to comment on the effects, now with the luogujing added.

Creativity Development Stage (5th to 6th lesson)

- Divide students into groups and each group tries to accompany chosen folk songs with luogujing.
- Students try to use the traditional luogujing notation to transcribe the luogujing they use. In groups or individually, they collect and organise the information on the chosen folk song, make a presentation on their ideas and skills in creating their luogujing, and compile all the materials into a portfolio.
- The teacher may formulate a set of appraisal criteria together with the students.

Performing & Appraisal Stage (7th to 8th lesson)

- Students perform their works in groups or invite the whole class to perform.
- In groups or individually, students introduce to the

class their chosen folk song and explain their creative ideas and skills in their luogujing arrangements.

- The teacher asks students to use appropriate music terminology to appraise their own and their peers' works, with reference to the agreed criteria.

■ Art & Craft

Chinese Ethnic Costumes Show

Exploring stage (1st to 3rd lesson)

- The teacher shows slides of costumes from different ethnic groups in China so as to give students some basic knowledge of their characteristics to arouse their interest.
- Students are asked to carry out research on a specific ethnic costume and to compile a report on it. Besides describing and analysing the characteristics of the costume in terms of colour, pattern and fabrics used, each student needs to point out in their report the relationship between the costumes, their geographical locations and the people's lifestyles.

Creativity Development Stage (4th to 6th lesson)

- With reference to the characteristics of a specific ethnic costume, students are asked to design and draw sketches of clothes which are suitable for everyday wear by modern people.
- Students are asked to appraise and critique their own/peers' design ideas and sketches.

Making & Appraisal Stage (7th to 12th lesson)

- Students make the costume after experimenting with different materials.
- Students appraise the finished costume designed by themselves and their peers.

■ Physical Education

Knowing Chinese Folk Dances

1st to 4th lesson

- Enjoying Chinese Folk Dances
- The teacher show students videos of dances (or dance demonstrations performed by a dance troupe invited to school) of different ethnic groups in China, e.g. Taiwanese Mountain Dance, Xinjiang Dance and Miao Dance, so that students can have some understanding of the basic dance steps and dancing skills.

5th to 8th lesson

- Creative Dancing
Students learn the basic steps and skills of some ethnic Chinese dances and try to choreograph dances by themselves.

■ Arts Variety Show and Exhibition

This activity is to be held in the hall. (2 lessons)

- Students are asked to dress in the modern costumes which they have designed, with ethnic music played

in the background. Each student will give a brief introduction of the cultural background of a particular Chinese ethnic group.

- Performance of ethnic dances.
- Exhibition of portfolios compiled by students.

Assessment : Through portfolios, research data book, observations during lessons, student's self-assessment and peer assessment, the performance of the student in the areas of collaboration, learning attitudes and overall abilities are assessed.

Significance of Learning :

1. Students come to understand that a positive and active learning attitude is essential for the learning process;
2. The "Arts Variety Show and Exhibition" provides students with the opportunity to share among themselves the products of learning; and, through the exchange of experience and viewing of others' work, students' interest in learning is strengthened;
3. Students' generic skills can be developed through activities such as research and team work; and
4. Learning can be extended beyond the boundary of the classroom.

Significance of Teaching :

1. The teacher experiences the use of a thematic project to stimulate students' motivation for all-round knowledge exploration; and
2. The teacher learns to use other suitable resources such as websites, libraries, newspapers and magazines, etc., in overcoming the limitations of school resources.

Learning Materials/ Appendices	<p>: Reference:</p> <ul style="list-style-type: none"> • 課程發展處。1996。《課程統整》。香港:教育署。 • 楊韶榮。《藝林攝形叢書:服飾》。上海:上海人民美術出版社。 • 趙超。1990。《華夏衣冠五千年》。香港:中華書局。 <p>Website:</p> <ul style="list-style-type: none"> • Costumes of ethnic groups http://www.mmit.stc.sh.cn/nations/302r.htm <p>Examples of Chinese folk songs:</p> <ul style="list-style-type: none"> • Fengyang Flower Drum (Anhui), The School Boy (Guizhou), The Tea-leaf Picking Lantern (Fujian), Rickshaw Man's Song (Xinjiang), Little Oriole (Mongolia), etc. <p>Learning of luogujing:</p> <ul style="list-style-type: none"> • 錢國偉編。2002。《兒童組曲》(收錄於教育署編印之《中國音樂小天地》)； • 錢國偉編。2002。《兒童敲擊樂小品》(收錄於教育署編印之《中國音樂小天地》)。
Generic Skills developed	: Communication skills, collaboration skills and study skills.
Values & attitudes developed	: Respect for the Chinese culture.
Source	: This is the adaptation of an exemplar provided by Ng Clan's Association Tai Pak Memorial Primary School.

Exemplar VII : Mangrove

Topic : Planting Mangrove in Yim Tin, Tai O

Learning Stage : Third Learning Stage

KLA/Subject : Drama/Environment Education (across KLAs)

Duration : 4 lessons

Introduction : **Background**

This is a case study describing the government's plan to transform the deserted Yim Tin of Tai O into a mangrove swamp and the proposal to build a fishing boat wharf there which can accommodate 220 boats, in compensation for the 7-acre mangrove field abolished due to the construction of the Chap Lap Kok Airport. According to the Civil Engineering Department 1998 Assessment Report, there are no living organisms worthy of conservation in the deserted Yim Tin area any more. However, wetland conservationists and biological diversification researchers revealed that the actual situation is entirely different to the one announced by the government after their site visits to Yim Tin. They discovered that mangroves are growing there and that the place is developing into a biologically diversified zone of ecological value.

An environmental group of Tai O signified that planting a man-made mangrove would have a low chance of success. It would affect most of the poorer inhabitants whose livelihood depended on fisheries around there. Hence the group wrote to the relative government departments, requesting the publicizing of information regarding the plans, and a lengthier consultation period.

The topic emphasizes learning across the KLAs, including: Biology – the ecological environment of the wetland; Environmental Education – students judge how land policy can be affected by environmental problems; Information Technology – students apply Information Technology knowledge to explore and develop ideas.

Learning Targets : Students

- Learn to look at from different angles to widen their perspective on them.
- Use drama conventions to tackle problems, e.g. hot-seating; application of the “5 levels of awareness on an action” to reveal the case.
- Analyse and evaluate all related information, make judgments and suggest possible solutions to the problems.

Learning/ Teaching Process : Discovery Stage

- The teacher explains the details of the case (Annex 1) to students so that they have a full picture of the actual situation and see the complexity of the problems, imagining that they were in the roles concerned. Issues in this case include: people’s livelihood, economy, politics, environmental protection, technological and ethical questions.
- The drama conventions “Paper Location” (Annex 2) is played in order to stimulate students to think about the problems, such as imagining the living conditions of Tai O people, how environmental groups analysed the ecological environment of Tai O, Yim Tin mangrove field, etc. Students do not need to provide answers at this stage, their task is to think about the issues.

- Based on (Annex 1), students use the conventions “5 levels of awareness on an action” (Annex 3) to interpret parts of the story. Some students play the role of government officials being interviewed by the media. The purpose is to allow students to understand the situation before the debate. Once students have become familiar with the task, they are allowed to lead the debate themselves, but are reminded to respect and accept different opinions.
- Students have to record controversial viewpoints and probe others’ arguments if necessary.

Data Collecting Stage

- In order to obtain first-hand information for analysing various arguments, students interview different stakeholders, take photographs and draw pictures of the mangrove swamp and collect relevant information from websites.
- Students are divided into different groups to play the roles of residents’ representatives, representatives of environmental groups, government officials, etc. to carry out research, study and analysis.

Presentation Stage

- Students do warm-up conventions, such as “Hot-seating”.
- Teacher-in-role to be the host of the programme “City Forum”, and students are divided into groups to play different roles, including Tai O residents, government officials and representatives from various environmental groups. Other students are the critical audience of the forum.

Reflection Stage

- 5-minute talks are given by each speaker on stage to present their viewpoints briefly. The students on the floor have to write down the different viewpoints to facilitate their questioning. During the course of debate students get a deeper understanding of the problems and their learning experience is enhanced through interaction with each other.

Assessment : (A) The teacher can assess students' learning from the following aspects:

Portfolio

- Students have to submit an individual record of his/her learning process, which includes: interview tapes, information collected from the internet, play scripts, case analysis, etc.
- Role Play
- Student's ability to use various conventions and skills of role-play.
- Observation
- Assessment of the students' performance in class on skills such as collaboration, communication, independent thinking and problem solving.

: (B) Peer Assessment

Effects on Students' Learning

- Students develop an interest and concern for the environment through " learning from environment", and their knowledge about environmental protection is enhanced and nature-caring attitudes are nurtured.

- Students learn to analyse arguments and reflect on problems from various angles.
- Students learn to analyse and evaluate events, while respecting and accepting different opinions.
- The activities reinforce students' learning and inspire students' thinking and interest in learning.

**Effects on
Teacher's
Teaching**

- An opportunity for learning experience outside the classroom, life-wide learning.
- Catering for individual differences.
- Teaching across KLAs.

**Teaching
Material/
Appendices**

- Subject Introduction
- Mangrove Swamp (Annex 1)
- "Paper Location" Activity (Annex 2)
- "5 levels of awareness on an action" (Annex 3)
- Greencare website. [online] <http://home.pchome.com.tw/life/greencare/Twredline/redline-1.html>
- Environmental Protection Department website. [online] <http://www.info.gov.hk/epd/chinese/ehk99/home/Chinese/ch5/c135img2.gif>
- Nora F. Y. Tam and Y. S. Wong. 2000. Field Guide to Hong Kong Mangroves. Hong Kong: Agriculture, Fisheries & Conservation Department and City University of Hong Kong Press.

- Nora F. Y. Tam and Y. S. Wong. 2000. Hong Kong Mangroves. Hong Kong: Agriculture, Fisheries & Conservation Department and City University of Hong Kong Press.
- 綠色力量科學及自然護理組。2000。《綠色野外活動指南》。香港:綠色力量。
- 長春社。2000。《濕地之友通訊》。香港:長春社。

Generic Skill Developed :

- Communication Skills
- Study Skills
- Problem Solving Skills
- Collaboration Skills
- Critical Thinking Skills

Values & Attitudes Developed :

- Interpersonal attitudes
- Civic awareness
- Sense of responsibility
- Respect others' opinion

Case Study

Planting Mangrove in Yim Tin, Tai O

The government is planning to transform the deserted Yim Tin area of Tai O into a mangrove swamp. A fishing boat wharf which can accommodate 220 boats will also be built close to the swamp. This is in compensation for the 7-acre mangrove swamp that was destroyed due to the construction of the Chek Lap Kok Airport. According to the 1998 Assessment Report released by the Civil Engineering Department, there is only a sparse population of mangroves in Yim Tin and there are no living organisms in this deserted area worthy of conservation.

The Agriculture, Fisheries and Conservation Department has earmarked the deserted Yim Tin of Tai O for mangrove plantation, and the planting project is scheduled to be completed by the end of year 2003. According to the government, the purposes of planting mangroves are: (1) To enhance the ecological value of the Tai O area – the man-made mangrove swamp, which will be completed after 5 years, will create not only a wetland environment in the area, but also a fisheries breeding ground, attracting lots of egrets to look for food; (2) To serve tourism and educational purposes; and (3) To compensate for the 7-acre mangrove swamp which was destroyed during the construction of the Chap Lap Kok Airport and the development of Tung Chung.

However, wetland conservationists and biological diversification researchers have, after their site visits to Yim Tin, pointed out that actual situation was entirely different from that announced by the government. They discovered that the area had many varieties of mangroves, including 5 species of true mangrove (*Bruguiera*, *Avicennia*, *Acanthus*, *Aegiceras* & *Kandelia*) and 3 species of semi-mangrove including *Clerodendrum*. There were many other types of plants, too. At the same time the area has developed into a biologically-diversified zone with ecological value. Many types of water organisms, such as Fiddler Crabs, Mudskippers, oysters, shrimps and other shell animals can be found there. The place has also become a food-searching and resting haven for egrets and other birds and animals.

After site visits, members of Green Power and other environmental groups and scholars pointed out that the area's natural beauty would be spoiled by a man-made mangrove swamp, and that the government should select an alternative place where there were no mangroves. Also, research by an environmental group of Tai O indicated that Yim Tin of Tai O already possessed a good ecological environment and had developed into a natural habitat for a diversity of living organisms, where both the plants and animals were growing and living in harmony. Also many poorer residents still rely for their livelihood on fisheries in the area, and their livelihood would be affected if the government carried out the construction. Therefore they have demanded that the government should not destroy the existing ecological environment unless a guarantee could be given that the construction would not affect the environment.

Environmental groups of Tai O pointed out that the chance of success of the man-made mangrove swamp would be very low and that any changes caused by construction would affect the plants' growth. Also, growth of the mangroves would be threatened by oil pollution and garbage from the fishing boat wharf that would be built later. In view of all this, the environmental groups of Tai O objected to the government's plan to build a mangrove swamp in Yim Tin, Tai O.

The environmental groups of Tai O wrote to the relative government departments, requesting the publicizing of information regarding the plans, and the prolongation of the consultation period for public discussion and comments on the overall development of Tai O.

Remarks: Material for this case study is based on *Mingpaonews Website*, 29 March 2001 "*Man-made Mangroves Accused of Destroying the Ecology*".

“Paper Location” Conventions

- Topic** : Paper Location
- Aims** : - To understand the ecological environment of the wetland through learning activities;
- To develop students’ creativity.
- Time** : 30 minutes
- Process** :
1. Teacher prepares 4 sheets of A3 size drawing paper and joins them together by paste.
 2. Students create a virtual environment on the paper e.g. Yim Tin of Tai O is located at the centre, and the mountains and the sea are located at the peripherals of Yim Tin.
 3. Students imagine the following scenarios: (1) the daily life of Tai O residents - use symbols or images to represent the lifestyle of the residents, e.g. students are required to draw a fishing net on the paper; (2) the ecological environment of Yim Tin - students are required to draw shrimps and Mudskippers on paper to depict that Yim Tin has become a wetland, in which shrimps and Mudskippers are bred.
 4. Based on the symbols or images drawn on the paper, students describe the lifestyle of the residents of Tai O and also the ecological environment of Yim Tin, Tai O.

5. A student is selected to summarise the views of all students and to re-organize the data collected. During the process students are required to make queries and those questions are prepared for use in the interview at a later stage.

Hints :

1. The number of students participating in the activity should be appropriately determined according to the actual conditions of the venue.
2. There should be enough space for movement.
3. The activity should be carried out on a clean, dry, flat but not slippery ground without obstacles.

Learning of “5 Levels of awareness on an action

Topic : 5 Levels of awareness on an action

Aims : - To learn to respect and accept different opinions

- To enhance students’ communication skills and problem solving skills

Duration : 30 minutes

Process :

1. Students are divided into 5 groups with about 7 students in each group. The 7 students play the following roles respectively: government officials (2 persons), representatives of environmental groups (2 persons) and Tai O residents (3 persons).

2. Each group discuss the standpoints of their roles, for example:

Government Officials	Environmental Groups
Plan to build a man-made mangrove swamp in Yim Tin, Tai O.	Actions taken by environmental groups against the man-made mangrove swamp.
Lobby residents of Yim Tin to give consent to the building of the mangrove swamp.	Environmental groups cite their arguments against the man-made mangrove swamp.
The government expects the plan to be completed by the end of 2003.	Environmental groups expect the government to scrap the plan.
The government hopes that environmental groups and Tai O residents would assist in this matter until it is completed.	Environmental groups hope to obtain support from all sectors against the government's plan to plant mangroves in Yim Tin.
The government's proposal is drawn with reference to the practices used in the UK and the United States.	Actions taken by environmental groups and the subsequent suggestions are based on their knowledge about the district.
The government's aim is to create a man-made wetland with conservation value.	Environmental groups' aim is to oppose the government's spending of public money to create a man-made wetland.

3. After the students have finished their role-play, they will select two outstanding groups among themselves. These two groups will enact certain scenes of the play. The first play should include monologues, actions and expressions whereas in the second play only actions and expressions are included. Meanwhile, students should pay attention to distinguishing the differences between the first and second play and suggest more possibilities to improve the play.
4. During the process, the teacher gives hints to the students on certain critical issues so that they can have a clearer orientation about the roles they are going to play.

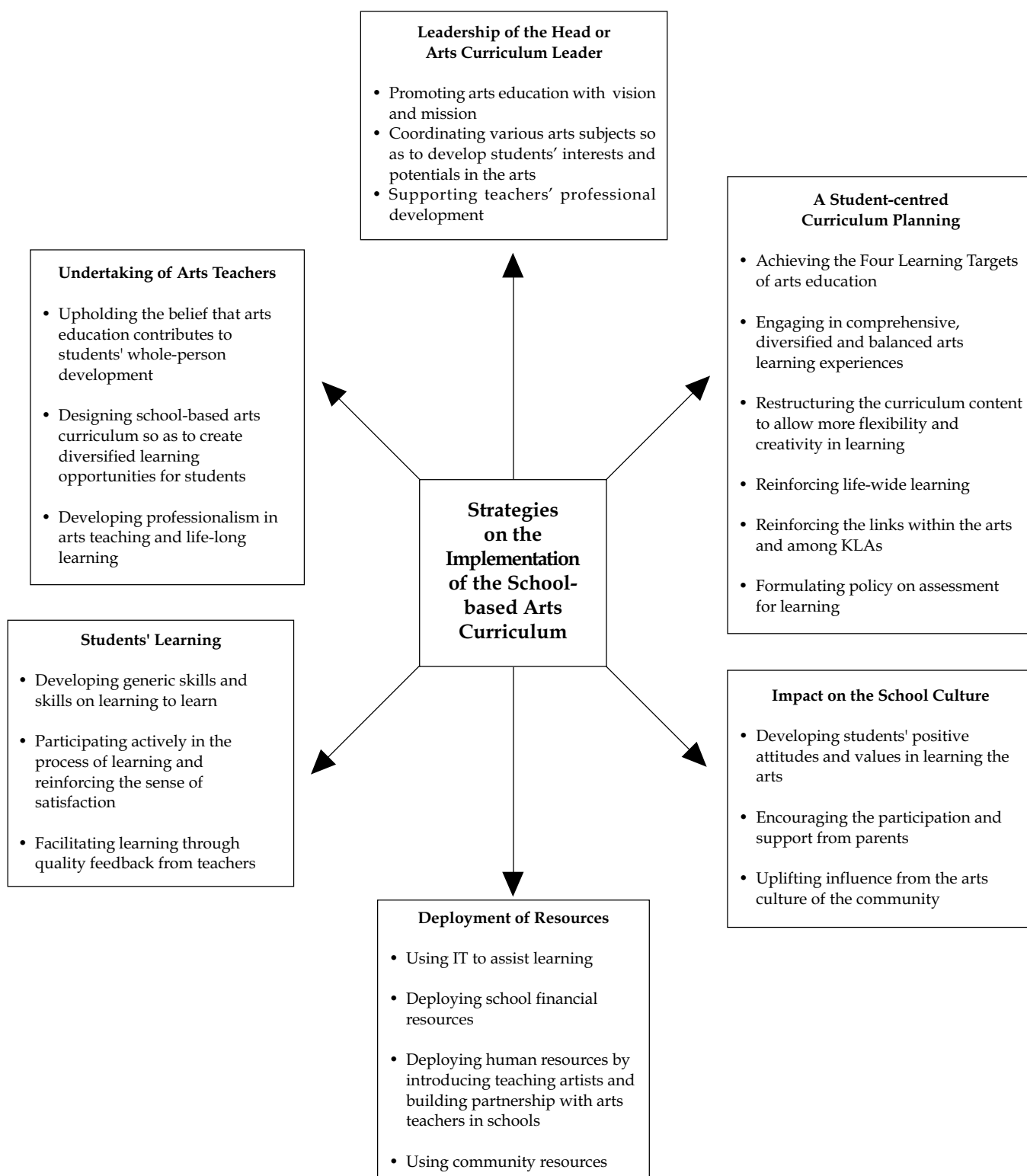
5. The teacher distributes to the students 5 cards on which they need to write down their views about the roles in an order based on the “5 levels of awareness of an action”, i.e. (1) action (2) motivation (3) expectation (4) modes and (5) values. For example:

A. ACTION
The government: to create a man-made mangrove swamp in Yim Tin, Tai O.
Government officials: to execute government’s policy.
Environmental groups: to oppose government’s plan.
Tai O residents: to oppose government’s plan.
B. VALUES
Government officials: to create an ideal wetland environment.
Environmental groups: to protect the natural environment and the ecology.
Tai O residents: to make use of the advantages of the natural environment to make their living.

6. During the process, students should write down any controversial viewpoints and question students concerned as appropriate, so as to enhance learning.

Exemplar VIII : Strategies on the Implementation of the School-based Arts Curriculum

Po Leung Kuk Chee Jing Yin Primary School (AM)



Exemplar IX : Self and Peer Assessment Forms

Self Assessment Form

Name: () Class: _____

My Comments (Please tick the appropriate boxes): Degree of Agreement

	(Very much agree)			(Totally disagree)	
	5	4	3	2	1
1. I am interested in the theme for the creation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I can use lines to express shades.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I can apply brightness contrasts in composition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

My thoughts:

1. I learned the following vocabulary in this lesson:

2. In this artwork I created, the part(s) which I like most is/are (e.g. concepts, use of lines, contrasts, tools and techniques):

Reasons: _____

3. In the process of creation, the part(s) which I found most difficult is/are:

4. I wish to know more information about (e.g. conceptualization, production skills, appraisal, related artworks, etc.)

5. The area(s) which I hope to improve is/are:

Peer group Assessment Form

Name: _____ Grade: _____

This artwork belongs to _____

Please comments and tick in the appropriate boxes. Degree of Agreement

	(Very much agree)			(Totally disagree)	
	5	4	3	2	1
1. There are variations in line work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. The composition shows tonal contrasts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. The work expresses clear creative concepts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. The work reflects creativity.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. Please give your feelings towards the piece and suggestions for improvement:

References

- Arts in Schools project team. 1990. *The Arts 5-16: Practice and Innovation*. Essex: Oliver & Boyd for the National Curriculum Council.
- Assessment Reform Group. 1999. *Assessment for Learning: beyond the Black Box*. Cambridge: Cambridge University Press.
- Board of Education. 1998. *Educational Aims Implementation in Schools: a report by Educational Aims Implementation Sub-committee, Board of Education*. Hong Kong: The Board of Education.
- . *Report on Review of 9-year Compulsory Education*. 1997. Hong Kong: The Board of Education.
- Bransford, J., Brown, A. & Cocking, R., ed. 2000. *How People Learn*. Washington: National Research Council.
- Bruhn, K. 1994. Advocacy: Getting to How To. In *Perspectives on Implementation: Arts Education Standards for America's Students*, ed. B. Boston. NY: MENC.
- Curriculum Development Council. 1999. *A Holistic Review of the Hong Kong School Curriculum: Proposed Reforms Consultative Document*. Hong Kong: The Council.
- . 1993. *Guide to the Primary Curriculum*. Hong Kong: The Council.
- . 1993. *Guide to the Secondary 1 to 5 Curriculum*. Hong Kong: The Council.
- . 2000. *Learning to Learn: Key Learning Area, Arts Education, Consultation Document*. Hong Kong: The Council.
- . 2000. *Learning to Learn: The Way Forward in Curriculum Development, Consultation Document*. Hong Kong: The Council.
- . 2001. *Learning to Learn: The Way Forward in Curriculum Development*. Hong Kong: The Council.

- Elliot, J. 1991. *Action Research for Educational Change*. London: Open University Press.
- Fehrs-Rampolla, B. 1994. Opportunities in the Classroom: A Teacher's Perspective. In *Perspectives on Implementation: Arts Education Standards for America's Students*, ed. Boston. B. NY: MENC.
- Fullan, M. 1990. Staff Development, Innovation and Institutional Development. In *Changing School Culture through Staff Development*, ed. Joyce, B. London: Association for Supervision and Curriculum Development.
- Georgiou, S. C. 1997. Parental Involvement: Definition and Outcomes. In *Social Psychology of Education*, 1, pp. 189-209.
- Grolnick, W. S. & Slowiaczek, M. L. 1994. Parents' Involvement in Children's Schooling: A Multidimensional Conceptualisation and Motivation Model. In *Child Development*, 65, pp.237-252.
- Hargreaves, D. J. & Galton, M. 1989. Developmental Psychology and Arts Education. In *Children and the Arts*, ed. Hargreaves, D. J. London: Open University Press, p.154.
- Hodges, R. .1996. The New Technology. In *Music Education: Trends & Issues*, Plummeridge, C. London: Institute of Education, University of London.
- Hong Kong Arts Development Council. 1999. *A Creative Hong Kong: The Year 2000 Challenge*. Hong Kong: HKADC.
- Hong Kong Arts Development Council. 1999. *Artists-in-Schools: 98-99*, Interim Report. Hong Kong: HKADC.
- Joyce, B. 1990. Perspectives from Down Under. In *Changing school Culture through Staff Development*. Joyce, B. London: Association for Supervision and Curriculum Development.

- Marsh, C. .1991. Curriculum Approaches. In *Curriculum Development in East Asia*, ed. Marsh, C. and Morris, P. London: The Falmer Press, pp.15 & 16.
- Marsh, C. & Morris, P. 1991. Patterns & Dilemmas. In *Curriculum Development in East Asia*, ed. Marsh, C. and Morris, P. London: The Falmer Press, pp. 256 & 257.
- New South Wales Board of Studies, June 2001. *NSW Higher School Certificate (Stage 6) syllabus documents page: for Preliminary 2000 and HSC in 2001*. Sydney: The Board. <http://www.boardofstudies.nsw.edu.au/syllabus99/syllabus2000_list.html>
- New Zealand Ministry of Education. March 2000. *The New Zealand Curriculum Framework*. Ministry of Education, New Zealand Home Page. Wellington: The Ministry. <<http://www.minedu.govt.nz/>>
- Ontario Ministry of Education. September 2000. *The Common Curriculum: Policies and Outcomes Grade 1-9*. Toronto: The Ministry. <<http://www.edu.gov.on.ca>>
- Qualification and Curriculum Authority. 1999. *Secondary Handbook*. London: Qualifications and Curriculum Authority.
- February 2001. "The Archive of the International Review of Curriculum and Assessment Frameworks Project." *INCA Web Site*. 2000. Upton Park, Slough, Berkshire: National Foundation for Educational Research. <<http://www.inca.org.uk>>
- September 2000. *The Review of the National Curriculum in England: the Consultation Materials*. London: Qualifications and Curriculum Authority. <<http://www.qca.org.uk/menu.htm>>
- Robinson, K. 1989. *Arts in Schools: Principles, Practice and Provision*. London: Calouste Galbenkian Foundation.

Ross, Malcolm. 1986. *Assessment in Arts Education - A Necessary Discipline or a Loss of Happiness?* London: Pergamon Press.

Sharp, C. & Dust, K. 1997. *Artists in Schools*. London: National Foundation for Educational Research.

Tate, A. 1994. *Core Skills and Cross-curricular Initiatives in Secondary Schools*. London: National Foundation for Educational Research.

United States Department of Education. September 2000. *US Department of Education Strategic Plan, 1998 - 2002*. Washington: The Department. <<http://www.ed.gov/pubs/StratPln>>

Victoria Board of Studies CSF Advisory Committee. June 2001. *Curriculum & Standards Framework II*. Carlton: Victorian Curriculum and Assessment Authority. <<http://www.vcaa.vic.edu.au/csacd/home.htm>>

Western Australia Curriculum Council. June 2001. *Curriculum Framework*. WA: Curriculum Council of Western Australia Home Page. <<http://www.curriculum.wa.edu.au>>

《中華人民共和國教育部》[在線]。 <http://www.moe.edu.cn/>

《中國中小學教育教學網》[在線]。 <http://www.k12.com.cn/>

《北京市教育委員會》[在線]。 <http://www.bjedu.gov.cn/>

〈教育改革〉。《教育部》[在線]。 <http://www.edu.tw/minister/action87/action87.htm>

Useful Websites:

ARTS EDUCATION

Arts Education	Web URL
Arts Education Section, Curriculum Development Institute	http://cd.ed.gov.hk/arts/
Culture and Heritage Commission	http://www.chc.org.hk/
Hong Kong Arts Development Council	http://www.hkadc.org.hk/index_flash.html
Hong Kong Arts Festival	http://www.hk.artsfestival.org/

MUSIC

Music Education	Web URL
Gary Ewer's "Easy Music Theory" Forum	http://www.musictheory.halifax.ns.ca/
Music Education Lesson Plans	http://www.talentz.com/MusicEd/LessonPlans/LessonPlans.mv
Music Education Online	http://www.geocities.com/Athens/2405/links.html
Music Information Resources for the University of California, Santa Barbara	http://www.library.ucsb.edu/subj/music.html
Chinese Music	
Chinese Music International Journal	http://chinesemusic.net/CM_Journal.html
Music Library	
Classical Archives	http://www.classicalarchives.com/
Classical Music MIDI Page	http://www.sciortino.net/music/
Diversi-Tune	http://www.divtune.com/

Music Library	
GMD - Music Archive: Sheet Music	http://www.gmd.de/Misc/Music/scores/Welcome.html
IIMP	http://music.chadwyck.com/
The Great Empire of China The Internet Chinese Music Archive	http://metalab.unc.edu/chinese-music/
Worldwide Internet Music Resources	http://www.music.indiana.edu/music_resources/outline.html
Others	
BBS-faq	http://www.faqs.org/faqs/music/
Worldwide Internet Music Resources: Music in Usenet Newsgroups	http://www.music.indiana.edu/music_resources/usenet.html

VISUAL ARTS

Visual Arts	Web URL
African Art: Aesthetics and Meaning	http://www.lib.virginia.edu/dic/exhib/93.ray.aa/African.html
ARTalk	http://www.arttalk.com/
Artcyclopedia	http://artcyclopedia.com/
ArtDaily	http://www.artdaily.com
ARTFORUM	http://www.artforum.com/
Arts Standards	http://www.mcrel.org/standards-benchmarks/standardslib/art.html
ArtsEdNet	http://www.artsednet.getty.edu/
Asian Arts	http://www.asianart.com/index.html
AskERIC	http://www.askeric.org/
British Museum	http://www.thebritishmuseum.ac.uk/
California State Board of Education	http://www.cde.ca.gov/board/

Visual Arts	Web URL
Chinese Electronic Cards	http://www1.bluemountain.com/eng/chinese/index.html
Christus Rex	http://www.christusrex.org/
Coloring.com	http://coloring.com/
ERIC (Educational Resources Information Center) Digests	http://www.ed.gov/databases/ERIC_Digests/index.html
Eyes on art	http://www.kn.pacbell.com/wired/art/art.html
InSEA-International Society for Education through Art	http://www.qut.edu.au/insea99/insea
KIDLINK Worldwide Computer Art Exhibition	http://www.uc.edu/~kidart/kidart.html
Medieval Art	http://www.netserf.org/Art/
NAEA-National Art Education Association	http://www.naea-reston.org
National Gallery of Canada XMuse des beaux-arts du Canada	http://national.gallery.ca/
National Museum of American Art	http://www.nmaa.si.edu/
Oriental Institute WWW Homepage	http://www.oi.uchicago.edu/OI/default.html
Palmer Museum of Art	http://www.psu.edu/dept/palmermuseum/
Paris Pages Musee du Louvre	http://www.paris.org/Musees/Louvre/
Picasso-Museo Picasso Virtual-Dr. Enrique Mallen	http://www.tamu.edu/mocl/picasso/intro.html
Teachers' Resources, LAUSD	http://www.lausd.k12.ca.us/lausd/teachers/
The Chauvet Cave	http://www.culture.fr/culture/arcnat/chauvet/en/gvpda-d.htm
The Institute of Egyptian Art and Archaeology	http://www.memst.edu/egypt/main.html

Visual Arts	Web URL
The Vincent van Gogh Information Gallery	http://www.vangoghgallery.com/
Virtual Art Education	http://www.dhc.net/~artgeek/
Virtual School at Vanderbilt: Homeroom	http://www.vanderbilt.edu/VirtualSchool/
WebMuseum : Munch, Edvard	http://metalab.unc.edu/louvre/paint/auth/munch/
WebMuseum: Bienvenue!	http://watt.emf.net/
WebMuseum: Famous Paintings Exhibition	http://sunsite.unc.edu/wm/paint/
World Art treasures	http://sgwww.epfl.ch/BERGER/index.html
World Wide Arts Resources	http://wwar.com/default.html

DRAMA

Drama	Web URL
The WWW Virtual Library for Theatre and Drama	http://vl-theatre.com/
Drama Education	
Drama Education Links	http://www.educ.uvic.ca/edci/I9-drama.htm
Drama in Schools	http://www.drama-in-schools.org.uk/
DramaWest	http://members.iinet.net.au/~kimbo2/Dramawest/
International Drama/Theatre and Education Association	http://educ.queensu.ca/%7Eidea/index.htm
The Alliance for Drama Education	http://openstudio.hawaii.edu/ade/

Drama-in-Education	
Drama Australia	http://www.dramaaustralia.org.au/Default.htm
Kenneth Taylor's Drama in Education Site	http://www.kentaylor.co.uk
New Zealand Association for Drama in Education	http://www.nzadie.org.nz/
The Drama in Education Site	http://www.stemnet.nf.ca/~mcoady/
Lesson Plans	
Council of Drama and Dance in Education	http://www.code.on.ca/index.html
Creative Drama Lesson Plans	http://www.geocities.com/Broadway/Alley/3765/lessons.html
Drama Victoria: Lesson Ideas	http://www.dramavictoria.vic.edu.au/resources/lessons/index.htm
Process Drama Lesson Plans	http://theatrix.freeyellow.com/processlessons.html
The Drama Teacher's Resource Room	http://www3.sk.sympatico.ca/erachi

Membership of the Curriculum Development Council Committee on Arts Education

Chairperson:

Ms LAM Yee-wah, Evelyn - CCC Heep Woh College
(Member from 6.9.2000; Chairperson from 1.9.2001)

Mr. TSANG Kui-woon NTWJWA - Leung Sing Tak Primary School (AM)
(Member from 1.9.1999 to 31.8.2000; Chairperson from 1.9.2000 to 31.8.2001)

Mr. CHANG Cheuk-cheung, Terence - Jockey Club Ti-I College
(from 1.9.1999 to 31.8.2000)

Vice-chairperson:

Dr. CHAM LAI Suk-ching - Arts Education Section, CDI, ED
(Ex-officio Member from 1.9.1999 to 2.7.2000; Vice-chairperson from 3.7.2000)

Mr. SOU Hon-poo - Arts Education Section, CDI, ED
(from 13.12.1999 to 2.7.2000)

Mr. KWAN Siu-kam - Arts Education Section, CDI, ED
(from 1.9.1999 to 12.12.1999)

Secretary:

Mr. FONG Kam-yuen, Francis - Arts Education Section, CDI, ED
(from 29.1.2001)

Dr. NG NG Yuen-fun, Fanny - Arts Education Section, CDI, ED
(from 17.1.2000 to 31.7.2000)

Mr. YEH Cheung-shing - Arts Education Section, CDI, ED
(from 1.9.1999 to 16.1.2000; from 1.8.2000 to 28.1.2001)

School Heads:

Sr WONG Kam-lin, Margaret - St. Paul's Convent School
(from 1.9.2000)

Mr. LEE Fu-sing - Yan Chai Hospital Choi Hin To Primary School
(from 1.9.1999)

Mr. NG Shun-cheong - NG Clan's Association Tai Pak Memorial School
(from 1.9.1999)

Mrs. TOO SO Kwok-chun - St. Stephen's Girls' College
(from 1.9.1999 to 5.9.2000)

School Teachers:

Mr. CHENG Ho-Kit - Farm Road Government Primary School
(from 1.9.2001)

Ms CHEUNG Shuk-yee - Stewards Pooi Tun Secondary School
(from 1.9.2001)

Ms NG Bo-yin - Salesian Yip Hon Primary School (P.M.)
(from 1.9.2001)

Ms WONG Siu-to - Ying Wa Girls' School
(from 1.9.2001)

Ms CHEUNG Wai-fong - HK School for the Deaf
(from 1.9.1999)

Ms KWOK Yuk-mei - Tack Ching Girls' Middle School
(from 1.9.1999)

Ms LEUNG Mei-mei, Marietta - Delia Memorial School (Broadway)
(from 1.9.1999 to 31.8.2001)

Ms TSE Sui-wah - Creative Primary School
(from 1.9.1999 to 31.8.2001)

Mrs. WONG NG Yuk-fai - CCC Kei Heep Secondary School
(from 1.9.1999 to 31.8.2001)

Member from CDC Committee on Early Childhood Education:

Ms LAI Fung-har - Yan Chai Hospital Wing Lung Child Care Centre
(from 1.9.2001)

Ms CHENG Mei-lin - School of Early Childhood Education, HKIEd
(from 1.9.1999 to 31.8.2001)

Member from CDC Committee on Special Educational Needs:

Mr. CHU Kai-man - John F Kennedy Centre
(from 1.9.1999)

Members from Tertiary Institutions:

Prof. CHAN Wing-wah - Department of Music, CUHK
(from 1.9.1999)

Dr. CHEUNG YUNG Wai-yee - Department of Creative Arts, HKIEd
(from 1.9.1999)

Ms HU, Catherine - School of Design, HKPU
(from 1.9.1999)

Member from Hong Kong Examinations Authority:

Mr. YU Shu-tak - Hong Kong Examinations Authority
(from 1.9.1999)

Members from Related Professional Bodies or Related Field:

Mr. HO Siu-kee - HK Arts Centre
(from 30.4.2001)

Mr. WONG Tim-keung, Simon - Ming Ri Theatre Company
(from 1.9.1999)

Mr. CHOI Kam-chuen, Jimmy - Film & Video Department, HK Arts Centre
(from 1.9.1999 to 29.4.2001)

Co-opted Members:

Ms LUK Yun-mee - Sacred Heart Canossian College
(from 6.11.2001)

Mr. TSAO Sing-yuen, Willy - City Contemporary Dance Co.
(from 17.1.2000 to 31.8.2001)

Ex-officio Member:

Mr. YEUNG Wai-fung - Inspection Section, QAD, ED
(from 5.12.2000)