The
HONG KONG and BRITISH COLUMBIA
ART CURRICULUM GUIDES
A Comparative Study

by

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B.A., California State University, Northridge, 1979
B.A., McGill University, 1984

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(FACULTY OF EDUCATION)

We accept this thesis as conforming to the required standard:

The University of British Columbia
May 1998
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Department of Education

The University of British Columbia
Vancouver, Canada

Date May 29/98

DE-6 (2/88)
Abstract

This thesis is a comparative study which examines the formal art curriculum guides of Hong Kong and British Columbia. The rationale for this study lies, in part, with the documented demographic change that has taken place in British Columbia schools over the past decade, in particular, the significant numbers of Hong Kong immigrant students who have enrolled in four of British Columbia's five largest school districts. The study examines the Hong Kong and British Columbia education systems overall, places the art curriculum for each jurisdiction in respective context, and surveys the content of the guides themselves. The study then examines in comparative fashion the guides with regard to general content of the guides, conceptual frameworks for the curriculum, the presentation of expected learning outcomes, curricular content, and assessment and evaluation. The findings within these topics are summarized in terms of similarities and differences. The findings are also analyzed relative to traditional Chinese conceptions of education and the extent to which they reflect the histories and traditions of art education in Hong Kong. The curriculum guides are also analyzed according to the three conceptual orientations of curriculum posited by Miller and Seller: transmissive, transactional, and transformational. The thesis finds that while there are a number of similarities between the art curriculum guides of Hong Kong and British Columbia, the differences between the two sets of documents are significant in terms of 1) how art curriculum is conceptualized, 2) implied expectations with regard to teaching and learning styles, and 3) the specificity of curricular content. The thesis also suggests that the Hong Kong art curriculum guides reflect a transmissive orientation to curriculum, while the British Columbia guides reflect a transformational, if not transactional orientation. The thesis concludes by pointing to the need for comparative observation of art education in Hong Kong and British Columbia in order to more concretely identify the similarity or differences in the actual art educational experiences of students within each jurisdiction.
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Throughout the writing of this paper, my family has been the major source of support, exhibiting seemingly endless patience. I would like to thank my brother, Gary, and especially my wife, Shunhau, and son, Jacob, for their love and encouragement.
CHAPTER 1

Introduction

Over the past decade, increased immigration to British Columbia from all over the world has made schools in that province increasingly multicultural. For educators in BC, the ramifications of such a change in the cultural demographics within schools are far-reaching, for now classroom teachers have an increasingly diverse constituency of students, all with different cultural and educational experiences, whose needs must be addressed.

Among the vast array of immigrants arriving in British Columbia, those from Hong Kong constitute a significantly large portion, so much so that within four of the province's five largest school districts - Vancouver, Coquitlam, Richmond and Burnaby - Hong Kong immigrant students comprise the single largest immigrant population by a ratio of more than 2 1/2 to 1 compared to the next largest group.

In that the challenges referred to above are no less evident in the art classroom, where Hong Kong immigrant students are concerned, art teachers might be wise to become familiar with the formal art curriculum of Hong Kong in order to gain a better understanding of the art educational experience - perhaps even, baggage - which these students bring to their new (art) learning situations. In that familiarity with or understanding of new material takes on applicable meaning when it is put into some sort of context, art teachers would, in turn, be wise to compare and contrast the Hong Kong art curriculum with that of British Columbia. Thus, the object of this thesis is to answer two questions:

1. What is the formal art curriculum of Hong Kong? In particular, what does the formal art curriculum in Hong Kong consist of - what is its content - and how is it organized and articulated?
2. How is the art curriculum of Hong Kong different from or similar to the formal art curriculum of British Columbia? To answer this, an understanding of the formal art curriculum of British Columbia is necessary; thus, the same questions as posed above apply.

**Rationale**

The rationale behind this study is two-fold. First, demographic evidence furnished by the British Columbia Ministry of Education and by Statistics BC indicates that British Columbia schools have become increasingly diverse in terms of the cultural make up and country of origin of students enrolled. In 1990, the Ministry began to collect and tabulate these statistics in what was (and is) a report entitled “Place of Birth by District by Grade.” A review of these reports provides indication of the diversity of place of birth of students in BC schools. That diversity extends from every province and territory in Canada to countries as large as the United States and China and as small as Antigua and St. Vincent (British Columbia Ministry of Education (BCME), 1996, pp. 34, 36).

Statistics BC and the Ministry of Education, Skills and Training provide proof that Hong Kong immigrants between the ages of 5 and 18 comprise a significant portion of the total immigrant population in British Columbia and an even larger portion of the total school aged immigrant population in the province. The following details provided by Statistics BC illustrate these points:
### Table 1a: Immigration to BC: Absolute Numbers

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Immigration to BC</th>
<th>Immigrants to BC Age 5-18</th>
<th>Hong Kong Immigrants to BC Age 5-18</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990</td>
<td>28508</td>
<td>6023</td>
<td>2073</td>
</tr>
<tr>
<td>1991</td>
<td>32023</td>
<td>5726</td>
<td>1243</td>
</tr>
<tr>
<td>1992</td>
<td>36698</td>
<td>7009</td>
<td>1817</td>
</tr>
<tr>
<td>1993</td>
<td>45021</td>
<td>9026</td>
<td>2233</td>
</tr>
<tr>
<td>1994</td>
<td>48529</td>
<td>9907</td>
<td>3414</td>
</tr>
<tr>
<td>1995</td>
<td>44073</td>
<td>9344</td>
<td>2506</td>
</tr>
<tr>
<td>1996*</td>
<td>38609</td>
<td>9485</td>
<td>2278</td>
</tr>
</tbody>
</table>

*January to September

(IP, personal communication, March 7, 1997)

### Table 1b: Immigration to BC: Percentages

<table>
<thead>
<tr>
<th>Year</th>
<th>% of Immigrants to BC Age 5-18</th>
<th>% of Age 5-18 Immigrants from Hong Kong</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990</td>
<td>21.1%</td>
<td>34.4%</td>
</tr>
<tr>
<td>1991</td>
<td>17.9%</td>
<td>21.7%</td>
</tr>
<tr>
<td>1992</td>
<td>19.1%</td>
<td>25.9%</td>
</tr>
<tr>
<td>1993</td>
<td>20.1%</td>
<td>24.7%</td>
</tr>
<tr>
<td>1994</td>
<td>20.4%</td>
<td>34.5%</td>
</tr>
<tr>
<td>1995</td>
<td>21.2%</td>
<td>26.8%</td>
</tr>
<tr>
<td>1996*</td>
<td>24.6%</td>
<td>24.0%</td>
</tr>
</tbody>
</table>

*January to September

(IP, personal communication, March 7, 1997)

Further evidence of changing demographics and the significance of Hong Kong immigrant student population in BC schools can be found in the reports conducted by the Ministry of Education on place of birth by district by grade for the years 1990 through 1996. In using these reports and focusing on the five largest school districts in British Columbia - Vancouver, Surrey, Coquitlam, Richmond and Burnaby - which together comprise approximately 30 percent of the province's total student...
population, the demographic rationale for this study becomes further evident. As stated in the Introduction, Hong Kong immigrant students in British Columbia schools make up the single largest immigrant group enrolled in BC schools by a margin of approximately 2 1/2 to 1 to the next largest immigrant population. By way of further insight into both the changing nature of BC's student population and to further emphasize the significance of the role Asia is playing in that change, it is worth noting that the next highest immigrant group in all but one of the five districts examined is from Taiwan, followed by South Korea and the Philippines (BCME, 1990, 1992, 1993, 1994c, 1995, 1996).

The following tables illustrate the relational demographic information of Hong Kong Immigrant Student Population by School District. The information provided focuses on British Columbia's five largest school districts and reviews their overall student population, their overall immigrant population in absolute numbers and percentage, the number of students immigrated from Hong Kong and the percentage of the overall student population those students represent, as well as the percentage of immigrant students within the district which those students represent.

Table 2a: HK Immigrant Student Population by School District 1990/91

<table>
<thead>
<tr>
<th>District</th>
<th>Pop</th>
<th>Total Immg</th>
<th>% of HK</th>
<th>% of Overall</th>
<th>% of Imm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver</td>
<td>52106</td>
<td>14592</td>
<td>28.0</td>
<td>3908</td>
<td>7.5</td>
</tr>
<tr>
<td>Surrey</td>
<td>42263</td>
<td>3258</td>
<td>7.7</td>
<td>135</td>
<td>0.3</td>
</tr>
<tr>
<td>Coquitlam</td>
<td>24148</td>
<td>2132</td>
<td>8.8</td>
<td>369</td>
<td>1.5</td>
</tr>
<tr>
<td>Richmond</td>
<td>20051</td>
<td>4411</td>
<td>22.0</td>
<td>1853</td>
<td>9.2</td>
</tr>
<tr>
<td>Burnaby</td>
<td>18920</td>
<td>2422</td>
<td>12.8</td>
<td>577</td>
<td>3.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>157488</td>
<td>26815</td>
<td>17.0</td>
<td>6842</td>
<td>4.3</td>
</tr>
<tr>
<td><strong>Total BC</strong></td>
<td>530807</td>
<td>42418</td>
<td>8.0</td>
<td>7602</td>
<td>1.4</td>
</tr>
</tbody>
</table>

* The highlighted districts have 157488 students representing 29.6% of total provincial student population.

** Figures include Continuing Education and correspondence. (BCME, 1991)
Table 2b: HK Immigrant Student Population by School District 1991/92

<table>
<thead>
<tr>
<th>District</th>
<th>Pop</th>
<th>Total</th>
<th>Total</th>
<th>% of</th>
<th>% of</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver......</td>
<td>53443</td>
<td>14887</td>
<td>27.9</td>
<td>4128</td>
<td>7.7</td>
</tr>
<tr>
<td>Surrey..........</td>
<td>44592</td>
<td>3611</td>
<td>8.1</td>
<td>135</td>
<td>0.3</td>
</tr>
<tr>
<td>Coquitlam......</td>
<td>25573</td>
<td>2695</td>
<td>10.5</td>
<td>552</td>
<td>2.2</td>
</tr>
<tr>
<td>Richmond......</td>
<td>20848</td>
<td>4985</td>
<td>23.9</td>
<td>2225</td>
<td>10.7</td>
</tr>
<tr>
<td>Burnaby.......</td>
<td>19502</td>
<td>3327</td>
<td>17.1</td>
<td>908</td>
<td>4.7</td>
</tr>
<tr>
<td>Total*..........</td>
<td>163958</td>
<td>29505</td>
<td>18.0</td>
<td>7948</td>
<td>4.8</td>
</tr>
</tbody>
</table>

Total BC**.......539300 unavail unavail unavail unavail unavail

* The highlighted districts have 163958 students representing 30.4% of total provincial student population.

** Figures do not include Continuing Education and correspondence.

(BCME, 1992)

Table 2c: HK Immigrant Student Population by School District 1992/93

<table>
<thead>
<tr>
<th>District</th>
<th>Pop</th>
<th>Total</th>
<th>Total</th>
<th>% of</th>
<th>% of</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver......</td>
<td>54036</td>
<td>15215</td>
<td>28.2</td>
<td>4382</td>
<td>8.2</td>
</tr>
<tr>
<td>Surrey..........</td>
<td>46278</td>
<td>4358</td>
<td>9.4</td>
<td>186</td>
<td>0.4</td>
</tr>
<tr>
<td>Coquitlam......</td>
<td>26817</td>
<td>3287</td>
<td>12.2</td>
<td>741</td>
<td>2.8</td>
</tr>
<tr>
<td>Richmond......</td>
<td>21670</td>
<td>5790</td>
<td>26.7</td>
<td>2756</td>
<td>12.7</td>
</tr>
<tr>
<td>Burnaby.......</td>
<td>20365</td>
<td>3866</td>
<td>19.0</td>
<td>1065</td>
<td>5.2</td>
</tr>
<tr>
<td>Total...........</td>
<td>169166</td>
<td>32516</td>
<td>19.2</td>
<td>9130</td>
<td>5.4</td>
</tr>
</tbody>
</table>

Total BC*.......572439 50443 8.8 10340 1.8 20.4

* Figures include Continuing Education and correspondence.

**The highlighted districts have 169166 students representing 29.6% of total provincial student population.

(BCME./MRMHR, 1993)
Table 2d: HK Immigrant Student Population by School District 1993/94

<table>
<thead>
<tr>
<th>District</th>
<th>Pop</th>
<th>Imm</th>
<th>% of</th>
<th>% of HK</th>
<th>Overall % of Imm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver</td>
<td>54800</td>
<td>16285</td>
<td>29.7</td>
<td>4971</td>
<td>9.1</td>
</tr>
<tr>
<td>Surrey</td>
<td>48235</td>
<td>5163</td>
<td>10.7</td>
<td>211</td>
<td>0.4</td>
</tr>
<tr>
<td>Coquitlam</td>
<td>27865</td>
<td>3904</td>
<td>14.0</td>
<td>987</td>
<td>3.5</td>
</tr>
<tr>
<td>Richmond</td>
<td>22528</td>
<td>6884</td>
<td>30.5</td>
<td>3369</td>
<td>15.0</td>
</tr>
<tr>
<td>Burnaby</td>
<td>21335</td>
<td>4622</td>
<td>21.7</td>
<td>1258</td>
<td>5.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>174763</td>
<td>36858</td>
<td>21.1</td>
<td>10796</td>
<td>6.2</td>
</tr>
<tr>
<td><strong>Total BC</strong></td>
<td>568668</td>
<td>54139</td>
<td>9.5</td>
<td>11935</td>
<td>2.1</td>
</tr>
</tbody>
</table>

* Figures do not include Continuing Education and correspondence.

**The highlighted districts have 174763 students representing 30.7% of total provincial student population.**

(BCME, 1994c)

Table 2e: HK Immigrant Student Population by School District 1994/95

<table>
<thead>
<tr>
<th>District</th>
<th>Pop</th>
<th>Imm</th>
<th>% of</th>
<th>% of HK</th>
<th>Overall % of Imm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver</td>
<td>55966</td>
<td>17434</td>
<td>31.2</td>
<td>5789</td>
<td>10.3</td>
</tr>
<tr>
<td>Surrey</td>
<td>50196</td>
<td>6031</td>
<td>12.0</td>
<td>260</td>
<td>0.5</td>
</tr>
<tr>
<td>Coquitlam</td>
<td>28850</td>
<td>4433</td>
<td>15.4</td>
<td>1333</td>
<td>4.6</td>
</tr>
<tr>
<td>Richmond</td>
<td>23108</td>
<td>7889</td>
<td>34.1</td>
<td>4049</td>
<td>17.5</td>
</tr>
<tr>
<td>Burnaby</td>
<td>22360</td>
<td>5594</td>
<td>25.0</td>
<td>1508</td>
<td>6.7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>180480</td>
<td>41381</td>
<td>22.9</td>
<td>12939</td>
<td>7.2</td>
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<tr>
<td><strong>Total BC</strong></td>
<td>582781</td>
<td>60301</td>
<td>10.3</td>
<td>14287</td>
<td>2.5</td>
</tr>
</tbody>
</table>

**The highlighted districts have 180480 students representing 31% of total provincial student population.**

* Figures do not include Continuing Education and correspondence.

(BCME, 1995)
Table 2f: HK Immigrant Student Population by School District 1995/96

<table>
<thead>
<tr>
<th>District</th>
<th>Pop</th>
<th>Immg</th>
<th>%</th>
<th>HK</th>
<th>% of Overall</th>
<th>% of Imm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver</td>
<td>56953</td>
<td>18200</td>
<td>32.0</td>
<td>6066</td>
<td>10.7</td>
<td>33.3</td>
</tr>
<tr>
<td>Surrey</td>
<td>51817</td>
<td>6637</td>
<td>12.8</td>
<td>262</td>
<td>0.5</td>
<td>3.9</td>
</tr>
<tr>
<td>Coquitlam</td>
<td>29855</td>
<td>5084</td>
<td>17.0</td>
<td>1581</td>
<td>5.3</td>
<td>31.1</td>
</tr>
<tr>
<td>Richmond</td>
<td>23496</td>
<td>8461</td>
<td>36.0</td>
<td>4367</td>
<td>18.6</td>
<td>51.6</td>
</tr>
<tr>
<td>Burnaby</td>
<td>22893</td>
<td>6232</td>
<td>27.2</td>
<td>1708</td>
<td>7.5</td>
<td>27.4</td>
</tr>
<tr>
<td>Total</td>
<td>185014</td>
<td>44614</td>
<td>24.1</td>
<td>13984</td>
<td>7.6</td>
<td>31.3</td>
</tr>
<tr>
<td>Total BC*</td>
<td>609515</td>
<td>unavail</td>
<td>unavail</td>
<td>unavail</td>
<td>unavail</td>
<td>unavail</td>
</tr>
</tbody>
</table>

* Figures include Continuing Education and correspondence.

* *The highlighted districts have 185014 students representing 30.3 of total provincial student population. (BCME, 1996)

As indicated by the above tables, from 1990 to the present Hong Kong immigrant students who were enrolled in the five largest school districts within the province have comprised between 1/4 to nearly 1/3 of the total immigrant student population within those districts and nearly 1/4 of British Columbia’s entire immigrant student population.

The second rationale for this study is based on my own observations within the art classroom. As an art teacher working in British Columbia’s third largest school district at the secondary level, over the past five years my Art Department colleagues and I have come in contact with relatively large number of students recently immigrated from Hong Kong. In working with these students, I have observed them (along with others recently immigrated from Taiwan and South Korea in particular) struggle to relate to the conceptual challenges of projects my colleagues and I have assigned. Once presented with a project, assignment, or exercise, many of these students find themselves at a loss for what to do or how to do it unless specific instructions are articulated. Where language might be an obstacle, interpreters have served to clarify idiomatic terms; yet in spite of this, when presented with an art-related problem which requires
individual interpretation and problem-solving skills, my colleagues and I have observed many of these students opt for what might be regarded as superficial or formulaic solutions which are compensated by (compared to many non-Asian students working at the same grade level) superior technical skill. At the same time, my colleagues and I have observed an unusual consistency in style among Asian students' art work. The question as to why these circumstances and experiences might be the case serves as motivation to explore and understand the formal foundations of these students' art educational experience.

**Complexities and Limitations Associated with the Study**

A number of complexities and limitations associated with this study warrant discussion. Some of these relate to the inherent problems associated with conducting cross-cultural research, such as linguistic differences, the absence of various equivalences, as well as personal biases which reflect the constructivist view of cross-cultural research.

While the Hong Kong art Syllabuses at the Secondary level are printed entirely in English, the Syllabus for the Primary level is partly in Chinese. Accordingly, a translation of part of the Primary Art Syllabus was required and while such a process helps in securing a more complete picture of the entire art curriculum, there cannot be absolute certainty that treatment of part of the Primary Art Syllabus will have been entirely accurate or complete. This reflects the inherent risk associated with the translation of one language into another, namely the subtleties of the first language being lost in the process of translation to a second. In the case of this study, having to rely on a translator involved risking the identification and accurate interpretation of all concepts, issues and terms specific to education and/or art curriculum as discussed in the Syllabus. Thus, a possible limitation to this study may be the thoroughness of discussion where the Primary (but only the Primary) curriculum of Hong Kong is concerned.
A second complexity has to do with the absence of structural equivalency among curriculum guides, as well as the school systems being considered. In Hong Kong, the Syllabuses are divided as follows: Primary 1-6 (BC Grades 1-6), Secondary 1-3 (BC Grades 7-9), Secondary 4-5 (BC Grades 10-11), Secondary Advanced Level (BC Grade 12). In British Columbia, the Curriculum Guides are divided as follows: K-7, 8-10, 11, and 11-12. As well, in that British Columbia consists of fifty-nine school districts, not all school districts have the same division of grade level; that is, some school districts are organized such that elementary school goes from K-5, middle school from 6-8, and secondary school from 9-12, while other districts offer elementary school K-7 and secondary school 8-12. Still others are organized so that elementary school goes from K-7, junior secondary 8-10, senior secondary 11 and 12. Given these different permutations, the question of how different grade levels grouped together in schools affects student and teacher performance may be subject to consideration. The point here is that the curriculum guides for Hong Kong schools do not correspond with how all schools in British Columbia are organized and vice versa. While such differences may be considered superficial or even inconsequential where comparing curriculum guides is concerned, the differences are, nevertheless, noted here for informational purposes. Art educators may keep this information in mind as they note the similarities or differences between the two curriculum guides and apply those similarities or differences to their own situations or experiences.

A third complexity relates to when the Hong Kong art curriculum guides were written. The Primary 1-6 Arts and Crafts Syllabus was updated in 1995, while the Secondary Level 1-3 and Advanced Level Syllabuses were updated in 1996. The Secondary Level 4-5 Syllabus has not been updated since 1982, though a rewriting of that component is currently under way. (By way of comparison, the British Columbia art curriculum has undergone reworking that has taken over two years and only recently have final versions been released. The Fine Arts K-7 IRP was
written in 1996, as was the Visual Arts 11 and 12 IRP, while the Visual Arts 8 to 10 and the Fine Arts 11 IRPs were written in 1995.) Given the fairly recent nature of the changes and/or rewriting of the Hong Kong (and British Columbia) art curriculum, some researchers may suggest that an examination of the previous curriculum guides might be more germane and relevant to a comparison with BC art curriculum, especially as it might apply to understanding the art educational experiences of Hong Kong immigrant students who are already here. In response, it should be noted that 1) the current study had access only to the updated documents; 2) it is reasonable to assume that the current curricular documents have, as some basis, aspects and features of their previous versions. Indeed, it is unlikely that the rewriting of curriculum would entail fundamental, radical or drastic pedagogical shifts or orientations; what exists today must be in some measure reflective of what came before. Accordingly, the current documents are likely to be no less relevant or reflective of the information and insight sought than one might hope for in reviewing earlier versions of those documents.

A point also worthy of note has to do with the recent political changes which have taken place in Hong Kong. On July 1, 1997, British control over Hong Kong ended and the former colony was returned to China. While changes to the art curriculum as a result of the hand over do not appear to be foreseeablely imminent, it would be unrealistic not to anticipate some degree of change to curriculum eventually. Whether there is change to the art curriculum or not, however, the question of whether this study is still relevant, given the recent political changes in Hong Kong, may be answered with the assertion that the political change in Hong Kong does not negate or otherwise alter the current or prior curriculum which Hong Kong immigrant students in British Columbia schools may have experienced. That curriculum, to the extent it has influenced the art educational educational experiences of recently immigrated students, is relevant to British Columbia art teachers.
Yet another limitation of this thesis comes with the recognition that there may be a difference between what is to be found in the formal written curriculum of a jurisdiction and what actually takes place in the classroom. Indeed, if the formal written curriculum may be thought of as the prescribed or even recommended ideal, then what takes place in the classroom must be seen as the interpretation and human application of that ideal. Unless the curriculum is completely prescriptive, that is, made up of prescribed lesson plans and articulated learning outcomes, complete with step-by-step instructions for lesson delivery along with measurable (perhaps standardized) means by which to assess the accomplishment and attainment of those learning outcomes, one must assume that the teachers involved will deliver the curriculum in a manner reflective of individual personality and ability. Moreover, given the personality and skill that each student within a class - and the dynamics of the class itself - brings to the equation, interpretation and response to the curriculum will also be unique. The point here, simply, is that a review of the formal art curriculum in Hong Kong is not a guarantee of complete knowledge about art education in Hong Kong; it is a partial, but important and relevant, view.

In that the purpose of this study is to review the formal Hong Kong art curriculum and to compare that curriculum with the formal BC art curriculum, it may be argued that an extended, if not implied, goal of this study is to shed light on the art educational experiences of Hong Kong immigrant students. This may well be the case. However, in order for BC art educators to have yet a more complete understanding of the Hong Kong immigrant student's art experience than this study is able to provide, in-class observational, anecdotal and interview research in Hong Kong art classes would need to be conducted. Acknowledging that such research is part and parcel to cross-cultural research, such an endeavour is nevertheless beyond the scope or ability of this paper. Still, this point highlights the need for further research.
Finally, and as with every cross-cultural research project, this study must acknowledge the influence which personal biases exert on the ability to understand and interpret the material researched. As will be discussed below (in the context of the literature review), recognition of such biases reflects the constructivist view of cross-cultural research. In the case of this thesis, my ability to accurately understand and interpret the content of the Hong Kong art curriculum guides - as well as those of British Columbia - have been, in some measure, the product of my perspective and experience 1) as an American - born, raised and educated in California - where, despite a multicultural environment, the values of cultural assimilation have arguably been strong, 2) as an education professional trained in British Columbia, where, within the contexts of the *Year 2000* initiative, learning across the curriculum was advocated, 3) as a high school art teacher in a school district which has seen a dramatic increase in the number of Hong Kong immigrant students over the last five years, 4) as an individual married to a Chinese-Canadian, who, though born in Hong Kong, has lived in Vancouver for most of her life, 5) as a student of Western European art history, and 6) as an artist, the latter two playing an especially significant role in the development of my pedagogical proclivities.
CHAPTER 2

Literature Review

While the purpose of this study is to examine the content of the visual arts curriculum guides of Hong Kong and compare them with those of British Columbia, neither set of documents explain their foundations or otherwise provide contexts within which their content might be better understood. With this in mind, and especially with regard to the Hong Kong art curriculum, the literature reviewed for this study may be grouped into three categories. These include cross-cultural research in art education, traditional Chinese conceptions of education, and histories of education and art education in Hong Kong.

**Cross-cultural research in art education**

Writing in 1979, Eisner noted that while more research in arts education was being done then than in the twenty-five years prior, the number of cross-cultural studies in art education were “very limited” (Eisner, 1979, p. 28). Eisner suggested that the reasons for this shortage were a lack of research funding, the (then) difficulty in establishing reliable communications networks, and the scarcity of “systematic disciplined inquiry in arts education... whether cross-cultural or intro-cultural” (Eisner, 1979, p. 28). This shortage notwithstanding, after clarifying that cross-cultural research involves the comparing and/or contrasting of ideas or practices in more than one culture, Eisner pointed to the potential applications of cross-cultural research in arts education. The most important of these center around the potential to generate, verify or refine theories relating to arts education. Eisner stated that “cross-cultural research has a potential contribution to make by taking us out of our familiar context and by showing us settings that differ from our own: settings guided by other ideas, practices based upon other assumptions. Such a view has the potential of providing another platform from which to view the theories we hold and with which to reconsider our own practices.” (Eisner, 1979, p. 30)
Having stated the case for cross-cultural research in arts education, Eisner went on to highlight some of the problems associated with this form of research. These problems, Eisner noted, arise especially within the contexts of collaborative research, that is, research undertaken by scholars in different countries, and center around the issues of conceptualization of phenomenon and/or theories to be researched, the implementation of research, and the interpretation of findings. The underlying source of these problems, Eisner contended, rest with the issue of communication. Eisner illustrated this point by stating that “seventh graders in one country may be the equivalent of fourth graders in another. Two years of instruction in one nation may be the equivalent of five years in another... Without an understanding of the context, not only in the school, but in the culture, the probability of misinterpretation is great. Furthermore, the meaning of events or activities within cultural settings such as schools can differ radically from the meaning they hold for individuals in one’s own culture.” (Eisner, 1979, p. 33)

Anderson (1979) discussed the need for sound methodology in cross-cultural research in art education when she cited the 1975 work of Berry and Dasen, which dealt with cognitive processes as functions of culture. Echoing Berry and Dasen, as well as Eisner, Anderson noted three aims in cross-cultural study from a western perspective:

1. To transport theories to other cultural settings to test their applicability or generalizability.
2. To explore new cultural systems to discover artistic differences not experienced in one’s own cultural context.
3. To compare prior understanding with newer knowledge in order to generate more universal descriptions and hypotheses (Anderson, 1979, p. 17).

In terms of methodology, Anderson further cited the work of Berry and Dasen as she discussed some factors that should be considered as cross-
cultural research is planned and implemented. These considerations included functional, conceptual, metric and motivational equivalences. As explained by Anderson, functional equivalents focus on the similarity of performance tasks, while conceptual equivalence refer to “careful and sensitive language translation” so that concepts being examined, in fact, have the same meanings (Anderson, 1979, p. 18). Metric equivalence refers to studying behaviour within cultural groups as well as across cultural groups. Finally, motivational equivalence refers to ensuring that cultural groups being studied hold or attach the same or similar value to the task or behaviour being researched. Anderson cited timed performance tests as an example here, noting that such testing may not be appropriate or accompanied by the same value from one culture to the next.

The definitions of these equivalences aside, Anderson also recommended that cross-cultural research be collaborative, involving researchers from each culture being studied. Citing recent work by Kindler and Darras (1994), as well as Kindler, Darras and Kuo (1994), Newton and Kantner (1997) note that research involving collaboration among researchers indigenous to the cultures being studied has indeed taken place (Newton and Kantner, 1997, p. 176). Anderson concluded by warning future cross-cultural researchers to “go beyond the romance of data collection in faraway lands. He or she must resist the temptation to collect data from convenient, often more readily accessible subjects. The researcher must be willing to invest the time and scholarship necessary to ground the study firmly in theory. Time and energy must also be invested in efforts to develop empathy for the cultures under study.” (Anderson, 1979, p. 24)

In writing about the relationship between child arts and cultural foundations, Allison (1980) acknowledged the significance of one’s own culture as an influence upon the process of cross-cultural research. “[T]he becomes clear that any consideration of cultural diversity can, at best, be revealing of the nature, pattern, and development of one’s own culture.
The impact, effect, and influence of one's own culture are inescapable; they structure the depths of one's very being, both conscious and unconscious." (Allison, 1980, p. 61) This recognition is consistent with the constructivist view of cross-cultural research, which Liu defined in the introduction to his work, *Western Perspectives on Chinese Higher Education: A Model for Cross-Cultural Inquiry* (1996). That view states that writings about foreign societies and cultures are themselves culturally constructed; more specifically, cross-cultural research and writings are shaped by the researchers' own beliefs, concerns, theories, and methods, which, in turn, are the product of the political, social, cultural and linguistic background and characteristics of the researcher. Included in the list of influences, too, is the researchers' professional community and conventions. Thus, according to Liu's definition of constructivism, cross-cultural research and the writings which result often tell more about the researcher than the studied culture. Allison, like Eisner, was aware of this when he wrote, "Yet to consider the nature of other cultures (insofar as one can from within the 'prison' of one's own culture...) does allow for a vastly extended understanding of one's own culture." (Allison, 1980, p. 61)

Beyond the expression of need for cross-cultural research in art education, and for reasoned methodology, the broad relevance and importance of cross-cultural research in the visual arts has been repeatedly articulated. Hardiman and Zernich (1985) stated:

"Cross-cultural research in the visual arts is embedded in educational, philosophical, political, psychological, and sociological issues. Those who believe that cross-cultural research in the visual arts concerns only one of these issues will bring a limited perspective to their work. The diversity of disciplines that contribute to the study of the visual arts makes it clear that no single orientation can adequately provide a comprehensive base for examining the issue." (1985, p. 19)
Lovano-Kerr (1985), wrote of the need for art educators to use cross-cultural research as a means by which current practices may "determine whether we are using limited frames of reference with which to view the world in the content we teach" (Lovano-Kerr, p. 25). This not only echoes Eisner's (1979) articulation of (one of) the purposes of cross-cultural research in art education, but it also gives expression to one of the underlying motivations behind this thesis. It also places in context McFee's (1986) call for cross-cultural research in art education to develop materials for teaching that will assist students to study art in its cultural context (McFee, 1986, p. 14).

Lovano-Kerr's (1985) comments also relate to Kindler, Darras, and Kuo's (1998) summary of their study regarding social conceptions of the purposes of art, for in determining how different cultures understand the purpose of art, art educators may be better equipped to address a broader "frame of reference" which comes with teaching an increasingly diverse student constituency. Again, this relates closely to one of the key purposes of this thesis.

Traditional Chinese conceptions of education

In an attempt to further understand Asian learning styles and processes, Watkins, Reghi and Astilla (1991) examined the myth of the Asian learner as a rote learner stereotype. In so doing, they cited several studies in which the perception of Asian learners as rote learners was noted. Included was a study by Samuelowicz (1987), which reported the perception among lecturers at an Australian university that "students from Malaysia, Singapore, Hong Kong appear to be much more inclined to rote learning... (and that) such an approach does not help problem solving" (Watkins et al., 1991, p. 22). Watkins et al. also cited a report by Biggs (1990) wherein external examiners at the University of Hong Kong were quoted as saying that student examination answers were "regurgitative, with little insight and understanding of the subject in
question" (Watkins et al., 1991, p. 22). In light of these and other such reports on the perception of Asian learners, Watkins et al. administered a learning process questionnaire, formulated by Biggs in 1987 and which consisted of 36 items grouped into six motive/strategy scales, to Nepalese and Filipino secondary students. Watkins et al. then compared the results of those questionnaires to reports by Biggs from 1987 and 1990, involving Australian and Hong Kong secondary students, in order to establish some comparative understanding of learning and processing styles. While the details of the scales mentioned above, as well as the specific results of the study, are beyond the scope of this part of the thesis, suffice to say that Watkins et al. found “evidence of cross-cultural similarities in the structure and correlates of learning processes in the four rather different cultures investigated... [T]hese results using school level subjects and a wider range of developing countries than previously throw further doubt on the stereotype of the Asian-learner-as-a-rote-learner.” (Watkins et al., 1991, p. 31)

With these findings in mind, Pratt’s examination of Chinese conceptions of learning and teaching (1992 and 1998) are particularly helpful in gaining an understanding of the cultural context within which education in general in Hong Kong takes place. Although both of Pratt’s studies examine the conceptions of learning and teaching held by adult learners (the former focuses on learners in China, while the latter study focuses on learners in Hong Kong), it may possible to extrapolate such conceptions to educators, educational policy makers and curriculum writers. At the very least, and from a western perspective, the insights with regard to Chinese values associated with and relating to education are significant in and of themselves.

In his earlier article, Pratt devotes some discussion to the emphasis which Chinese culture has traditionally placed on education. Citing the Confucian dictum that “those who labour with their brains should govern those who labour with their brawn,” Pratt states that, “in traditional China
teachers were listed among the five categories of being who should be most adored by society: the God of Heaven, the God of Earth, the emperor, parents and teachers" (Pratt, 1992, p. 301). With this in mind, Pratt notes that the traditional Chinese manner of instruction involved students mastering concepts in a submissive fashion; that is, learning involved memorization, while enquiry and initiative on the part of the learner were expected to be suppressed as a form of deference to the teacher, who, by token of their position as teacher, was assumed to be the source of knowledge and wisdom. Pratt notes that traditionally held Chinese beliefs toward education and the teacher were further reinforced by Confucian philosophy, which emphasized the importance of conforming to the family, society and culture.

In both his earlier and later studies, Pratt interviewed Chinese students and teachers as a means of gaining insight into the attitudes toward teaching and the processes relating to learning in China and Hong Kong. Both studies highlighted the belief held by interviewees that learning involves the acquisition of knowledge and skills from others. Pratt notes that “within this conception knowledge is referred to as a commodity that exists ‘out there’ and must be acquired through a process of transfer from more knowledgeable others.” (1992, p. 309) That acquisition, however, remains passive insofar as student interaction with the teacher is concerned. Pratt's later study noted that students are seen by teachers and themselves as being compliant and passive in class. Consistent with the traditional values of Chinese society which emphasize respect for authority and a hierarchical social structure, Pratt points out that “in part, their reluctance to (engage in whole-class discussions or) ask questions is also based on their respect for the teacher. By speaking out, they may be perceived as assuming authority comparable to that of the teacher... By asking questions they may be suggesting the teacher did not teach the material well enough. Neither would be an appropriate way of relating to one’s teacher in the formal and very public arena of the classroom.” (Pratt, Kelly, and Wong, 1998, p. 19)
Pratt et al. notes that from a Chinese perspective, teachers are considered as experts within their discipline. They are expected to possess a comprehensive knowledge about their field and should likewise be thoroughly versed, prepared and organized for instruction. Thus, the obverse side of student passivity in learning is the responsibility on the part of teachers to take students competently and systematically through a clear set of tasks, which are highly structured so that every student is able to achieve the desired learning outcome. Students are expected to copy, drill and memorize the basics of the lesson content. Only once the basics have been mastered are students expected to demonstrate an understanding of the lesson content in order to apply that knowledge to other (related) problem solving challenges.

Winner's examination of Chinese art education (1989), as well as Carlisle's (1989), suggest that Pratt's interview findings have validity. In both articles, observations of Chinese art classes were undertaken and in both instances the writers found that lessons were teacher centered, highly structured, and incremental (Winner, 1989, p. 45; Carlisle, 1989, p. 33). Carlisle noted that, when presented with a Western approach to teaching art, the Chinese teachers she interviewed held that “it takes too long for the children to discover the answers themselves, and what they produce along the way is messy and distinctly artless. This is bad teaching” (Carlisle, 1989, p. 34). Similarly, Winner pointed out that “children are set up to succeed; they are not prodded into thinking, questioning, or wondering. The same philosophy permeates the art room: children are not challenged to think visually and to solve visual problems; instead they are given solutions in forms that are easy to master... For instance, children are not ever expected to figure out by themselves how to draw something new; instead they are shown how to draw images step by step, line by line... Teachers explain everything and leave nothing for the child to ask about.” (Winner, 1989, p. 46) As part of her conclusion, Winner stated, “Given the teaching methods, it is not surprising to see a high degree of uniformity in the art produced” (1989, p. 58).
History of education and art education in Hong Kong

Several writers place education - and art education - in Hong Kong within historical and contemporary contexts. Wong (1997) provides a brief but highly informative history of education in Hong Kong, along with insight into the influence of Confucian thought and the maintenance of Chinese culture despite British 155 years of colonialism. Sweeting's works, Education in Hong Kong: Pre-1841 to 1941 (1990) and A Phoenix Transformed: The Reconstruction of Education in Post-War Hong Kong (1993), trace in considerable depth and detail the nature and development of schools in British colonial and post-World War II Hong Kong, respectively. In a more condensed fashion, Sweeting identifies six processes which have shaped the current nature of education in Hong Kong and which will play roles in the future. These include colonization, industrialization, bureaucratization, localization, transitization, and democratization. Sweeting notes that each of these processes has its own history, and while the details of each are beyond the purpose of this thesis or the present literature review, suffice to note that Sweeting reviews 1) the evolution of Hong Kong as a colony, complete with the merging, fusion and conflict of western and Chinese cultures, 2) the economic growth of Hong Kong and the influence which that growth has played in the development of educational facilities, as well as the organization and administration of schools, 3) the role of government and governmental agencies in the regulation and management of education, 4) the increasing role of the local population in the development and administration of educational policies, 5) the nature of Hong Kong as a place of populational transience - that is, the influx and departure of large numbers of residents, and 6) the growth of associations, movements and bodies concerned with popular representation.

In discussing each of these processes, and in light of the (then) imminent return of Hong Kong to the jurisdiction of China, Sweeting concludes by offering two observations which not only summarize education currently in Hong Kong, but hold implications for the future of education in Hong
Kong as well. First, Sweeting notes that the general attitude held by the government in Hong Kong has been one of laissez-faire. Sweeting points out that “except when faced with threats to its own survival, the Hong Kong government has usually taken a noninterventionist stance until some form of crisis management has indicated the desirability of action.” (Sweeting, 1991, p. 72) Second, Sweeting states that “Hong Kong has always been a place of transition, not merely a place of transit for many of its inhabitants... (and while) education in all its aspects has always been influenced by both endogenous and exogenous factors... the trends and factors that have affected Hong Kong in the past are likely to continue to affect society during and after the transition.” (1991, p. 72)

Sweeting, along with Paul Morris, also co-edited a work entitled Education and Development in East Asia (1995). In a chapter which examines Hong Kong, Sweeting looks at the connections between economic, political and social developments and trends in education in Hong Kong over the past fifty years. Aside from documenting such issues as the growth in enrolment in Hong Kong schools over the past five decades, the comparative financing of public versus private schools in Hong Kong, proportion of public expenditure on education by grade level, as well as graphing such connections as Gross Domestic Product and government spending on education, perhaps the most interesting aspects of the chapter have to do with chronicling governmental priorities in education by grade level since the late 1940’s. In this, the present context of education is brought into sharper focus. For example, Sweeting notes that from the late 1940’s until 1971 government emphasis was placed on primary grade level planning (increasing enrolment and developing curriculum), while the period from 1965 to 1983 saw initiatives that were intended to ensure mass education and the extension of technical educational opportunities (1995, p. 49). Parenthetically, it is worth noting that free universal and compulsory education was achieved as recently as 1971. Sweeting also notes that from the early 1980’s to the present day, concentration on the development of tertiary institutions and
educational opportunities for non-mainstream students within the school system have been important priorities for the Hong Kong Education Department. Summarizing his findings, Sweeting concludes that “the overall picture which emerges is that of an educational system which is responding, often after a time lag, to the pressures placed on it by varied economic and demographic changes. The success of the economy has permitted the government to respond positively, encouraging increased educational provision," spending and emphasis (1995, p. 58). Once again, this serves to place the current curriculum into clearer contexts.

In an examination of the history of art education, in particular, British art education, Carline’s book, *Draw They Must* (1968) helps to place the history of Hong Kong education, if only by inference, into a larger historical context. In his chapter on Art in British Education Overseas - India and the Colonies, Carline points out that “indigenous art did not have any place in the educational policies of British Colonial Governments throughout the eighteenth and nineteenth centuries. Its very existence was thus largely ignored in teaching until comparatively recently... (Thus) it was assumed, as a matter of course, that (colonial schools) should follow the pattern of schools in the home country. With art included so reluctantly in the average school curriculum at home, it was only to be expected that it would be largely ignored overseas.” (Carline, 1968, pp. 114-115) Carline notes that, to the limited extent that art was given emphasis in the British (and by extension, the overseas) curriculum, it’s value was for the specialist who might proceed to art school or architectural training. In any event, and with the implementation of the General Certificate of Examination around 1950, British art education placed its focus on drawing and painting almost exclusively.

Au (1997) confirms that the British model of art education, along with its emphasis on drawing and painting, formed the basis of the art curriculum in Hong Kong in the 1950’s. She notes that, not until the mid-1960’s did
design become a part of the Hong Kong art curriculum in secondary schools, and soon after, the question of the purpose of art education and the art curriculum became a topic of debate among art teachers and the educational community. At issue was whether, in including design as part of the curriculum, art and art education would be transformed to become an area of vocational training oriented to meeting the needs of technical colleges and design institutes, and thus, commercial industry (Au, 1997, p. 7). As this debate continued, Au notes that the Hong Kong art curriculum continued to expand in terms of subject media being taught in the schools. In large measure, this was the result of curriculum planners being influenced by the British Basic Design movement in art education in the 1960's. The inclusion of textiles, print-making, graphics, and three dimensional design within the art curriculum in the 1970's were expressions of that influence and in so being, the debate over the inclusion of design in the curriculum became moot.

Au notes that during the 1980's, when the first official curriculum guides were published by the Education Department, emphasis in art education was placed on basic knowledge and skills development. The curriculum was then expanded further to include ceramics, sculpture, and calligraphy, as well as art appreciation and art history. Au states that while the 1992 British National Curriculum was the basis of influence as the Hong Kong Education Department revisited the curriculum guides for English, Chinese and Mathematics, in rewriting the curriculum guides for art, Hong Kong curriculum planners also focused on Discipline Based Art Education and the three domain model of Eisner, which included the productive, the critical and the cultural (Au, 1997, p. 9).

This is not to suggest that the British National Curriculum was not an influence in the development of the most recent Hong Kong art curriculum guides. As Shun (1995) pointed out, the three target areas of learning in the British art curriculum - Understanding Art, Making Art, and Investigating Art - were not only considered in the planning of Hong Kong
art education, but along with other western models, aspects of those learning areas found expression in the curriculum guides as they were rewritten (1995, p. 3).

Although the lineage of British influence within the Hong Kong art curriculum may be identified and well substantiated, both Carlisle (1989) and Sweeting (1993) give cause to recognize that Chinese cultural influences are also present in the art curriculum of Hong Kong. Observing art education in China (as opposed to Hong Kong), Carlisle noted the prevalence of what she referred to as traditional Chinese art forms and imagery in the classrooms where she visited (Carlisle, 1989, pp. 20, 34-36). Carlisle stated:

"(Chinese children) are taught that there is a certain set of things that are called traditional Chinese painting and another set that are called Western painting. Taken as a whole this visual environment constitutes Chinese tastes, and it establishes the models that the children attempt to imitate. In my view the artistic repertoire for (these) children is very limited and highly sentimentalized: cartoon-like ducks, pandas, frogs, squirrels, foxes, butterflies, and rabbits, with daisies, bamboo, and a few wavy lines for water; children with round faces, bright red cheeks, and neatly parted hair... landscapes schematically composed with houses, mountains, and lakes..." (Carlisle, 1984, pp. 19-20)

The relevance of this observation to the art curriculum of Hong Kong comes with Sweeting's discussion of the six historical processes which have shaped Hong Kong education. Sweeting points out that for many Chinese, "colonization by the British was close to being irrelevant. All important aspects of their lives, including the education of their children, reflected Chinese traditions and practices. ...Thus, for at least some of the present population of Hong Kong, the type of 'convergence' required during the transition to Chinese sovereignty is not between colonist
education and Chinese education but between different variations of Chinese education.” (Sweeting, 1993, p. 41) Given this, and as applied to the art curriculum of Hong Kong, one may surmise that, despite British influences, Hong Kong values, traditions, and (perhaps) sensitivities remain firmly rooted in Chinese culture. Wong (1997) confirms this by noting “(a)lthough Hong Kong had been a British colony for 155 years, the long tradition of Chinese culture still survives among the majority of people... A thorough study of history enhances the cultural ideals of students. As a result, students acquire traditional Chinese thinking in schools and identify themselves as Chinese...” (Wong, 1997, pp. 20-21). Thus, while art education in Hong Kong may reflect a history of British influence, such influence is not the only history that has shaped the current art curriculum in Hong Kong.

Several sources are useful in placing the British Columbia art curriculum into contemporary context. Grauer (1992) presents an overview of the BC Ministry of Education’s Year 2000 curriculum and assessment framework initiative, which resulted from the Sullivan Royal Commission on Education in 1989. Specifically, Grauer’s article highlights the goals of the Year 2000 initiative, including those of Intellectual Development, Human and Social Development, and Career Development. Grauer also notes the restructuring of education in the province into Primary, Intermediate, and Graduation Programmes (Grauer, 1992, p. 5). Citing the Primary Programme, which at the time of her writing was completed and being implemented, Grauer lists the goals of Aesthetic and Artistic, as well as Intellectual Development, as they involve expected learning experiences for students. Finally, Grauer identifies four issues which face British Columbia teachers as the new curriculum is (will be) implemented. “The first and most obvious is the issue of change itself. Radical structural and curriculum changes are being proposed that will substantially affect how teachers carry on their daily life within the classroom.” (Grauer, 1992, p. 8) The second issue is that of professional autonomy. As explained by Grauer, this refers to the degree to which
teachers will be involved in determining the content of the curriculum. Third, Grauer notes that the concept of integration will require further definition and subsequent application. Fourth, Grauer points to the concern teachers have regarding preservice and inservice education; specifically, "they are calling for the universities to recognize the substantial changes required in teach education to produce teachers... who are capable of teaching the arts as an integral part of the school program" (1992, p. 8).

In brief articles within the British Columbia Art Teachers Association (BCATA) Journal for Art Teachers (1994), Eakle, McCoubrey, and Pastro introduce and explain the changes in format, conceptualization, presentation, and content of the new guides. Eakle (1994), who at the time of his writing was the Fine Arts Coordinator in the Curriculum Branch of the BC Ministry of Education, discusses the change in direction which the new curriculum is intended to reflect. He notes that "the guiding principles for this curriculum reform include the need for relevance and flexibility in the curricula. To address these needs, curricula will be designed in a way that empowers schools to respond to ongoing social and technological change and their effects on the educational community." (1994, p. 5)

While Pastro (1994) examines the mechanics of the new curriculum format, that is, how the curriculum guides are to be used, McCoubrey (1994) notes how the new curriculum differs from the old. In identifying several differences, McCoubrey notes the re-conceptualization of the curriculum. Specifically, she notes that, whereas the old curriculum was separated between Elementary and Secondary, the new curriculum is conceptualized in its entirety: K to 12. Thus, the new curriculum is based on, among other things, the notion of continuity. McCoubrey also points out that the Visual Arts component of the new curriculum guides emphasize the belief that "art is an intellectual, emotional and sensory experience" (1994, p. 9). This, McCoubrey suggests, has implications for the activities and imagery which the new curriculum may yield and it
leads to McCoubrey highlighting the two learning processes which the
new curriculum is in part built around: Perceiving/Responding and
Creating/Communicating. McCoubrey notes that Perceiving gives
expression to students interpreting art, while Communicating highlights
the importance of visual literacy (1994, p. 10). McCoubrey concludes
that, in spite of the changes to the curriculum guides, and as compared to
the previous guides, “more is the same than is different” (1994, p. 12).

In addition to reviewing literature which places the Hong Kong and
British Columbia curriculum guides into meaningful context, two sources
were particularly relevant to the methodology employed for this thesis.
The first is an unpublished M.Ed. major paper entitled “A Comparative
Study on the Educational Curriculum Guidelines for Visual Art for
Schools in Saskatchewan and British Columbia,” by Hasell (1990).
Hasell noted three reasons why comparative study methodology is
desirable.

“First, comparative study offers the potential for discovering
similarities as well as differences in the characteristics of the
guideline for each (jurisdiction). Second, comparative study
enriches the possibilities of understanding the scope and direction
on visual art required by each (jurisdiction). Third, comparative
study methodology provides a means to discover the descriptive
detail and overlapping agendas for each (jurisdiction) on art
education for grades K-12.” (Hasell, 1990, pp. 6-7)

Using ten categories for comparison, including General Context, Aims
and Purposes, Specific Learning Outcomes, Materials and Media,
Suggested Topics and Themes, Suggested Methods and Approaches,
Scope and Sequence, Evaluation, Budget, Supplies and Facilities, and
Resources and References, Hasell’s study is comprehensive. It is also
very well organized in that topics within each category are presented in
an easy to review and compare manner. Yet, as comprehensive and
well presented as Hasell's study is, it does not present or otherwise
discuss the specific details of what comprises the art curriculum of
Saskatchewan and British Columbia; that is, it does not examine or offer
commentary on the details of what the art curriculum in Saskatchewan
and B.C. actually consists of. And while her study does not purport to
attempt this, once again, that is a major focus of this study with regard to
Hong Kong and British Columbia. Nevertheless, Hasell's study is useful
in providing a model for this study to present in comparative fashion
content of the Hong Kong and British Columbia art curriculum guides.

The second source, written by Hanley (1994), examines the Elementary
art curricula of British Columbia, Ontario, Quebec, and Saskatchewan.
Citing the work of Miller and Seller (1990), Hanley compares art
curriculum on the basis of three possible orientations of curriculum:
transmission, transaction, and transformation. The transmission
orientation refers to the transfer of a body of knowledge and skills.
According to Hanley, "the mastery of traditional disciplines is directed by
teachers, who are the source of authority and knowledge. Students are
passive recipients of a truth immutable and fixed" (1994, p. 198). The
transaction orientation emphasizes knowledge being constructed by the
learner and suggests emphasis is placed on problem solving and critical
thinking. Hanley states that the transformation orientation of curriculum
focuses on "personal discovery, inter-connectedness, and social
awareness and change (as the) basis of educational aims... Learning is a
holistic process integrating physical, cognitive, affective and spiritual
dimensions. The feeling aspect of art is valued over intellectual
understanding." (1994, p. 198)

Again, these orientations are useful in providing a framework within
which the Hong Kong and British Columbia curriculum guides may be
understood.
CHAPTER 3

Methodology

As stated in the Introduction, the purpose of this thesis is to examine the formal art curriculum of Hong Kong and to understand how it compares or contrasts with that of British Columbia. The process of achieving that understanding is reflected in the structure of this thesis which follows. First, it involves gaining an appreciation of the context within which art education in Hong Kong takes place; this entails gaining an overview of the Hong Kong educational system, its structure and content. Second, it involves examining the details of the art curriculum itself. This is achieved by reviewing the contents of each of the five curriculum guides which comprise the entire Hong Kong art curriculum. The process of establishing context and reviewing content is repeated for the British Columbia art curriculum.

Following this review, the thesis reports on the similarities and differences of the two curricula in much the same manner as Hasell's (1990) paper. The categories, and accompanying details, within which the curriculum guides are compared and contrasted include:

1. General Content of the Guides
   a. What documents comprise the curriculum?
   b. What are the dates of writing?
   c. What features are to be found within the guides and how are the guides organized?

2. Conceptual Frameworks for the Curriculum
   a. What are the goals of the curriculum?
   b. How do the guides conceptualize and organize the curriculum?

3. Learning Outcomes: Presentation
   a. How do the guides articulate expected learning outcomes?
4. Curricular Content
   a. What comprises the actual curriculum? In other words, what do the guides (formally) expect students to learn?
   b. What is the focus or orientation of the curriculum?

5. Assessment and Evaluation
   a. What methods of assessment and evaluation do the guides recommend?

Comparison and contrast of the guides is followed by a summary in which the findings are grouped according to similarities and differences.

While the discussion and summary of the guides is non-evaluative, that is, they report simply on "what is," the analysis which follows is interpretive. It is based on the literature which was reviewed for this study. The actual process which this thesis followed was one in which the curriculum guides were read first. Following this, two questions emerged which were to guide the search for literature:

1. What are the cultural foundations and historical background of the content of the guides as they exist today? In other words, what influences have shaped the content of what and how art students in Hong Kong are expected to learn?
2. Why are the Hong Kong and British Columbia art curriculum guides organized and presented the way they are? In other words, what orientations toward curriculum do the guides reflect?

Thus, having read the curriculum guides unimpeded by pre-shaped conceptions of what they were (or might be), the literature review was intended to help place the guides into a context in which they could be understood and interpreted. To achieve this, the process of reading was one which went from the general to the more specific. In particular, the reading for this thesis began with an examination of cross-cultural issues research relating to art education. This was intended to establish the general context not only of this paper, but also the direction and context.
of the readings which followed. The literature reviewed then attempted to establish the more specific cultural context within which these curriculum guides were written. This entailed examining Chinese (and traditional Chinese) conceptions and values relating to education and the dynamics of the learning. In order to place the curriculum guides into further and more specific context, an examination of the history of education and art education in Hong Kong was researched. The literature review thus being accomplished, a basis for analysis was present.

The analysis which follows the comparative summary follows three tracks. Each relates to the literature reviewed for this thesis. The first examines the degree to which the Hong Kong art curriculum guides reflect traditional Chinese conceptions of education. In particular, this relates to how education in general is regarded, the traditional role of curriculum as expressed and embodied by the teacher, and traditional Chinese methods of learning. The second examines the degree to which the art curriculum guides of Hong Kong reflect the history and direction of art education in that former British colony. The third examines the Hong Kong and British Columbia art curriculum guides relative to the three orientations of curriculum posited by Miller and Seller (1990) and discussed by Hanley (1994).

The comparison and analysis presented in this thesis is intended to aid practicing art teachers in British Columbia as they attempt to understand their Hong Kong immigrant students. If art teachers who encounter Hong Kong immigrant students in the art classroom here are aware of the details and foundations of art education as prescribed, recommended, or at the very least, reflected in the formal curriculum guide in Hong Kong, then perhaps a more informed basis with which to approach that student in matters relating to curriculum here may be gained. Specifically, if teachers can understand the art curriculum of Hong Kong in relation to what they do - that is, the BC art curriculum - perhaps more effective planning, teaching and assessment overall is also possible.
CHAPTER 4

Hong Kong

Education Overview

The 1996 Annual Report of the Hong Kong International Trade Commission (HKITC) states, "educational opportunities (in Hong Kong) encompass kindergartens, primary and secondary schools, technical institutes, technical colleges and tertiary institutions" (HKITC, 1996, p. 131). For purposes of this study, the discussion of education in Hong Kong focuses on the primary and secondary levels. By way of insight, however, it should be noted that most children from 3 to 6 years old in Hong Kong attend kindergartens, which are run by private organizations.

By law, all children must be enrolled in a full-time education program from the age of six years old to their 15th birthday, or completion of Secondary 3 (see below), whichever is earlier.

Starting at age 6, primary schooling lasts for six years (Primary 1 through 6) and is free. Approximately 90 percent of Hong Kong's primary school aged children attend one of the 860 public primary schools, with the remaining 10 percent attending privately funded institutions (HKITC, 1996, p. 141). Most schools operate on a semester system, with the school year beginning in September. The average class size is between 35 and 40 students (HKITC, 1996, p. 141).

Cantonese is the language of instruction in most primary schools, though English is taught as a subject area beginning in Primary 1. All public-sector primary schools have a core curriculum consisting of Chinese Language, English Language, math, general studies (integrating social studies, science and health education), physical education, music, arts and craft. Each subject area has its own syllabus, or curriculum guide, prepared by the Curriculum Development Institute of the Hong Kong Education Department (EDHK).
At the end of Primary 6, students are assessed through a centrally administered academic aptitude test. Based on the results of that test, students are allocated spaces in either government or partially subsidized secondary and/or technical schools, or are offered bought spaces in private schools. In 1995, 89 percent of primary students were allocated to public or aided schools, 6 percent to pre-vocational schools and nearly 5 percent were offered bought spaces at private schools (HKITC, 1996, p. 142).

Secondary education is divided into two levels: junior secondary (Secondary 1-3) and senior secondary (Secondary 4-5). The junior secondary level provides students with a general education consisting of subject areas similar to those offered as core subjects at the primary level, along with a range of elective courses. As with core subjects at the primary level, junior and senior secondary subject areas have their own syllabus prepared by the Curriculum Development Institute of the Education Department.

Senior secondary education is aimed at preparing students for advanced levels of education or for work. It offers students a broad range of subject areas from which they may choose according to the results of internal school assessments and their own expressed interests and needs.

There are five types of secondary school: grammar, technical, pre-vocational, practical and skills opportunity schools. There are 419 grammar schools which offer a five-year program of education involving a broad range of academic and practical subjects leading to the award of the Hong Kong Certificate of Education Examination (HKCEE). Most grammar schools also offer a two-year advanced level education, referred to as Sixth Form, leading to the award of the Hong Kong Advanced Level Examination (HKALE). Students are admitted to Sixth Form on the basis of Hong Kong Certificate of Education Examination results.
Twenty one technical high schools prepare students for careers in technical and commercial areas, leading to the award of the HKCEE. In most technical schools, too, students may either continue toward the attainment of the HKALE (depending on their HKCEE results) or they may enrol in post-secondary technical institutes.

Hong Kong has 26 pre-vocational high schools which emphasize practical and technical education, while also offering a foundation of general knowledge, upon which future vocational training may be based. Students completing Secondary 3 at these schools may either enter approved apprenticeship programs or continue to senior secondary to attain the HKCEE, after which they may proceed to the Sixth Form or a technical college or institute.

There are two so-called practical schools which offer students "strong guidance support" toward developing "an interest in, and motivation towards, studies and prepare them for further studies in vocational training or senior secondary education" (HKITC, 1996, p. 143). As well, there are three skills opportunity schools for students with severe learning problems. These schools focus on the development of basic social and vocational skills.

Private schools are free to establish their own curriculum, set entrance requirements and fee schedules. These schools may receive government subsidies, provided specific government standards are met.

Chinese (Cantonese) is encouraged as the language of instruction in secondary schools. Over recent years, initiatives to encourage the use of Chinese and to avoid the mixed use of English and Chinese in the classroom have been undertaken. The websites of the Education Department and the Hong Kong Professional Teachers Union reveal the availability of information and assistance, usually in the form of in-services, for the use of Chinese in the classroom.
In addition to public and private schools in Hong Kong, a number of not-for-profit schools offer curriculum to meet the needs of particular cultural and/or linguistic groups. These schools, referred to as International Schools, receive some governmental assistance, usually in the form of land grants or preferred lease/purchase prices. At present, there are nine primary schools and five secondary schools offering instruction in English, along with one school for English-speaking students with moderate or severe learning difficulties. While at a number of international schools "the education provided is similar in content and method to that available in schools in Britain, and leads to British public examinations," other international schools offer education based on American, Australian, Canadian, French, German-Swiss, Korean, Japanese and Singaporean systems (HKITC, 1996: 147). There are a total of 18 such schools operating through the secondary level and 23 through the primary level. According to John Green, Principal at the Li Po Chun United World College in Hong Kong, local students comprise from 20% to 80% of the population at international schools in Hong Kong (Green, personal communication, April 16, 1998).

As stated above, at the end of Secondary 3, most students enter the two year senior secondary program. Some, however, enrol in craft courses of vocational training, while others leave formal education altogether. Upon completion of Secondary 5, students write the Hong Kong Education Examination. Depending on their score and/or their interests, students then proceed to the two year Sixth Form program, leading to the Hong Kong Advanced Level Examination; or they enrol in a two or three year vocational training program leading to either a certificate or diploma; or they enrol in a three year teacher education program. Those who complete the HKALE program have the option to enrol in a three year first degree (undergraduate) program or diploma course, in vocational training, or in a two year teacher education program.
Hong Kong Curriculum: 
Overall Curricular Aims and Art Education in Context

Curriculum in Hong Kong is developed and reviewed by the Curriculum Development Institute (CDI) of the Education Department. Primary schools offer a core curriculum consisting of Chinese language (Cantonese), English language, math, general studies (integrating social studies, science and health education), physical education, music, arts and craft. The general aims of the primary curriculum, as stated by the Education Department, build upon the aims of the kindergarten curriculum (EDHK, 1997a, p. 2). Those aims, which are categorized as Intellectual, Communicative, Social and Moral, Personal and Physical, and Aesthetic, include the goals of:

1. Promoting intellectual development through the nurturing of positive attitudes toward learning;
2. Broadening communication skills, including interpersonal skills;
3. Assisting children to attain "a socially acceptable balance between personal interests and those of their community;"
4. Fostering an ability of students to care for themselves, both emotionally and physically;
5. Stimulating the imaginative powers of students and help cultivate their abilities to "appreciate beauty in its various forms." (EDHK, 1997a, p. 2)

At the Primary Level, curricular aims involve reinforcing those of the kindergarten curriculum (above) while further developing within students the knowledge, skills and attitudes required for “approaching the tasks of the secondary curriculum satisfactorily” (EDHK, 1997b, p. 2). Thus, the aims at the Primary Level are:

1. To strengthen a reliance on independent enquiry and use of analytical thinking, and to introduce students to factual information;
2. To promote communication and interaction skills, as well as use of the Chinese and English language;
3. To foster within students a sense of social and moral values and "to become aware of their roles in the family;"

4. To provide students with information to enable them to cope with the physical and emotional changes that will occur during childhood and to further develop physical and social skills required for a "healthy and stable way of life;"

5. To provide students with examples of various forms of art and to "train them in producing objects of their own creation in order to cultivate in them aesthetic norms and to inspire their aesthetic imagination."

(EDHK, 1997b, p. 2)

To achieve these aims, the curriculum establishes the following guidelines for hours of instruction by subject area by grade:

Table 3: Hong Kong Curriculum: Hours of Instruction by Subject Area by Grade Level

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>P 1</th>
<th>P 2</th>
<th>P 3</th>
<th>P 4</th>
<th>P 5</th>
<th>P 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese Language</td>
<td>11</td>
<td>10</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>English Language</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Math</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>General Studies*</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Physical Education</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Arts and Craft</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>TOTAL</td>
<td>33</td>
<td>33</td>
<td>33</td>
<td>33</td>
<td>33</td>
<td>33</td>
</tr>
</tbody>
</table>

*An integrated course consisting of Social Studies, Science, and Health Education

(EDHK, 1997b, p. 1)

As noted above, 11 percent of a primary student's weekly hours at school is devoted to Arts and Craft as set out by the Education Department guidelines.
At the secondary 1-3 and 4-5 levels, the general aims of the curriculum are “to some extent influenced by the fact that it (the curriculum) leads, for part of the student body, to immediate entry into society either after completion of secondary 3 or that of secondary 5” (EDHK, 1997c, p. 1). Thus, curricular aims for students at the secondary level involve the continued development of students’ “all-round development in the intellectual, communicative, social and moral, personal and physical, and aesthetic spheres” (EDHK, 1997c, p. 1). Specifically, curricular aims are to:

1. Develop within students the ability to think conceptually, apply principles of logic, be creative and make decisions based on reason;
2. Foster communication skills in both Chinese and English, with recognition of the role each language plays in Hong Kong society;
3. Further support students in cultivating ethical values and applying those values to contemporary social issues. This involves highlighting aspects of Chinese culture and gaining an understanding of the place and role of Hong Kong and China in a global context;
4. Promote students’ physical and mental health through the development of recreational and cultural interests, and to foster an appreciation of their roles in family and the community; abilities. (EDHK, 1997c, p. 1)

To achieve these aims, students at both the junior and senior secondary level attend school Monday through Friday from 8:20 a.m. to 3:30 p.m.. Reflecting the core curricular areas noted earlier (Chinese language, English language, math, general studies involving social studies, sciences and health education, physical education, music, arts and craft), the selection of courses available to students at the secondary level is broad and extensive. In part the variety is due to the different educational/vocational streams which students may follow. Below is a list of courses available to students at the junior secondary level, along with the numbers of hours per week required of each class:
<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodation and Catering Services</td>
<td>5</td>
</tr>
<tr>
<td>Air conditioning and Refrigeration</td>
<td>5</td>
</tr>
<tr>
<td>Art and Design</td>
<td>3-4</td>
</tr>
<tr>
<td>Automobile Repair</td>
<td>5</td>
</tr>
<tr>
<td>Biology</td>
<td>*</td>
</tr>
<tr>
<td>Bookkeeping</td>
<td>3-5</td>
</tr>
<tr>
<td>Buddhist studies</td>
<td>*</td>
</tr>
<tr>
<td>Chemistry</td>
<td>*</td>
</tr>
<tr>
<td>Chinese History</td>
<td>2</td>
</tr>
<tr>
<td>Chinese Language</td>
<td>6-7</td>
</tr>
<tr>
<td>Computer Literacy</td>
<td>1</td>
</tr>
<tr>
<td>Construction</td>
<td></td>
</tr>
<tr>
<td>(Interior Decoration)</td>
<td>5</td>
</tr>
<tr>
<td>Construction (Wood)</td>
<td>5</td>
</tr>
<tr>
<td>Design and Technology</td>
<td>2-5</td>
</tr>
<tr>
<td>Economic and Public Affairs</td>
<td>2</td>
</tr>
<tr>
<td>Electrical Studies</td>
<td>5</td>
</tr>
<tr>
<td>Electronics and Electricity</td>
<td>*</td>
</tr>
<tr>
<td>Engine Studies</td>
<td>5</td>
</tr>
<tr>
<td>English Language</td>
<td>7-8</td>
</tr>
<tr>
<td>Ethical/Religious Education</td>
<td>1-2</td>
</tr>
<tr>
<td>Fabrication</td>
<td>5</td>
</tr>
<tr>
<td>Fashion and Clothing</td>
<td>5</td>
</tr>
<tr>
<td>French</td>
<td>*</td>
</tr>
<tr>
<td>Geography</td>
<td>2</td>
</tr>
<tr>
<td>Hindi</td>
<td>*</td>
</tr>
<tr>
<td>History</td>
<td>2</td>
</tr>
<tr>
<td>Home Economics</td>
<td>3</td>
</tr>
<tr>
<td>Light Metalwork and Finishing</td>
<td>5</td>
</tr>
<tr>
<td>Marine Engineering</td>
<td>5</td>
</tr>
<tr>
<td>Mathematics</td>
<td>5</td>
</tr>
<tr>
<td>Metalwork</td>
<td>5</td>
</tr>
<tr>
<td>Music</td>
<td>2</td>
</tr>
<tr>
<td>Office Practice</td>
<td>2-3</td>
</tr>
<tr>
<td>Physical Education</td>
<td>2</td>
</tr>
<tr>
<td>Physics</td>
<td>*</td>
</tr>
<tr>
<td>Pottery</td>
<td>*</td>
</tr>
<tr>
<td>Printing</td>
<td>5</td>
</tr>
<tr>
<td>Putonghua</td>
<td>1</td>
</tr>
<tr>
<td>Retail</td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>3-5</td>
</tr>
<tr>
<td>Science</td>
<td>4</td>
</tr>
<tr>
<td>Silversmithing</td>
<td></td>
</tr>
<tr>
<td>and Jewellery</td>
<td>5</td>
</tr>
<tr>
<td>Social Studies</td>
<td>2-6</td>
</tr>
<tr>
<td>Technical Drawing</td>
<td>3</td>
</tr>
<tr>
<td>Textiles</td>
<td>5</td>
</tr>
<tr>
<td>Typing</td>
<td>2-3</td>
</tr>
<tr>
<td>Urdu</td>
<td>*</td>
</tr>
</tbody>
</table>

In addition to the above, students are also presented with the following cross-curricular courses which are taught through other subjects and special functions or activities:

Civic Education        Morals Education
Environmental Education  Sex Education

* Hours of instructions not available

N.B. Varying hours of instruction for some courses depend on academic or vocational stream.

(EDHK 1997c, p.2)
It is worth highlighting once again that students are legally required to attend school until their fifteenth birthday or the completion of Secondary 3, whichever comes first. Thus, students who have attended secondary school in Hong Kong will have taken any combination of the above courses, which, in turn, meet the criteria of being part of a core curriculum as discussed above.

In that education at the senior secondary level, that is Secondary 4-5, may be regarded as a more directed level of education, students at this level have available to them the following courses, also listed with hours of instruction per week:

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodation and Catering Services</td>
<td>5</td>
</tr>
<tr>
<td>Additional Mathematics</td>
<td>3</td>
</tr>
<tr>
<td>Art and Design</td>
<td>4</td>
</tr>
<tr>
<td>Biology</td>
<td>4</td>
</tr>
<tr>
<td>Buddhist Studies</td>
<td></td>
</tr>
<tr>
<td>Chemistry</td>
<td>4</td>
</tr>
<tr>
<td>Chinese History</td>
<td>4</td>
</tr>
<tr>
<td>Chinese Language</td>
<td>6-7</td>
</tr>
<tr>
<td>Chinese Literature</td>
<td>3-4</td>
</tr>
<tr>
<td>Commerce</td>
<td>3-4</td>
</tr>
<tr>
<td>Computer Studies</td>
<td>4</td>
</tr>
<tr>
<td>Design and Technology</td>
<td>5</td>
</tr>
<tr>
<td>Economics</td>
<td>4</td>
</tr>
<tr>
<td>Economics and Public Affairs</td>
<td>4</td>
</tr>
<tr>
<td>Electronics and Electricity</td>
<td>5</td>
</tr>
<tr>
<td>Engineering Science</td>
<td>4</td>
</tr>
<tr>
<td>English Language</td>
<td>7-8</td>
</tr>
<tr>
<td>English Literature</td>
<td>2-3</td>
</tr>
<tr>
<td>Fashion and Clothing</td>
<td>5</td>
</tr>
<tr>
<td>French</td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td>4</td>
</tr>
<tr>
<td>Government and Public Affairs</td>
<td>4</td>
</tr>
<tr>
<td>Hindi</td>
<td></td>
</tr>
<tr>
<td>History</td>
<td>4</td>
</tr>
<tr>
<td>Home Economics</td>
<td></td>
</tr>
<tr>
<td>(Dress and Design)</td>
<td>4</td>
</tr>
<tr>
<td>Human Biology</td>
<td>4</td>
</tr>
<tr>
<td>Mathematics</td>
<td>6</td>
</tr>
<tr>
<td>Metalwork</td>
<td>5</td>
</tr>
<tr>
<td>Music</td>
<td>1-5</td>
</tr>
<tr>
<td>Physical Education</td>
<td>2-4</td>
</tr>
<tr>
<td>Physics</td>
<td>4</td>
</tr>
<tr>
<td>Pottery</td>
<td>3-4</td>
</tr>
<tr>
<td>Principles of Accounts</td>
<td>3-4</td>
</tr>
<tr>
<td>Religious Studies</td>
<td></td>
</tr>
<tr>
<td>(Christianity)</td>
<td>1-4</td>
</tr>
<tr>
<td>Shorthand</td>
<td>4-5</td>
</tr>
<tr>
<td>Social Studies</td>
<td>4</td>
</tr>
<tr>
<td>Technical Drawing</td>
<td>4</td>
</tr>
<tr>
<td>Textiles</td>
<td>5</td>
</tr>
<tr>
<td>Travel and Tourism</td>
<td>4</td>
</tr>
<tr>
<td>Typewriting</td>
<td>3-4</td>
</tr>
<tr>
<td>Urdu</td>
<td></td>
</tr>
</tbody>
</table>
In addition to the above, students are also presented with the following cross-curricular courses which are taught through other subjects and special functions or activities:

<table>
<thead>
<tr>
<th>Civic Education</th>
<th>Moral Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Environmental Education</td>
<td>Sex Education</td>
</tr>
</tbody>
</table>

* Hours of instructions not available

N.B. Varying hours of instruction for some courses depend on academic or vocational stream.

(EDHK, 1997c, p. 3)

Given a 33 hour in-class school week, and as with its Primary Level counterpart, the Secondary Level curriculum allows for approximately 12 percent of the curriculum time to be devoted to Art and Design. Subjects such as pottery or textiles are considered more in the realm of arts and craft and are oriented toward commercial and/or manufacturing applications. Indeed, as one reviews the types of course offered, along with the hours devoted to those courses, it would appear by way of a general overview of the formal curriculum that an emphasis on professional, vocational or general employment skills acquisition is discernible. If this is the case, it would be consistent with the articulated aims of the secondary curriculum to prepare students for entry into the work force.

As noted earlier, upon completion of Secondary 5, students at the senior secondary level may proceed to a two-year Sixth Form program, which leads to the Hong Kong Advanced Level Examination (HKALE). The general aims of the Sixth Form curriculum center around producing students who are proficient in both Chinese and English, who are prepared for further education or who are able to enter the work force. Once again addressing the learning categories of Intellectual, Communicative, Social and Moral, Personal and Physical, and Aesthetic, the specific curricular aims are to:
1. Further develop the skills necessary for identifying and exploiting available resources necessary for independent learning;
2. Help students further develop their oral and written skills in Chinese and English, as well as non-linguistic forms communication, i.e., information technology;
3. Encourage students to develop social skills, leadership commitment to the community;
4. Prepare students for adulthood and for their roles and responsibilities within the family and society in general;
5. Nurture students' creativity and to promote their aesthetic development. (EDHK, 1997d, p. 1)

Sixth Form instruction involves between 190 and 380 hours over two years, depending on whether students enrol in what is referred to as Advanced Supplementary Level or Advanced Level. Courses available at the Sixth Form Level include:

<table>
<thead>
<tr>
<th>Advanced Level</th>
<th>Advanced Supplementary Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting</td>
<td>Applied</td>
</tr>
<tr>
<td>Applied</td>
<td>Mathematics</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Geography</td>
</tr>
<tr>
<td>Art and Design</td>
<td>German</td>
</tr>
<tr>
<td>Biology</td>
<td>Government/</td>
</tr>
<tr>
<td>Business</td>
<td>Public Affairs</td>
</tr>
<tr>
<td>Chemistry</td>
<td>History</td>
</tr>
<tr>
<td>Chinese</td>
<td>Music</td>
</tr>
<tr>
<td>History</td>
<td>Physics</td>
</tr>
<tr>
<td>Chinese</td>
<td>Pure</td>
</tr>
<tr>
<td>Literature</td>
<td>Mathematics</td>
</tr>
<tr>
<td>Economics</td>
<td>Psychology</td>
</tr>
<tr>
<td>Engineering</td>
<td>Sociology</td>
</tr>
<tr>
<td>Science</td>
<td></td>
</tr>
</tbody>
</table>

(EDHK, 1997d, p. 1)
Hong Kong Art Curriculum and Syllabuses

While curriculum in Hong Kong is developed and reviewed by the Curriculum Development Institute of the Education Department, actual curriculum guides, or Syllabuses as they are referred to in Hong Kong, are prepared under the auspices of the Curriculum Development Council (CDC), an advisory body made up of practicing teachers, heads of schools and university and college faculty who report through the Director of Education to the government on issues relating to educational policy and initiatives. Needless to say, the content of each Art and Design Syllabus differs according to level, yet at each level, that is, at the Primary, the beginning of Secondary, and at the Sixth Form, an introductory section is presented which states (and reaffirms) not only the purpose and value of art education, but the direction and nature of the curriculum being presented.

Primary 1-6 Art and Craft Syllabus

The Primary 1-6 Syllabus for Art and Craft begins with an Introduction which articulates the importance of art education. In part, the introduction serves as a rationale for art education in general, as well as an ideological base from which the curriculum follows. The importance of art education, so the Syllabus states, centers around the ideals of developing artistic vision, developing critical thinking skills, developing problem-solving skills, educating visual literacy, and highlighting artistic heritage and development. With these in mind, the Syllabus articulates the aims of the Primary Art and Craft curriculum as follows:

1. To develop student’s perceptual and artistic sensitivity;
2. To help students develop basic understandings of art concepts and skills;
3. To enable students to respond to visual forms in their environment;
4. To enable students to recognize the contributions of art in cultures and societies. (EDHK, 1995, p. 10)
In order to accomplish these aims, the Syllabus states that “the study of Art and Craft can be grouped into three areas: understanding art, making art and living with art” (EDHK, 1995, p. 11). These three areas of study, the Syllabus recommends, should be integrated in a curriculum consisting of art production and art appreciation. Thus, the Syllabus offers the following conceptual paradigm for art education:

**Illustration 1: Conceptual Paradigm for Art Education in Hong Kong**

![Conceptual Paradigm for Art Education in Hong Kong](image)

(EDHK, 1995, p. 11)

*Understanding Art* focuses on the development of a language and store of concepts which enable students to learn how to look at, describe, analyze and interpret art through the study of formal elements and principles of design, through the development of technical skills in a variety of media, through personal expression, and through art criticism.
Making Art relates to the acquisition of hands-on skills through experience with a variety of media including drawing, painting, printmaking, design, sculpture and crafts. The Syllabus states that production of art work is not the primary objective of the curriculum; rather “the learning which takes place in the process of making art” is vital (EDHK, 1995, p. 13).

Living with Art is intended to concentrate on what the Syllabus refers to as making connections between art and society. Thus, living with art involves observing, analyzing, and interpreting art and visual forms in the environment. It involves art appreciation which is based on great works of master artists, the built environment, the natural environment or students’ own art work.

Given the above aims and conceptual framework for the study of art and craft in Hong Kong primary schools, the Syllabus offers three cross-related approaches to the curriculum. These include:

1. Area of Learning, i.e., Understanding Art, Making Art, Living with Art;
2. Learning Emphasis, eg., the Elements and Principles of Design;
3. Learning Activities.

The Syllabus offers an example of how these three approaches might be applied:

<table>
<thead>
<tr>
<th>Area of Learning</th>
<th>Learning Emphasis</th>
<th>Learning Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding Art</td>
<td>To identify types of lines and their visual affects</td>
<td>Through observation, learn various types of line in nature and artwork, and the application of lines to produce textures, value and shapes.</td>
</tr>
</tbody>
</table>
**Area of Learning** | **Learning Emphasis** | **Learning Activities**
---|---|---
Making Art | To discover the various visual affects of lines | Create a linear drawing by using tools which easily produce lines. Lines should show weight, speed, textures, and the effect of light on objects.
Living With Art | To identify various lines in shapes and forms in the environment; to explore the meanings of lines in the environment | Draw or take a photograph of the environment to capture lines.

(EDHK, 1995, p. 16)

While the Syllabus acknowledges that teachers will approach the curriculum from their own points of interest and abilities, the Syllabus nevertheless spells out in marked detail what it calls the “Scope and Sequence of Learning” (EDHK, 1995, p. 16). Comprising most of the Syllabus, these are proposed learning outcomes accompanied by proposed indicators of when, within the Primary level, certain skills and concepts should be introduced and covered. The Syllabus presents these in the following manner:

**Understanding Art**

**Visual Elements**

<table>
<thead>
<tr>
<th>Line</th>
<th>Primary Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Identify dots and lines in art and nature, as well as their relationship</td>
<td>➞</td>
</tr>
</tbody>
</table>

Recognize that lines can express feelings

47
### Making Art

<table>
<thead>
<tr>
<th>Medium</th>
<th>Crafts</th>
<th>Primary Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Identify the popular crafts, their basic techniques and working processes</td>
<td>-&gt; -&gt; -&gt; -&gt; -&gt;</td>
<td></td>
</tr>
<tr>
<td>Apply design principles in craft activities</td>
<td>-&gt; -&gt; -&gt;</td>
<td></td>
</tr>
</tbody>
</table>

### Living With Art

<table>
<thead>
<tr>
<th>Primary Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Recognize how art relates to holidays and festivals</td>
</tr>
<tr>
<td>Recognize the duties and contributions of artists</td>
</tr>
</tbody>
</table>

(EDHK, 1995, pp. 17-18, 25-27, 28)

The Syllabus also includes a section which deals with the planning and implementation of an Art and Craft program. Discussed here are Time Allocation, Proportion of Learning Time for Different Activities, and Scheme of Work, consisting of recommendations on how to implement, manage and assess teaching units which make up the program.

Keeping in mind that art accounts for approximately 11 per cent of the overall primary level curriculum, the table on the next page illustrates the suggested breakdown of the art curriculum in terms of how much of any one area of the curriculum should be taught at each grade level.
Table 4: Hong Kong Art Education: Primary 1-6 Distribution of Art Curriculum Content by Learning Area by Grade Level

<table>
<thead>
<tr>
<th>Activity</th>
<th>Grade 1</th>
<th>Grade 2</th>
<th>Grade 3</th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Appreciation</td>
<td>5%</td>
<td>5%</td>
<td>5%</td>
<td>5%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Drawing &amp; Appreciation</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Painting &amp; Appreciation</td>
<td>35%</td>
<td>35%</td>
<td>25%</td>
<td>25%</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>Printmaking &amp; Appreciation</td>
<td>10%</td>
<td>10%</td>
<td>15%</td>
<td>15%</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>Design &amp; Appreciation</td>
<td>10%</td>
<td>10%</td>
<td>15%</td>
<td>15%</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>Sculpture &amp; Appreciation</td>
<td>10%</td>
<td>10%</td>
<td>15%</td>
<td>15%</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>Craft &amp; Appreciation</td>
<td>20%</td>
<td>20%</td>
<td>15%</td>
<td>15%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

(EDHK, 1995, p. 30)

The Syllabus includes a section which addresses evaluation. While articulating a number of questions which the teacher should consider as part of the evaluation process, and in addition to brief discussion on the importance of formative evaluation, the section also includes recommendations regarding student self-evaluation. Thus, while teacher evaluation focuses on whether the proposed learning outcomes have been met, the Syllabus recommends that student self-evaluation be included in the overall evaluation process and involve criteria which deal with evaluating student interest, assessment of skills acquired and reflection on problems encountered in the learning process.

**Junior Secondary (1-3) Art and Design Syllabus**

The Secondary Art Syllabus may, to some degree, be regarded as a continuation of the Primary Art and Craft Syllabus. To be sure, it resembles the Primary Syllabus insofar as it begins with an introduction which states the philosophic importance of art and the unique role of art education. Articulating the point that “art education is important because it is the only means to develop students’ aesthetics and ability to judge through visual and tactile senses,” the Syllabus also draws the connections between students making and studying art, on the one
hand, and students understanding both themselves and the world around them, on the other (EDHK, 1996c, p. 6). Thus, the Syllabus provides a larger and potentially more profound significance to art and art education than “merely” art for art sake or art for recreation and enjoyment; indeed, art and art education is purposeful both from a pedagogical perspective - that is, it has inherent value as a means for learning - and a social/cultural point of departure. Accordingly, the Syllabus articulates nine aims of secondary art education. These are:

1. To develop within students a sense of artistic vision that is based on intellect and emotion;
2. To develop within students a sense of visual literacy as a means of expressing and understanding ideas and values;
3. To develop critical thinking skills through the process of observation, analysis and evaluation;
4. To develop problem-solving and individual decision-making skills;
5. To develop an understanding of the connection between art, technology and society;
6. To foster an awareness and appreciation of the unique situation of Hong Kong with regard to cultural, social, economic, political and demographic characteristics;
7. To develop an awareness and appreciation of the diversity of world cultures through art;
8. To nurture students’ creativity and to promote aesthetic developments for the enrichment of life;
9. To provide basic knowledge and develop skills necessary for further study and careers in art and design. (EDHK, 1996c, p. 8)

These statements set the tone of the Syllabus and while the paradigm of Understanding Art and Making Art is continued from the Primary Syllabus as a means for implementing the curriculum, now, History of Art is introduced as a third learning area.
Understanding Art is articulated as learning the visual language of art and art appreciation. It is based on knowledge of formal theories and technical skills associated with the Elements and Principles of Design.

Making Art, according to the Secondary Syllabus, involves learning to apply media to the expression of visual language and to develop the skills and techniques of each medium. Those media include drawing, painting, printmaking, calligraphy, graphic design, sculpture, ceramics and sculpture (EDHK, 1996c, p. 9).

History of Art involves an examination of both Western and Chinese art as a means for understanding not only Hong Kong culture, but also for placing that culture into a larger context.

Like the Primary Art and Craft syllabus, the Secondary 1-3 Syllabus deals with each of the three domains of the curriculum separately, while at the same time suggesting their inter-relatedness and recommending their integrated presentation within the classroom. Like the Primary Syllabus, the Secondary Art Syllabus presents learning outcomes according to when they are recommended for introduction and continuation by grade level. However, the manner in which learning outcomes are articulated differs, depending on the domain being highlighted.

Understanding Art
Understanding Art is presented in two parts. The first part articulates learning objectives by grade level: Secondary 1 (S1), Secondary 2 (S2), and Secondary (3). These include the following types of statements:

S1
Students can:
- use basic art terms to describe visual forms,
- understand that different visual images and artifacts are made for the social, cultural and practical needs...
S 2
Students can:
- use imagination to explore ways of responding to artwork,
- begin to understand how the social, cultural and political context influence artists’ and designers’ formal, technical and expressive approaches...

S 3
Students can:
- respond to art through describing, analysis, interpreting and judging,
- recognize the duties and contributions of artists and designers... (1996c, pp. 10-11)

The second part of Understanding Art is divided into two sub-sections: Visual Language and Art Appreciation. The section dealing with Visual Language outlines the scope and sequence of recommended learning outcomes in much the same manner as the Primary Art and Craft syllabus; that is, expected acquisition of knowledge and skills are outlined in graphic form along with indicators of when such concepts and skills should be introduced.

V= Introduce    -> = Continue

<table>
<thead>
<tr>
<th>Visual Elements/ Principles</th>
<th>Understanding, Comprehension, Analysis</th>
<th>Level S1 S2 S3</th>
<th>Application S1 S2 S3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Line</strong></td>
<td>lines in artworks</td>
<td>V -&gt; -&gt;</td>
<td>using lines to express feelings</td>
</tr>
<tr>
<td></td>
<td>as descriptive, implied and calligraphic</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>the different types of forms in nature &amp; artworks</td>
<td>V -&gt; -&gt;</td>
<td>exploring ways to create forms</td>
</tr>
<tr>
<td><strong>Movement</strong></td>
<td>illusion of movement in artworks</td>
<td>V -&gt; -&gt;</td>
<td>using illusion of movement to create &amp; express</td>
</tr>
</tbody>
</table>

(EDHK, 1996c, pp. 12-25)

52
The sub-section of Art Appreciation is brief. Yet, like the Syllabus itself, it begins with an introduction which highlights the importance of art appreciation and art criticism as a means for students to better understand not only the work of others, but their own art work as well. Moreover, the Introduction highlights the importance of Art Appreciation as a means for making cultural linkages to the past and understanding the present.

In stating that students should be encouraged to “explore visually, rather than to recognise, to identify, and to categorise,” the Syllabus points out that art appreciation is ultimately about developing within students the skills of seeing, responding and judging art critically (EDHK, 1996c, pp. 25-26). It comes as no surprise, then, that the Syllabus highlights the importance of what is commonly understood as the process of reasoned criticism: describing works of art, analysing the use of the formal elements and principles of art and design, interpreting the intent and message of the art work, and making personal judgment about the success or quality of the work. In this, the Syllabus outlines the process of art appreciation, that is, the steps of reasoned criticism.

With process in mind, the Syllabus outlines in equally brief manner four aspects of knowledge and skills which are necessary for art appreciation to effectively take place. First, there is formal knowledge. These, as suggested above, center around the elements and principles of design: what they are and how they are used. Second, is knowledge of the skills which are required for and associated with use of various materials and media. Third, there must be recognition of expressive qualities and historical/aesthetic values present in artworks. Finally, there must be a recognition of the importance of critical evaluation, which, as stated above, is based on formal, technical and expressive qualities of the work.
The Syllabus continues by discussing so-called Objects of Study (EDHK, 1996c, p. 26). These are the visual sources which teachers and students might utilize in order engage in art appreciation. The Syllabus categorizes these as “Our Visual Environment” and “Works of Art” (EDHK, 1996c, pp. 26-27). The former includes a listing of everyday objects such as furniture, kitchen utensils, automobiles, etc.. Here, the Syllabus urges teachers to point out the decorative and functional design aspects of those things that are encountered everyday, and to highlight to students their relative significance and meanings in society. The Syllabus also points to the natural environment as worthwhile sources for aesthetic recognition and valuing.

Works of Art are recognized by the Syllabus as important sources for teaching/learning inasmuch as these provide examples of different cultures, media and modes of expression in different points in time. The Syllabus also urges teachers to make use of art being produced in Hong Kong. It states that not only are such sources readily available, but that they have the added benefit of enabling students to recognize and consider how the cultural, social, economic and political environment of Hong Kong impacts the art being produced there.

While the Syllabus does not specifically state when the concepts or processes relating to art appreciation are best introduced in the junior secondary grades, it does acknowledge that the formal process of art appreciation is often times difficult for the lower junior grades. Given this, the Syllabus suggests that junior grades be more involved in the process of description and personal evaluation of art work, thus, deepening both their familiarity with looking at art as well as broadening their experience with responding to (reacting and expressing a personal opinion about) art. Upon that foundation of experience, the Syllabus recommends, students should then engage in the formal aspects of art appreciation (EDHK, 1996c, p. 27).
Making Art

The Syllabus states that within this domain of the curriculum, students are expected to gain the knowledge, skills and experience with art as form and medium. Specifically, "students should not only know the characteristics of each art form, they should at the same time have knowledge to select and control the right medium, to plan the visual structure, to convey meanings and to develop personal ways of expression." (EDHK, 1996c, p. 28) Thus, the objectives of Making Art are broad enough for individual application by the teacher and personal expression by the student, yet, as articulated, they reflect learning outcomes which are definite in terms of technical and conceptual intent. Below is an example of the how the broader learning objectives for Making Art are articulated:

Students can (are expected to):

* produce art through the following process:
  i. generating an idea from nature and the manufactured environment, from personal experience, feelings, and imagination, or from quest for the truth and betterment of life including universal concern or interest,
  ii. elaborating the idea through observation, visual research, change of working habits, exploration of meanings of subject matters, and consideration of purposes of the artworks,
  iii. executing the idea in a medium by controlling, adaptation, selection and experimentation of tools and materials,
* define art medium such as drawing, painting, printmaking, sculpture, computer graphics, etc.,
* identify the characteristics of different art forms,
* understand the basic terminologies of each art form,
* show the basic knowledge and skills involved in using the materials, tools and the production processes of each art form,
* apply visual knowledge through expression in different media,
* express their ideas, intentions and feelings through the production of artworks,
* select proper media for visual expression,
* be aware of the safety precaution involved in each art form.

(EDHK, 1996c, pp. 28-29)
In addition to the broader objectives relating to *Making Art*, listed in part above, *Making Art* also contains another set of objectives, Content, which, in turn, is sub-divided into two sections of its own. The first sub-section of Content lists more specific elements of the curriculum and indicates at what grade level each element should be addressed. Once again, the presentation is reflective of the Primary curriculum objectives. Still, these objectives include:

<table>
<thead>
<tr>
<th>Elements</th>
<th>Description</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Form &amp; Media</td>
<td>Drawing as specified in the following tables</td>
<td>S1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S3</td>
</tr>
<tr>
<td>2D &amp; 3D art forms as specified in the following tables</td>
<td>V</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>V</td>
</tr>
<tr>
<td>Design</td>
<td>Visual elements and design principles as listed in <em>Understanding Art</em></td>
<td>V</td>
</tr>
<tr>
<td>Subject Matter</td>
<td>Recognizable things and events related to the daily life and interest of the students</td>
<td>V</td>
</tr>
<tr>
<td>Modes of Expression</td>
<td>Realistic, expressionistic, fantastic or surrealistic, abstract or formalistic</td>
<td>V</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V</td>
</tr>
</tbody>
</table>

(EDHK, 1996c, p. 29)

As the table above indicates, students are to have experience in a variety of 2-dimensional and 3-dimensional image making media. These include drawing, painting, printmaking, graphic design, calligraphy, sculpture, ceramics and crafts, along with computer art and photography as options where possible (EDHK, 1996c, p. 29). The recommended learning outcomes within each medium are outlined further within the
Syllabus and are divided according to level, though not necessarily grade level. Thus, for example, the Syllabus outlines recommended learning outcomes for drawing, which is offered at three levels, painting, which is offered at two levels, sculpture, which is offered at two levels, and each of the remaining media, etc.. The Syllabus is clear in its statement that drawing is to be the foundation of students' experience in the studio/art classroom: "...[d]rawing is the basic of study. It involves making marks to represent things seen or imagined. Through this medium, students can record, analyse, communicate, expressive [sic] and imaginate" (EDHK, 1996c, pp. 29-30). The Syllabus goes on to state, "In this case, all levels of Drawing plus Level 1 of each medium are compulsory for study. Individual teachers may proceed to Level 2 if time allocation and other conditions are available. Furthermore, other other forms such as photography, video art and computer art should be encouraged if schools have suitable facilities." (EDHK, 1996c, p. 30)

The second sub-section of Content focuses on the individual media within which students are to have experience and the expected learning outcomes associated with those media. Without specifying the types of projects or assignments to be delivered, the outcomes are quite specific with regard to understanding the characteristic of the particular media. Put another way, the learning outcomes are technical and skill oriented rather than conceptually based. Below is a sampling of such outcomes along with their associated levels:

| Drawing | Level 1 | work with one medium to achieve changes in value, textures, depth, space, volume, etc. |
| Drawing | Level 2 | draw to record more accurately the appearance of things observed |
| Drawing | Level 3 | practise on: gesture drawing of moving forms, perspective drawing |
**Painting**  
**Level 1**  
explore the different qualities of each painting medium (plasticity, opacity, transparency, texture, etc.) and their effects on images

**Ceramics**  
**Level 1**  
demonstrate the basic skill of freehand modelling, pinching, coil-building and slab-building

**Ceramics**  
**Level 2**  
demonstrate the basic skill of throwing

(EDHK, 1996c, pp. 30-38)

In addition to this section outlining expected learning outcomes by media, a list of tools and materials to be used within each content area is also provided. Thus, the Syllabus instructs the teacher that for painting, by way of example, "crayons, pastels, water colours, poster colours, acrylics, Chinese ink, brushes and pens of different sizes, shapes and nature, mixing dishes and palette, varied tools such as sticks, sponges and strings, palette knives, various kinds of paper or cloth, etc." are to be used (EDHK, 1996c, p. 32).

**History of Art**

Once again and like the previous sections, this section of the Syllabus includes a brief sub-section which outlines objectives and a more in-depth sub-section which articulates content.

The broad learning objectives for this part of the curriculum are simple and straight-forward; they involve providing students with an understanding of the development of Western and Chinese art, while focusing on the content and form (style) of that work. The Syllabus states that in studying art history, students should be able to view art - including their own art - in relation to social, cultural, and political contexts, past and present. As well, it is intended that students gain a further understanding of art in terms of form, that is, the use of the elements and principles of design.
In terms of Content, the Syllabus states that the study of art history is to be chronological in approach, spanning the three years of junior secondary. Moreover, the study of both Western and Chinese art histories are to parallel one another during those years of study. The Syllabus presents the content and order of curriculum as follows:

<table>
<thead>
<tr>
<th>Level</th>
<th>Western Art</th>
<th>Chinese Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 1</td>
<td>1. The Ancient World and the Middle Ages</td>
<td>1. Chinese Minor Arts</td>
</tr>
<tr>
<td></td>
<td>2. Renaissance to Baroque</td>
<td></td>
</tr>
<tr>
<td>S 2</td>
<td>3. Rococo to Impressionism</td>
<td>2. Chinese Painting I (from Warring States Period) to Song Dynasty</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Chinese Painting II (from Yuan to Modern Period)</td>
</tr>
<tr>
<td>S 3</td>
<td>4. Post Impressionism to Early Twentieth Century</td>
<td>4. Chinese Calligraphy</td>
</tr>
<tr>
<td></td>
<td>5. Art after WWII</td>
<td></td>
</tr>
</tbody>
</table>

The Syllabus outlines each art history period to be taught with details of main concepts along with examples which are to be cited in teaching the content. The Syllabus outlines Western art history first, then Chinese art history. Without listing the details of every art history period to be taught, the following is a sample of how the Syllabus presents several of the periods to be covered in both Western and Chinese art histories:

(P) painting   (S) sculpture   (A) architecture

Secondary 1: 1. The Ancient World and the Middle Ages

<table>
<thead>
<tr>
<th>Periods/Styles</th>
<th>Explanatory Notes</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Greek Art</td>
<td>-art reflected by beliefs in humanism and a philosophy of idealism</td>
<td>-The Parthenon, 448-432 B.C., Athens, (A)</td>
</tr>
</tbody>
</table>
Secondary 2: 3. Rococo to Impressionism

<table>
<thead>
<tr>
<th>Periods/Styles</th>
<th>Explanatory Notes</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Romantic</td>
<td>-lofty ideals needed to regeneration France because of frequent political upheaval</td>
<td>-Jacques Louis David - Oath of the Horatii, 1784, Louvre, Paris, (P)</td>
</tr>
<tr>
<td>Classicism</td>
<td>-quest for national heroes</td>
<td>-Gericault - Raft of the Medusa, 1818-19, Louvre, Paris, (P)</td>
</tr>
<tr>
<td></td>
<td>-strong emphasis on imitation of classical antiquity</td>
<td></td>
</tr>
</tbody>
</table>

Secondary 3: 5. Art After the Second World War

<table>
<thead>
<tr>
<th>Periods/Styles</th>
<th>Explanatory Notes</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Painting</td>
<td>-the act of painting is the subject</td>
<td>-Jackson Pollock - One (No. 31, 1950), 1950, Museum of Modern Art, N.Y., (P)</td>
</tr>
<tr>
<td>- Abstract</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Expressionism</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Secondary 1: 1. Chinese Minor Art

<table>
<thead>
<tr>
<th>Periods/Styles</th>
<th>Explanatory Notes</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Neolithic Period</td>
<td>-technical development of early pottery</td>
<td>-painted pottery bowl decorated with fish designs, Yangshao culture, Banpo type</td>
</tr>
</tbody>
</table>

Secondary 2: 2. Chinese Painting (from Warring States Period to Song Dynasty)

<table>
<thead>
<tr>
<th>Periods/Styles</th>
<th>Explanatory Notes</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Six Dynasties</td>
<td>-emergence of great masters in art</td>
<td>-Gu Kaizhi - Admonitions to Court Lady (Tang copy), Eastern Jin</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Periods/Styles</th>
<th>Explanatory Notes</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Song Dynasty</td>
<td>-emphasis on individuality and expressive style</td>
<td>-Huang Tingjian - Poem of the Pine Wind Studio (EDHK, 1996c, pp. 42-59)</td>
</tr>
</tbody>
</table>

Having articulated the objectives and content of the junior secondary art curriculum, the Syllabus offers notes on the organization, planning and implementation of that curriculum. Noteworthy among the features of this section, the Syllabus calls for the formation of a school Art and Design
Panel, whose purpose and function is to review the allocation of teaching time, personnel, resources and equipment necessary to meet the objectives of the curriculum. As well, the Panel is recommended to liaise with “relevant outside bodies (including the Education Department, the tertiary institutions, the Hong Kong Examinations Authority, etc.)” (EDHK, 1996c, p. 61).

In terms of time allocation, like the Primary Art and Craft Syllabus, the Secondary 1-3 Syllabus outlines the distribution of content over the three grades of junior secondary. The Junior Secondary Syllabus is specific in that it recommends that the art curriculum be delivered in two to three consecutive periods of 40 minutes each during the course of the school year (EDHK, 1996c, p. 61). The following table illustrates the recommended distribution of art curriculum content:

<table>
<thead>
<tr>
<th>Level</th>
<th>Understanding Art</th>
<th>Making Art</th>
<th>History of Art (West'n)</th>
<th>History of Art (Chinese)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 1</td>
<td>55%</td>
<td>35%</td>
<td>7%</td>
<td>3%</td>
<td>100%</td>
</tr>
<tr>
<td>S 2</td>
<td>30%</td>
<td>60%</td>
<td>3%</td>
<td>7%</td>
<td>100%</td>
</tr>
<tr>
<td>S 3</td>
<td>20%</td>
<td>70%</td>
<td>7%</td>
<td>3%</td>
<td>100%</td>
</tr>
</tbody>
</table>

(EDHK, 1996c, p. 61)

In discussing teaching strategies for the curriculum, the Syllabus repeats its earlier statement that teachers should begin by being cognizant of the skills, interests and background of students, as well as the facilities and setting of the school itself. Once considered, teachers are recommended to determine in advance not only learning objectives, but topics and content, activities that will be relevant and “suitable to the target group of students,” required materials and a means for evaluation and assessment (EDHK, 1996c, p. 62).
To these ends, the Syllabus outlines a number of teaching strategies that teachers may consider. These include lecture, questioning, discussion, demonstration, games, projects, and the keeping of portfolios, sketchbooks and journals. With the presentation of each of these teaching strategies, the Syllabus articulates the value of the strategy and several points of consideration with regard to implementation of the strategy.

Following a brief discussion on art room safety, the Syllabus highlights several extracurricular activities which the art teacher may want to consider as complementary and beneficial to the formal art curriculum. These include field trips, special projects relating to individual themes and calendar events, participation in exhibitions and the formation of an art club, as well as the implementation of an artist-in-residence program. The Syllabus also contains a section which deals with evaluation. The Syllabus suggests evaluation focus on the students' attainment of cognitive, affective and psychomotor skills in the three learning areas of the curriculum (Understanding Art, Making Art and History of Art). Evaluating skills involve noting students' ability to use and manipulate tools and materials in art production, as well as their ability to observe and communicate ideas within the problem-solving process. Assessing the affective, the Syllabus states, involves observing students' attitudes toward art, their own projects, as well as other individuals within the art learning environment; included here are signs of in-class responsibility, self-initiative, co-operation, etc. (EDHK, 1996c, p. 70).

As with the Primary Art and Crafts Syllabus, the Secondary 1-3 Syllabus also provides an outline of evaluation techniques. Included is discussion of such techniques as enquiry (discussion with students), observation of student work in progress, formal testing and examination of knowledge, performance tasks (involving, as it were, performance checklists, etc.), project evaluation, portfolio review, and student self-evaluation. Ultimately, however, the Syllabus states that evaluation should be based
on whether the student has met the basic standard of the curriculum, how the student compares with other students at the same level, and the students' own progress of learning (EDHK, 1996c, p. 74).

Finally, the Secondary 1-3 Syllabus provides the teacher with a list of references which they may find useful in constructing and delivering the art curriculum. These references are presented in categories which include (General) Art Education, Understanding Art, Making Art, and History of Art, Textbooks Used Overseas, Teaching Packages and Art Prints, and Magazines and Periodicals. The list of references in each category are fairly comprehensive insofar as they include both Western and Chinese sources, they cover the range of media taught, they address both Western and Oriental perspectives, and they cover the broad range of historical periods.

**Senior Secondary (4-5) Art Syllabus**
The Syllabus for Senior Secondary Art and Design is a considerably different document from both the Junior Secondary and Primary art syllabuses. It is markedly shorter, yet in parts it is significantly more specific, if not prescriptive, in content than the curriculum guides which precede it.

As with the preceding curriculum guides, the Syllabus begins with an introduction which gives an overview of the curriculum at this particular level. The Syllabus recommends that, whereas students at the Secondary 1-3 level were expected to have experiences in all media areas (drawing, painting, printmaking, graphic design, calligraphy, sculpture, ceramics and crafts), students at the senior level are recommended to concentrate on two or three media areas of specialization discussed below. The Syllabus states that art and design is to be delivered in two double periods per week, while ceramics, which is regarded as a special subject, is to be delivered in three consecutive
periods plus either a double or single period per week, for a total of 4 to 5 periods per week (EDHK, 1982, p. 10).

The Syllabus is clear in asserting that students who enrol in art at the senior level should “have something relevant to express in their art work in terms of form, structure and organization, and that their visual statements carry conviction. These visual statements cannot come from a vacuum, nor alone from knowledge of a wide variety of media and unusual techniques.... For example, the copying of the teacher’s or Old Master ‘style’ could not be considered valid art work.” (EDHK, 1982, p. 10) Instead, students at the senior level are encouraged to develop their own style and focus of imagery. To accomplish this, the Syllabus recommends that students draw on their own personal experiences and values as starting points for the creation of “valid” art. The Syllabus goes on to state that students who enrol in art at the senior level are assumed to be self motivated and able in terms of directing their own studies. The Syllabus also states that students are expected to complete a significant portion of their studies and art production outside of the classroom and beyond regular school hours.

The Syllabus states that the teacher is to guide the student through exercises and projects which are relevant to the students’ interests (EDHK, 1982, p. 10-11). In this, the teacher is to function as a facilitator, making reference materials such as books, magazines, slides, etc., available to students and arranging for visits to galleries and museums or meetings with working artists as they (the students) engage further and deeper in their own studies/production of art. Finally, the Syllabus states that teachers are to further aid their students by providing feedback and discussion throughout the art production process.

The body of the Syllabus is divided into sections which focus individually on drawing, painting, sculpture, 3-D design, ceramics, printmaking, graphic design, pattern making, embroidery, calligraphy (Chinese and
Western), and history of art (Chinese and Western). Each section is presented in a different manner from one another, drawing, painting and 3-D design, for example, including fairly specific projects, while sculpture, ceramics, printmaking as well as others are quite broad and non-prescriptive in terms of content. Below is a review of the contents within each of the teaching areas of the Senior Secondary (4-5) Art Syllabus.

**Drawing**

While the introduction to this section states that students should draw in their own personal way, it also holds that drawing should not be intuitive; rather, the students' approach to drawing at the Senior level should be based on an intellectual understanding of basic design elements and principles, as well as knowledge of technique and materials (EDHK, 1982, p. 12). The Syllabus recommends that student projects be gradational (sequential), and that between four and six periods be devoted to each project, if not more. The following is a list of recommended drawing projects at the Secondary 4-5 level; included is a sample of the details of one of those projects:

**Project 1 Understanding Materials**

**Aim:** To study the relationship between images and materials.

**Procedure:**

1. Making abstract marks with various tools on different surfaces. The limitations and possibilities of the materials should be thoroughly explored.
2. Identifying those marks which express effectively the characteristics of the materials.
3. Discussion on the visual qualities of the marks thus made.
4. Discussion on the importance of respect for materials in artistic creation.

**NOTE:** In making the marks, it is suggested that the handling of the tool should also be experimented with. Changing the direction, pressure, speed, grip of the tool will produce different effects.

**Project 2 Spatial Representation**

**Aim:** To represent the third dimension on a two-dimensional surface.

**Project 3 Objective Drawing**

**Aim:** To make an accurate visual record.
Project 4 Visual Kinetics
Aim: To study the implication of movements in drawing.

Project 5 Representation of Movement
Aim: To represent movements in a static drawing.

Project 6 Sketches
Aim: To make quick visual records and to enhance visual memory.

Project 7 Traditional Chinese Drawing Technique
Aim: To study and develop traditional Chinese drawing technique.

(Painting, 1982, pp. 12-14)

Painting
The introduction of this section of the Syllabus emphasizes the individual and open nature of study in this medium. The syllabus could hardly be more direct when it states "[t]he rule of painting technique is there are no dogmas. One can do whatever he likes to enrich his painting as long as he knows clearly what he is trying to do" (EDHK, 1982, p. 15). Thus, the Syllabus states that there should be no restrictions on the modes or styles of painting produced. And while the Syllabus does say that the theme of students' work should relate to their own experiences, it asserts that students should avoid "fashionable trends and slick gimmicks" in producing their art (EDHK, 1982, p. 15).

Unlike Drawing, this section states that projects are not intended to be sequential. Instead the Syllabus recommends that projects be integrated with other areas of the art curriculum, such as History of Art. The Syllabus advises that the time allotted for projects should be between four and six periods each. Projects in this section include:

Project 1 Understanding Materials
Aim: To familiarise painting materials and techniques.

Project 2 Composition
Aim: To develop the sense of composition.
Project 3 Colour Relationship
Aim: To study the effect of colour in relation to one another.

Project 4 Objective Colour
Aim: To observe and record accurately the colour of an object.

Project 5 Subject Colour
Aim: To develop the ability to express an idea or a sensation through the use of colour.

Project 6 Modes of Painting
Aim: To understand certain basic modes of painting.

Project 7 Painting with Mixed Media
Aim: To explore possibilities in painting.

Project 8 Chinese Traditional Painting
Aim: To study and develop traditional Chinese painting techniques.

(EDHK, 1982, pp. 15-18)

Sculpture
In this section, too, emphasis is placed on flexibility of media and individuality of style. The introduction to this section notes that the projects teachers present will, in part, be determined by the nature of school facilities and the availability of materials. This notwithstanding, the Syllabus once again recommends that student work be based on their own experiences and interests. The Syllabus lists eight projects which are intended to cover a broad range of sculptural experience. These include:

Modelling
  Project 1: Concave and convex forms
  Project 2: Modelling from found objects

Carving
  Project 3: Carving in the round
  Project 4: Bas-relief carving
Assemblage
- Project 5: Building with found objects
- Project 6: Bas-relief

Casting
- Project 7: Plaster casting - relief
- Project 8: Plaster casting - in the round (EDHK, 1982, pp. 19-20)

3-D Design
The introduction to this section suggests that study within this medium focuses on two goals: to develop within students aesthetic sensibility and appreciation of the visual world, and for students to gain an understanding and appreciation of both the aesthetic and functional problems associated with design in general (EDHK, 1982, p. 21). The study of 3-D Design involves a series of exercises intended to teach problem solving skills which take into account aesthetic, technical, functional, economic, communicative and human factors. The 12 projects listed within this section are to be regarded as examples of topics to be covered rather than specific ends in themselves. Still, they are very specific:

Project 2: Design a sculpture or relief in wood from abstractions developed from a series of analytical drawings made by studying the surface/section/cross section/detail of a fruit or vegetable.

Project 8: Design a simple structure to serve an actual need, e.g. climbing apparatus for a playground, booth for a school bazaar, permanent display for the school foyer, etc.

Project 12: Redesign the layout of the Art Room (or office, or kitchen) using first, paper cut-outs on a scale floor plan, then make a scale model. Consideration should be given to the following:
- Ergonomics
- Circulation
- Display area
- Workspace
- Storage space

Submission to include a Master Plan showing circulation, planning (furniture and equipment); a scale model; perspectives of the main areas; a detailed and accurate costing of the whole scheme. (EDHK, 1982, pp. 21-23)
Ceramics
The introduction to this section of the Syllabus recommends that there be continuity between students' experience with ceramics at the Secondary 1-3 and Secondary 4-5 levels. In Secondary 4-5, this means that students are to gain a more in-depth knowledge of ceramics on an aesthetic as well as technical level. To this end, the Syllabus recommends that students be involved in all stages of production, including sketching of design ideas, working drawings, preparation of materials, storage of clay at all stages of production, firing, packing and unpacking of kilns (EDHK, 1982, p. 24). It also recommends that students gain knowledge of planning techniques and methods for quantity and mass production in the commercial ceramics industry, noting that these may lead to further professional training, work or post-secondary education in the areas of production and/or marketing (EDHK, 1982, p. 24).

The Syllabus does not list specific exercises or projects which students should engage in; rather, it provides an extensive list of materials and techniques which students should be familiar with.

Printmaking
The section which covers printmaking as part of the curriculum does not offer an introduction or any other pedagogical discussion, including recommendations for program content, per se. Instead, the entire section is an overview of the four general types of printmaking processes. What is to be taught is that which may be inferred by or gleaned from the overviews presented. The overviews themselves are quite basic. They include a brief description of the process, involving as it were, the methods and the materials used along with a description of the results yielded by each process. The processes discussed include relief processes, screenprinting (serigraphy), intaglio (etching, engraving) and lithography (EDHK, 1982, pp. 29-32).

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**Graphic Design**

The introduction to this section makes clear the focus of graphic design as a curricular area: two-dimensional design, often involving multiple (printing) reproductions, intended to solve what the Syllabus refers to as communication problems (EDHK, 1982, p. 33). As such, the Syllabus suggests that curriculum in this area can have ready application to school life and related activities.

Once again, the Syllabus does not offer specific projects or exercises; rather, it presents general areas of learning which students enrolled in this medium should gain knowledge of and experience within. These include:

1. Design for Reproduction (Printing)
2. Photography
3. Design for Information

**Pattern Making**

Although this section does not offer an introduction, per se, it does articulate the intended application of study in this area. This includes design for dress material, furnishing fabric, wrapping paper, carpet design and tiles. Moreover, the Syllabus recommends that various printing methods and different colour combinations and formulae be attempted (EDHK, 1982, p. 36).

As with several of the preceding media, this section lists general areas of focus which should be covered. These include:

1. Elements of the Individual Motif
2. Sources of Inspiration
3. Organization of Patterns
4. Method of Reproduction of the Repeating Pattern
5. Various Practical Uses of the All-over Pattern
6. Preliminary drawings for the actual garment, furnishing fabric, wall paper, etc.

(EDHK, 1982, pp. 36-37)

Embroidery
This section is broken down into three general areas of learning. Within these are varying degrees of specific teaching recommendations and instructions for production. The three general areas of teaching include:

1. **Background Knowledge**
   a. General Basic Design
   b. Embroidery Tools, Materials and Stitches
   c. History and Established Techniques

2. **Planning a Design for Embroidery**
   a. Function
   b. Lay out

3. **Carrying out the Plan to the Finished Work** (EDHK, 1982, pp. 38-39)

Calligraphy
The section of the Syllabus which deals with calligraphy is divided into two sub-sections: Chinese calligraphy and Western calligraphy. Like the preceding section (Embroidery), this part of the Syllabus does not begin with an introductory statement. Instead, and beginning with Chinese calligraphy, the Syllabus presents the curriculum in two broad categories of instruction: Appreciation and Practice (EDHK, 1982, pp. 40-41). Within Appreciation, the Syllabus highlights the importance of using examples of the great calligraphers as means of enabling students to understand and recognize various styles and form. However, the Syllabus does not offer details or suggested examples.

Within Practice, the Syllabus outlines two traditional styles to be taught. These include Kai Shu as well as Hsing, Ts'ao, Ch’uang, Li (EDHK, 1982, pp. 40-41). In discussing these two calligraphic styles, the
Syllabus is fairly specific in its instructions to the teacher, highlighting such details as size of paper and formats within which students should practice, aspects of writing form and style teachers should take note of, etc..

In Western calligraphy, the Syllabus presents three categories of study and practice. These are:

1. Handwriting practice in the Italic hand as a continuation from Secondary 3;
2. History of Western writing and lettering;
3. Techniques. (EDHK, 1982, pp. 41-43)

The discussion and detail offered within each of these three categories varies. Within the first, relatively brief recommendations are made with regard to the importance of keeping the choice of lettering practiced simple. Within the second, rather in-depth focus on the history and development of lettering is presented. The section begins, for example, with a review of the Roman alphabet and the various uses and applications within the Empire, and continues through to the development of Gothic printing styles and later to 16th century Italy. These topics of discussion may well serve as units for teaching and points of departure for practice and imitation. Finally, the third category offers a brief discussion on the types of pens, nibs, inks and papers that students should use. To a lesser degree, there are recommendations on various exercises that may be employed.

*History of Art*

This section of the Syllabus is divided into History of Chinese Art and History of Western Art. In both sub-sections, the Syllabus articulates the importance of students learning art history in context, that is, in reference to other cultures and within the social setting of various historical periods.

Within each sub-section, the Syllabus articulates the History of Art curriculum in a manner similar in content to that of the Secondary 1-3
Syllabus. Specifically, the Syllabus lists major periods to be studied, along with examples and themes to be highlighted. Thus, the History of Art curriculum is presented as follows:

A. Chinese
1. Neolithic
2. Shang and Chou Dynasties
3. Chou Dynasty
4. Ch’in Dynasty
5. Han Dynasty
6. Six Dynasties
7. Sui and Tang Dynasties
8. Five Dynasties and Sung Dynasty
9. Yuan Dynasty
10. Ming Dynasty
11. Ch’ing Dynasty

B. Western
1. Ancient Egypt
2. Ancient Greece
3. Ancient Rome
4. The Middle Ages
5. The Renaissance
6. Baroque and Rococo
7. The 18th and 19th Centuries
8. The 20th Century

(EDHK, 1982, pp. 44-46)

Finally, the Syllabus for Secondary (4-5) Art offers a brief list of recommended books for teachers. While not as exhaustive as the list of references provided in the Secondary 1-3 Art Syllabus, this list covers all of the media recognized and presented within the body of the Syllabus.

Advanced Supplementary and Advanced Level Art Syllabuses

As stated earlier, upon completion of Secondary 5, students in Hong Kong may pursue additional secondary level education at what is referred to as Sixth Form. In art, students enrolled in Sixth Form have the option of following either an Advanced Supplementary Level or an Advanced Level curriculum. The two, and their respective syllabuses, are identical in most respects. However, study at the Advanced Supplementary Level requires 190 periods of study over the course of two years, whereas study at the Advanced Level requires 380 periods of study over two years. As well, the Advanced Level curriculum offers
additional areas of study in the fields of Illustration, Art Criticism, and Art and Society, while the Advanced Supplementary Level curriculum does not. Finally, students enrolled in the Advanced Level must study both Chinese and Western history of art more in depth, whereas students enrolled in the Advanced Supplementary Level choose either Chinese or Western art history more in depth. Beyond these differences, the curriculum and syllabuses for both levels are virtually identical.

Both Syllabuses begin by highlighting the three domains of art education as consistently presented in previous guides. These, once again, include Making Art, Understanding Art, and History of Art. The Syllabuses emphasize that, ideally, these three areas of art education are to be integrated: "[D]uring the learning process, balance should be carefully maintained between practice and theory, between intuition and intellect, between fine art and design, and in a place like Hong Kong, between Western culture and that of China." (EDHK, 1996a, p. 6; 1996b, p. 6)

As stated above, one of the differences between the two Syllabuses is the allocation of time for each program. The Advance Supplementary Level calls for 4 periods per week of instruction, entailing no more than 190 hours over two years. Specifically, the Syllabus for this level of Sixth Form suggests the following allocation of time:

**Making Art**
18 periods: Drawing
80 periods chosen from 3 of the following: Painting, Print-making, Calligraphy, Sculpture, Crafts, Graphic Design, Three-dimensional design

**Understanding Art**
16 periods: Elements
20 periods: Meanings
History of Art
28 periods chosen from General Chinese Art or General Western Art
28 periods chosen from the following: Shang to Six Dynasties; Sui to Song Dynasties;
Yuen to 20th Century; Renaissance Art; Baroque to Mid-19th Century Art; Mid-19th
to 20th Century Art

(EDHK, 1996b, pp. 6-7)

The Advance Level of Sixth Form art education calls for 8 periods of
instruction per week, with no more than 380 hours of instruction over two
years. Specifically, the Syllabus for this level of Sixth Form suggests the
following allocation of time:

Making Art
44 periods: Drawing
76 periods chosen from 3 of the following: Painting, Print-making, Calligraphy, Sculpture
76 periods chosen from 3 of the following: Crafts, Graphic Design, Illustration, 3-D design

Understanding Art
16 periods: Elements
20 periods: Meanings
20 periods: Art Criticism
16 periods: Art and Society

History of Art
28 periods: General Chinese Art
28 periods: General Western Art
28 periods chosen from the following: Shang to Six Dynasties; Sui to Song Dynasties;
Yuen to 20th Century
28 periods chosen from the following: Renaissance Art; Baroque to Mid-19th Century
Art; Mid-19th to 20th Century Art

(EDHK, 1996a, pp. 6-7)

The aims of the curriculum at the Sixth Form are articulated in both
Syllabuses and include the following points:

1. Nurturing students' creativity and aesthetic development;
2. Helping students to develop critical and independent thinking,
   especially as applied to solving visual problems;
3. Enhancing students' awareness and appreciation of Chinese and Western art;
4. Further developing students' abilities with regard to visual literacy, handling of materials, media and technique as applied to art and design;
5. Helping students to explore concepts as expressed in the visual form.

(EDHK, 1996a, p. 8; 1996b, p. 8)

The Syllabuses include brief discussion regarding the implementation of the curriculum. Having earlier recommended integrating the three learning domains, in this part of the guides the Syllabuses suggest the curriculum be built around the process of making art, stating that:

"Wherever possible, all activities should be conducted around making art, with opportunities for feedback, discussion and reflection. For example, in a project of landscape painting with traditional Chinese media, a student may produce his visual interpretation of a given theme, having applied the different styles of his favourite masters in various Dynasties, with an appropriate understanding of the materials and tools he is using, and is able to explain the symbolic meaning of his own work. He learns to make art, to understand art and a bit of history of art at the same time." (EDHK, 1996a, p. 8; 1996b, p. 8)

The Syllabuses suggest that the role of the teacher at this level should be more distanced than at earlier levels of art education.

"The teacher stands by the side of the student, asking questions. What are you after with that orange patch? Why plastic sheet is chosen for the construction? Are the drips intentional? etc. He does not impose his views on the student but inspires and stimulates. He raises queries but does not try to answer." (EDHK, 1996a, p. 9; 1996b, p. 9)
The actual details of the curriculum guide(s) are, like previous documents, divided into three sections: Making Art, Understanding Art, and History of Art.

**Making Art**

In that the Syllabuses recommend that art learning activities be organized around making art, it comes as no surprise that this section constitutes the majority of the Sixth Form art curriculum guide. Within this section, the curriculum is divided into two sub-sections: Art of Self Expression and Art of Application. As the Syllabuses explain, the Art of Self-Expression is intended to develop within students a sense of “visual sensitivity related to their personal experiences. Their feelings and ideas are conveyed through images, representational or otherwise” (EDHK, 1996a, p. 10; 1996b, p. 10). The Art of Application focuses on solving visual problems which have more to do with practical applications. Within both sub-sections, the Syllabuses present learning objectives and suggested learning activities, which are not altogether different from those of the Secondary 4-5 Syllabus. Like the Secondary 4-5 Syllabus, these learning objectives and their suggested activities are grouped according to medium. Thus, what follows is a summary review of some of the prescribed learning objectives and a sampling of the associated suggested learning activities by medium.

1. Art of Self-Expression

   **Drawing**

   The Syllabuses note that drawing is the essential activity in the making of art. Accordingly, they recommend that students experiment with both traditional and experimental methods and materials, and that students include within their experience traditional Chinese materials and techniques.

   A. Objectives: Students should be able to
      1. record objects from direct observation;
      2. produce a variety of visual effects using different tools and materials;
      3. understand pictorial composition.
B. Suggested Learning Activities
1. Figure drawing;
2. Still life drawing
3. Landscape drawing;
4. Drawing from memory;

Painting
The Syllabuses recommend that students be guided toward developing their own individual styles. This, the Syllabuses state, refers not only to technical style - that is, the use of materials and associated technique - but also conceptual style as well. Thus, the Syllabuses state that "students should avoid the pitfall of being too literary in their paintings" (EDHK, 1996a, p. 13; 1996b, p. 13).

A. Objectives: Students should be able to
1. perceive pure colour and form;
2. produce various visual effects using different tools and materials;
3. paint in different styles to interpret a given theme;
4. develop a personal style.

B. Suggested Learning Activities
1. Colour mixing exercises;
2. Colour rendering using flat colour, scumbling, glazing, impasto, spraying.
   (EDHK, 1996a, pp. 13-14; 1996b, pp. 13-14)

Print-making
The Syllabuses suggest that students should learn more about the four major types of print-making, including relief printing, lino cuts, woodcuts, rubbings; intaglio, drypoint, engraving, etching; serigraph, screen printing, stencil printing; and lithography with stone, zinc plate, paper.

A. Objectives: Students should be able to
1. understand the basic procedure of different types of print-making;
2. make use of the different characteristics of each process in order to apply those characteristics to creative expression.
B. Suggested Learning Activities
1. Study figure-ground relationships;
2. Multi-coloured prints;
3. Experimental printing techniques.


Calligraphy (Chinese and Western)
The Syllabuses suggest that, in addition to practicing traditional writing styles (both Chinese and Western), students should experiment with the composition which varied use of lines, space and size yields.

A. Objectives: Students should learn
1. Characteristics of different writing styles - Chinese and Western - including Kai, Xing, Cao, Zhuan, Li, Roman, Gothic, and Italic;
2. Calligraphy composition, including space between characters or letters, spacing between columns or rows, etc..

B. Suggested Learning Activities
1. A short passage, showing the appropriate relationship between the content and the writing style;
2. Calligraphy with other elements such as illustration, illumination and decorative borders. (EDHK, 1996a, pp. 15-16; 1996b, pp. 15-16)

Sculpture
The Syllabuses recommend that students working at the Sixth Form level experiment with a variety of techniques and materials, including those not commonly thought of as traditional (EDHK, 1996a, p. 16; 1996b, p. 16).

A. Objectives: Students are to learn
1. basic sculpture techniques including construction, carving, and modelling;
2. the spatial relationships between forms and between forms and the environment.

B. Suggested Learning Activities
1. Modelling from observation;
2. Carving from a block (wood, plaster, etc.) to interpret a theme;
3. Construction with mixed media.

(EDHK, 1996a, pp. 16-17; 1996b, pp. 16-17)
2. Art of Application
This sub-section of Making Art is concerned with practical applications of art, in particular, the commercial applications of visual art and design. The Syllabuses here recommend that, wherever possible and relevant, students should be encouraged to make use of computer technology as a tool in solving visual and design problems.

Crafts
Stating that students should be given to understand the practical origins of most crafts still produced today, the Syllabuses recommend that students study in depth at least one of the following: pottery making, fabric art (including needlecraft, tie and dye, batik, etc.), jewellery design, weaving, or traditional Chinese crafts, including seal engraving, picture framing, lantern making, figure modelling, etc.) (EDHK, 1996a, pp. 17-18; 1996b, pp. 17-18).

Given the above areas of learning and concentration, the Syllabuses articulate the following objectives and suggested learning activities:

A. Objectives: Students are to
   1. familiarized themselves with the tools and techniques which are common to their craft area;
   2. acquire the specific skills used within their area of specialization.

B. Suggested Learning Activities
   1. Practice traditional techniques;
   2. Experiment with new and innovative techniques and uses of materials;
   3. Study theory and history of specific crafts.

   (EDHK, 1996a, pp. 17-18; 1996b, pp. 17-18)

Graphic Design
The Syllabuses state that practitioners within this field must have an understanding of printing processes and competence in the use of specialized tools and materials used in the visual presentation of
finished products. The Syllabuses also state that students in this area must gain an understanding of such aspects of graphic communication as information, motivation and human psychology in general. The Syllabuses suggest that in gaining these, students will be better equipped to solve the visual and conceptual problems associated with graphic design and communication.

A. Objectives: Students should be able to
1. "respond creatively to the design brief and be able to analyze the design problem systematically and to propose solutions";
2. develop ideas and work through possible solutions to problems through sketches and to create drafts which guide to a finished product;
3. understand the modern techniques and technologies used in graphic design, including various printing processes, computer type-setting, computer graphics.

B. Suggested Learning Activities
1. Typography and lettering techniques, including English and Chinese;
2. Sketching and presentation techniques;
3. Informational or promotional designs, including posters, brochures, greeting cards, calendars, book covers, logos and packaging designs.

(EDHK, 1996a, pp. 19-20; 1996b, pp. 19-20)

Illustration
As stated, one of the differences between the Advanced Supplementary Level and the Advanced Level is the inclusion within the latter of Illustration as an area of study and concentration. The Syllabus for the Advanced Level states that, as an application, illustration differs from drawing and painting in that it is generally called upon for specific and practical purposes. In particular, illustration is often utilized for purposes of conveying specific information, interpreting specific ideas, or decorating specific objects. With this in mind, the Advanced Level Syllabus proposes several objectives and learning activities which reflect this notion.
A. Objectives: Students are to learn
   1. the three main function of illustration as being to inform, to interpret and to decorate;
   2. the basic techniques of illustration, including media used.

B. Suggested Learning Activities
   1. Practice using a variety of media, including pencils, markers, pen and ink, oils, other
      paint media, photography, paper cutting, printmaking, collage, etc.;
   2. Practice visual presentation techniques using 2-D sketch to represent 3-D design;
   3. Practice illustration for a specific application such as advertisement or brochure;
   4. Practice portraiture or caricature. (EDHK, 1996a, pp. 20-21)

Three-dimensional Design
The Syllabuses state that Three-dimensional Design, within the context of the curriculum, refers to design activities which have practical application purposes (EDHK, 1996a, pp. 21-22; 1996b, pp. 20-21).

A. Objectives: Students are to learn
   1. Basic problem solving processes in design, including problem identification, solution proposal, testing, evaluation, feedback gathering, redefinition of need;
   2. The effective selection and use of materials relative to the design problem.

B. Suggested Learning Activities
   1. Joining techniques, including paper, cardboard, plastic, etc., without using adhesives;
   2. Critical studies of existing three-dimensional designs.
      (EDHK, 1996a, pp. 21-22; 1996b, pp. 20-21)

Understanding Art
Both Syllabuses state that students are to study basic theories about art. At its most basic, this involves students learning about the use and role of the Elements and Principles of Design. Beyond this, however, the Syllabuses highlights the importance of placing art theories in aesthetic, cultural and historical contexts. In doing this, the Syllabuses suggest that students will have a better understanding of the art they create. This is an important point in that, once again, the Syllabuses highlight the importance of students making art. Thus, the Syllabus states, "[c]oncepts
and theories are introduced (and understood) more effectively when they are merged in practical work... What is vague and abstract will then become real and tangible" (EDHK, 1996a, p. 22; 1996b, p. 21).

Within the Advanced Supplementary Level Syllabus, *Understanding Art* involves studying art theories within two sub-sections. The first of these is a section entitled Elements. This sub-section covers the formal elements and principles of design, as well as modes of expression such as realism, symbolism, and abstract imagery. The second sub-section, Meanings, examines art within social, historical and technical contexts (EDHK, 1996b, p. 23).

In the Advanced Level Syllabus, *Understanding Art* entails studying art and aesthetics within Elements and Meanings, as well as sub-sections involving criticism (the process of Reasoned Criticism, as it were) and a sub-section entitled Art and Society (EDHK, 1996a, p. 23). The content of this fourth sub-section includes examinations of:

1. Patronage of Art, including imperial and religious patrons, private patrons, museums, etc.;
2. Economic and political factors, including economic changes, political purposes in art, warfare, etc.;
3. Religious and philosophical impact of art, including religious movements, philosophical concepts, etc. (EDHK, 1996a, p. 23)

*History of Art*

The Syllabuses state that History of Art within the curriculum aims at providing students with an understanding and appreciation of “the artistic heritage of mankind as well as its relationship to the contemporary scene” (EDHK, 1996a, p. 21; 1996b, p. 20). Accordingly, this part of the Syllabus is divided into two sub-sections: a general section, involving a survey of Chinese and Western art history, and a section which concentrates on specific periods within art history, affording students the opportunity to study Chinese or Western art in more detail, in the case of
the Advanced Supplementary Level, or Chinese and Western art, in the case of the Advanced Level.

Within the General or survey sub-section, the Syllabuses state that emphasis should be placed on students learning the general characteristics of different art forms in China and the West. Students are also to learn about important trends in the development of both Chinese and Western art.

Within the sub-section which covers specific periods of art history, the Syllabuses state that students are to learn about the styles and works by major artists within the historical periods delineated. Within the Advanced Supplementary Level, students are to choose one of six periods of study, ranging from early Chinese to 20th Century Chinese art history or from Renaissance to 20th Century Western art history. At the Advanced Level, students are to choose one of three periods of Chinese art history and one of three periods of Western art history.

In terms of evaluation, the Syllabuses for the Sixth Form recommend seven criteria be used in determining student achievement. The Syllabuses state that evaluation should be relevant to the learning outcomes and objectives articulated/formulated by the instructor. With this in mind, the Syllabuses list the following as general criteria for evaluation:

1. Originality and creativity
2. Interpretation or choice of theme
3. Selection and use of materials and tools
4. Application of visual elements and design principles
5. Mode of expression chosen
6. Visual impact and appeal
7. Presentation technique (EDHK, 1996a: p.27; 1996b, p. 26)
The Syllabuses recommend that evaluation be frequent and continuous in order that teachers have a more thorough view of students' work. Finally, the Syllabuses recommend that student attitude and work habits, though admittedly more difficult to quantify, be considered in the evaluation process.

Both the Advanced Level and Advanced Supplementary Level Syllabuses offer teachers a very brief list of resources which might be used in teaching art at this level. These include sources on aesthetics, art history and design in both English and Chinese. Beyond these, however, teachers are recommended to contact the Cultural Crafts Centre of the Advisory Inspectorate within the Education Department for further resources (EDHK, 1996a, p. 33; 1996b, p. 32).
CHAPTER 5

British Columbia

Education Overview

The B.C. School Act states that children in British Columbia between the ages of 5 and 16 years of age must be enrolled in an education program (BCME, 1997, p. 13).* According to the 1995/96 British Columbia Ministry of Education, Skills and Training (BCMEST) Annual Report Introduction, the number of students enrolled in B.C. schools totalled 668,000; this figure included 92 percent enrolled in public schools, continuing education and correspondence programs, with the remaining 8 percent being enrolled in the approximately 300 independent schools operating in B.C. or in home schooling (BCMEST, 1998c, p. 2). The former consists mainly of non-English language, religious or so-called preparatory schools.

British Columbia is comprised of 59 public school districts, with approximately 1700 schools in operation, and while the Ministry of Education, Skills and Training determines what students must learn, school districts and schools are charged with the responsibility of determining the approaches to and delivery of the curriculum (BCME, 1994d, p. 1). School districts are free to organize the division of grade levels as they see fit. While one school district might have elementary schools consisting of grades K to 7, junior secondary grades 8 to 10 and senior secondary grades 11 and 12, another district may be organized so that elementary consists of K to 5, middle

* Exception to this applies to those attending an independent school, a Provincial school, an educational institution operated by the Government of Canada, an educational institution operated by a band as defined in the Indian Act of Canada, or those enrolled in home schooling.
schools 6 to 8, and secondary schools 9 to 12. Regardless of the organization of schools, education in British Columbia is divided into three curricular levels - Primary (Kindergarten to Grade 3), Intermediate (Grade 4 to 10) and Graduation (Grades 11 and 12) - with "a core of learning to ensure students learn to read, write, and do basic mathematics, solve problems, and use computer-based technology" (BCME, 1994d, p. 2). The core areas of learning are addressed through studies in English, mathematics, science, social studies, fine arts, and applied skills, and all students are expected to take what are referred to as Foundation Studies in these subject areas from Kindergarten to Grade 12.

Grade 12 students must write provincial examinations in selected courses as part of their graduation requirements, and while these examinations are not intended to stream graduating students into one type of post-secondary education or training or another, as part of their final mark in selected subjects, test results can influence post-secondary education or training options. The Guidelines for The Kindergarten to Grade 12 Education Plan states that school-based content for examinable courses is to be weighted at 60%, while the provincial exam is to be weighted at 40%; students must achieve a combined course and exam mark of at least 50% to be given credit for an examinable course (BCME, 1994a, p. 15). Upon graduation from Grade 12, students are awarded a British Columbia Certificate of Graduation (known as the Dogwood Diploma). According to the 1995/96 Ministry of Education, Skills and Training Annual Report on Intellectual Development, the rate of high school graduation in B.C. public schools in 1995/1996 was 71 percent (BCMEST, 1998b, p. 7). For students who, for whatever reason, do not graduate, a Completion Certificate may be given to signify that the student has met the goals and objectives of an individualized "Student Learning Plan" (BCMEST, 1998c, p. 1).
While the B.C. School Act states that "(e)very student is entitled to receive an educational program that is provided in the English language," the Act also states that students have the right to education in languages other than English (BCME, 1997, p. 14). With this in mind, the Ministry of Education, Skills and Training 1995/96 Annual Report on Accessibility notes that francophone educational programs, as well as aboriginal language and culture, and English as a Second Language (ESL) programs exist throughout the province (BCMEST, 1998a, p. 2).

The Report on Accessibility also notes that "[w]hen the education services required are so specialized that they cannot be delivered in existing school facilities, they are offered through Provincial Resource Programs such as Special Education Technology-BC (SET-BC), the Provincial School for the Deaf, and Custodial and Residential Attendance Centres" (BCMEST, 1998a, p. 1). In addition to these, nine distance education schools and 45 Community Schools offer alternative delivery programs in addition to continuing education programs available in many school districts (BCMEST, 1998a, p. 3).

British Columbia Curriculum:

Overall Curricular Aims and Art Education in Context

The goals of K to 12 education, as articulated in Introduction of the Ministry of Education, Skills and Training 1995/1996 Annual Report are grouped in three general categories. Those categories and the details within are articulated as:

Intellectual Development
1. Developing the ability to analyze critically, reason, and think independently;
2. Acquiring basic learning skills and bodies of knowledge;
3. Developing a lifelong appreciation for learning, a curiosity about the world, and a capacity for creative thought and expression.
Human and Social Development
1. Developing a sense of self-worth and personal initiative;
2. Appreciating fine arts and cultural heritage;
3. Understanding the importance of physical health and well-being;
4. Developing a sense of social responsibility and respect for the ideas and beliefs of others.

Career Development
1. Preparing to attain career and occupational objectives;
2. Developing effective work habits and the flexibility to deal with change in the workplace (BCMEST, 1998c: 1).

To meet these goals, the Ministry of Education, Skills and Training establishes curriculum in conjunction and consultation with teachers in school districts, subject area specialist organizations, and academics from the college and university community of British Columbia. Specific goals for education - and by extension, the curriculum - in the Primary, Intermediate and Graduation years are presented in a document, produced by the B.C. Ministry of Education, entitled The Kindergarten to Grade 12 Education Plan (BCME, 1994). Stating that in the Primary Years, schools are to provide a transition from learning at home to learning at school, the goals for students at this level entail:

1. Studying all required areas of learning, including the core areas of language arts, social studies, science, math, personal planning, physical education, fine arts and applied skills;
2. Learning basic skills in oral language, reading, writing, and mathematics;
3. Beginning to develop strategies for healthy living, both physically and emotionally, and to develop an understanding of their responsibility to themselves, others and the environment;
4. Beginning to develop critical thinking, problem-solving, and decision-making skills (BCME, 1994d, p. 3).
The *curriculum* at the Primary level is first and foremost intended to support the development of children aesthetically, socially, intellectually, emotionally, and physically (BCME, 1994d, p. 3). In addition, the Ministry states that the curriculum should:

1. Foster the development of imagination;
2. Encourage children to share, co-operate, and appreciate their individuality, as well as the abilities, culture and heritage of others;
3. Develop positive attitudes that contribute to career awareness and development “such as taking pride in one’s own work, working effectively with others, and understanding the relationship of work to everyday life” (1994d, p. 3).

The *Educational Plan* document referred above states that in the Intermediate Years students undergo intellectual, physical and emotional changes characterized by fluctuations in behaviour and attitude. Given this, the *Plan* holds that students require both support to deal with these changes, as well as flexibility to meet ever-changing needs. Thus, the goals for *students* at the Intermediate level include:

1. The study of core subjects areas including language arts, social studies, mathematics, science, information and computer studies, applied skills, physical education and fine arts;
2. The development of problem-solving, decision-making and critical thinking abilities;
3. The development of social and personal skills, works habits, confidence, sense of self-worth, and an understanding of the value of physical and emotional well-being (BCME, 1994d, p. 4).

During these years, the goals of the *curriculum* are intended to:

1. Emphasize basic areas of learning in order to increase literacy and numeracy skills;
2. Introduce more formal personal and career planning and enhancing students' sense of responsibility for their learning;
3. Develop creativity;
4. Make students aware, and promote the use of learning opportunities outside school;
5. Develop a positive work ethic and understanding of career opportunities (BCME, 1994d, p. 4).

The focus of education in the Graduation Years (Grades 11 and 12) is on preparation for post-secondary education and/or entry into the work force. The goals for students at this level center on 1) the development of advanced skills and knowledge, 2) the application of knowledge and learning skills, 3) participation in choosing a career direction and gaining work experience, and 4) continuing the development of problem-solving, decision-making and critical thinking skills (BCME, 1994d, p. 4). The curriculum at this level is intended to accommodate those goals and is designed to allow students to participate more directly in a broadly based education, while having students take greater responsibility for selecting personal and career directions, including choosing courses of study that relate to those directions. The curriculum at this level also allows for students to "challenge" (receive credit for) courses on the basis of learning and experience gained outside of school. Finally, the curriculum in the Graduation Years is intended to guide students in terms of post-secondary education, training or entry into the work force through apprenticeship or work experience programs (BCME, 1994d, p. 5).

To accomplish these goals, in 1994 the Ministry of Education issued a legislative update pertaining to what it referred to as School Calendar Regulations. This update articulated the details of, among other things, the number of days and hours of instructional time required for education at all levels of public schooling. The Update articulated the requirement that schools be in session five days a week from the first Tuesday after Labour Day until the last Friday in June (BCME, 1994b, pp. 6-9). For
Kindergarten, the Update stated that students are to receive a total of 450 hours of instruction for the year (BCME, 1994b, p. 9). In Grades 1 through 7 students are to receive 23 hours and 45 minutes of instruction per week, while students in Grades 8 through 12 are to receive 25 hours and 45 minutes of instruction time per week (BCME, 1994b, p. 9).

In that school districts may determine how curriculum is to be delivered, uniformity with regard to school day scheduling does not exist throughout the province. In spite of this, however, the Ministry has articulated a framework regarding the amount of time which subject areas should be taught. The table on the following page outlines that framework, with percentage of curriculum time allotted to each subject area being indicated by the bold number in each Grade level column. As per the Ministry of Education document, Guidelines for the Kindergarten to Grade 12 Education Plan (1994a), the table articulates minimum times required for each subject area; that schools are expected to design timetables determined to be optimally appropriate for students (BCME, 1994a, p. 10).

Note that, while the subjects constituting Foundation Studies are expected to be presented to students in Grades K to 3, classroom teachers at those grade levels are free to determine the form and time allotment given to each curriculum area. Similarly, in Grades 4 through 8, ten percent of instruction time is reserved for "Selected Studies"; that time may not necessarily translate into more visual arts instruction. As schools and teachers are free to determine how that "discretionary time" is utilized, more time in Foundation Studies may be preferred or other locally developed courses may be given priority.

The Guidelines document explains that one credit represents roughly 30 hours of instruction time (BCME, 1994a, p. 11). Thus, a two credit course is one involving 60 hours of instruction over the span of the school year or semester, the latter being made up of approximately 17 weeks.
Table 6: Distribution of Curriculum by Subject Area by Grade Level

<table>
<thead>
<tr>
<th>Foundation Studies</th>
<th>K to 3*</th>
<th>4 to 6</th>
<th>7 &amp; 8</th>
<th>9 &amp; 10</th>
<th>11 &amp; 12</th>
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<tbody>
<tr>
<td><strong>Language and Citizenship</strong></td>
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<td>(35%)</td>
<td>(35%)</td>
<td>(30%)</td>
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<td>Language Arts</td>
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<td>Social Studies</td>
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<tr>
<td>Second Language</td>
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<td>(30%)</td>
<td>(30%)</td>
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<tr>
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<td><strong>Physical Education</strong></td>
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<td><strong>Fine Arts</strong></td>
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<td><strong>Applied Skills</strong></td>
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<td><strong>Personal Planning</strong></td>
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<td>(5%)</td>
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<td>(5%)</td>
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<tr>
<td>Student Learning Plans (Gr. 9 to 12)</td>
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<tr>
<td>Career Dvlpmnt</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal Dvlpmnt</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Selected Studies (Electives)</strong></td>
<td>(10%)</td>
<td>(10%)</td>
<td>(15%)</td>
<td></td>
<td>24 credits</td>
</tr>
</tbody>
</table>

* Teachers determine time allotment for each subject area in Gr. K to 3

X = Required part of curriculum

(BCME, 1994d, pp. 6-7)
As the table above illustrates, the visual arts in B.C. schools comprise between approximately five and ten percent of students' education. And while students from Grades 7 to 12 are free to take elective courses which may involve the visual arts, by the same token, the choice of electives may not be in the visual arts.

**British Columbia**

**Art Curriculum and Integrated Resource Packages (IRP's)**

Curriculum in British Columbia is developed under the coordination of the Curriculum Branch of the Ministry of Education, Skills and Training. In establishing and writing curriculum, which are referred to as Integrated Resource Packages (IRP's), the Curriculum Branch makes use of the expertise of its own specialists as well as external subject specialists. These include Provincial Subject Associations, such as the British Columbia Art Teachers Association, university instructors and practising teachers.

The formal visual arts curriculum in British Columbia is made up of several IRP's. These include a Fine Arts K to 7 document (currently in draft form), a Visual Arts 8-10 document, a Fine Arts 11 document, and a Visual Arts 11 and 12 document. While the specific content of each IRP differs according to grade level, all of the IRP's have certain features in common. These include an introduction, which offers a statement of rationale for the subject. That statement is both a philosophical one, articulating the value of art education in general, along with why art is taught in British Columbia, and a contextual one, which establishes the framework for the presentation of the curriculum that follows. In addition, each IRP includes a set of what it refers to as Curriculum Organizers - essentially, a preview presentation of the conceptual framework discussed in the IRP's introduction.
All of the IRP’s are laid out in a consistent manner; that is, the curriculum is presented in a consistent format from K to 12. As will be reviewed in detail below, this formatting involves the presentation of what the IRP’s refer to as Prescribed Learning Outcomes, Suggested Instructional Strategies, Suggested Assessment Strategies, and Recommended Learning Resources. For purposes of clarity, it is worth defining these in advance of reviewing the content of the IRP’s themselves.

**Prescribed Learning Outcomes** are, as the Preface to the K to 7 IRP states, “content standards for the provincial education system. Learning outcomes set out the knowledge, enduring ideas, issues, concepts, skills, and attitudes for each subject. They are statements of what students are expected to know, and do in each grade” (BCMEST, 1996a, p. iii). The Prescribed Learning Outcomes are the bases upon which student assessment may be made. In this, criterion-based referencing is to guide performance evaluation.

**Suggested Instructional Strategies**, are a selection of techniques, activities and methods which the teacher may employ to address some of the Prescribed Learning Outcomes. The Preface to the K to 7 IRP is clear in stating that these are only recommended teaching strategies; teachers are free to use them, adapt them, or substitute for them as they wish in order to deliver the curriculum.

**Suggested Assessment Strategies**, like the Suggested Instructional Strategies, are recommended means by which student performance may be conducted. Some, though not all, of the Assessment Strategies listed relate specifically to the Suggested Instructional Strategies presented. As with those instructional strategies, the listed assessment strategies have been developed and employed by other teachers - subject specialists and generalists - and are only presented as recommendations and suggestions (BCMEST, 1996a, p. iii).
Provincially Recommended Learning Resources are those materials which the Ministry, in collaboration with teachers, has examined, tested, reviewed and determined to be appropriate to the curriculum at each level. Again, only recommended resources, these materials include books and other print material, audio cassettes, CD-ROM, laser and video discs, films, slides, videos, games, software, and music (including CD’s and records).

Fine Arts IRP Kindergarten to Grade 7
The Fine Arts IRP for K to 7 (in draft form at the time of this writing) consists, in fact, of curriculum guides for Dance, Drama, Music and Visual Arts. The purpose of this study being a comparative review of the visual arts curriculum of Hong Kong and British Columbia, attention within the K to 7 IRP will be centered on the visual arts component only. The contents of the Preface to the Fine Arts K to 7 IRP, which reviews the features of the IRP, are to be found in each of the subsequent IRP’s.

The Preface provides an explanation of Prescribed Learning Outcomes, Suggested Instructional Strategies, Suggested Assessment Strategies, and Recommended Learning Resources. In addition, it briefly describes the contents of seven Appendices which follow the K to 7 IRP. Finally, the Preface presents a visual representation, a descriptive sample as it were, of a page from the IRP with notations on how to use the IRP.

The Introduction to the Fine Arts K to 7 IRP (not the Visual Arts IRP) places the curriculum in philosophical context insofar as it states “[t]he development of this IRP has been guided by the (following) principles of learning:

1. Learning requires the active participation of the student.
2. People learn in a variety of ways and at different rates.
3. Learning is both an individual and a group process.” (BCMEST, 1996a, p. 1)
With this in mind, the Introduction offers a rationale for the curriculum, which in fact, serves as a conceptual framework within which curriculum is presented and learning outcomes are kept in mind. The Rationale within the Introduction states that each of the curricular areas within the fine arts “provide [sic] opportunities for growth in three common areas of learning: personal, social, cultural and historical contexts; knowledge, skills, and techniques; and creating, expressing, and responding... No one of these common areas of learning can be effectively taught in isolation from the others, and wherever possible all should be present in any classroom experience in the fine arts.” (BCMEST, 1996a, p. 1)

The three common learning areas referred to above are fairly self-explanatory. The first, **Personal, Social, Cultural, and Historical Contexts**, emphasizes the need for students to recognize that the art they encounter or otherwise create exists or happens within a variety of (larger) contexts. Those contexts may be based on their own experiences or values, those of the society (micro and macro) that they are part of, the various cultures that exist in both a larger and/or more personal sense, and/or within various historical contexts. The IRP states that this aspect of the curriculum allows for students to develop an understanding and appreciation of their own culture and heritage as well as others around the world.

The second, **Knowledge, Skills, and Techniques**, highlights the unique technical demands and opportunities posed and afforded by each field within the fine arts. Indeed, “[e]ach of the fine arts has its own essential skills, techniques, and processes that provide students with unique insights and ways of assimilating and expressing all learning... (and which allow for the development of) cognitive, psychomotor, and affective learning, both within the fine arts disciplines and across all areas of their schooling.” (BCMEST, 1996a, p. 1)
Third, *Creating, Expressing, and Responding* is the actual expression - the demonstration and communication - of the learning students are engaged in.

The curriculum calls for each of these three learning areas to be addressed within each of the individual subject areas (Dance, Drama, Music, and Visual Arts) of the Fine Arts IRP. Within Visual Arts, the three learning areas (Personal, Social, Cultural and Historical Contexts; Knowledge, Skills, and Techniques; and Creating, Expressing, and Responding) are addressed through the following Content-Based Organizers: Image Development and Design Strategies; Context; Visual Elements and Principles of Art and Design; and Materials Technologies, and Processes. The Fine Arts K to 7 IRP presents the relationship of these Content-Based Organizers in the following manner (see Illustration 2, next page).

The Introduction to the K to 7 Fine Arts IRP continues by articulating the goals of the Fine Arts curriculum in the Primary Years (K to 3). These goals involve enabling students to:

1. Think, learn, and communicate through the arts;
2. Express and represent through the arts;
3. Imagine and visualize through the arts;
4. Interpret through the arts;
5. Respond through the arts;
6. Create through the arts;
7. Appreciate the arts;
8. Develop enthusiasm for the arts (BCMEST, 1996a, p. 4).
Illustration 2: Conceptual Model for Fine Arts K to 7 Curriculum

(BCMEST, 1996a, p. 3)
Recognizing that play is an important function in the development of knowledge and skills, the Introduction highlights that expressive play within the fine arts “provides opportunities (for children) to develop the imagination, and encourages children to co-operate, develop friendships, and appreciate their own and others' abilities and cultural identities. Fine arts experiences simultaneously engage the various senses, resulting in a balanced and integrated development of children’s innate artistic potential.” (BCMEST, 1996a, p. 4)

The goals of the Fine Arts curriculum in the Intermediate Years include providing learning experiences which help students to:

1. Wonder, explore, and create;
2. Describe and interpret through a variety of expressive forms;
3. Value diverse expressions of culture;
4. Discover and appreciate beauty;
5. Express their individual spirits;

The Introduction suggests that at the Intermediate level, students should begin to develop a sense of visual literacy and apply it to the processes of creating, responding and presenting. In addition, students at this level should be acquiring competence through practice and the application of new skills. Students at the Intermediate level should also be encouraged to integrate and apply their knowledge and experience with the arts to their “intellectual and social lives, both within and beyond the school” (BCMEST, 1996a, p. 4). Finally, Fine Arts education at this level is intended to further develop work habits and introduce students to career opportunities in the arts but also to highlight the contribution the arts make to society.
The Introduction also includes brief sections which highlight issues of cross-curricular integration, special needs students, and gender issues in fine arts education.

With regard to cross-curricular integration, the Introduction highlights the applicability of instructional and assessment strategies relating to arts education in such areas as Career Development, Multiculturalism and Anti-Racism Education, Aboriginal Studies, Gender Equity, Media Education and Environment and Sustainability Education, to name a few (BCMEST, 1996a, p. 5).

The Introduction notes that, while some instructional and assessment strategies may require modification to meet the needs of special needs students, “most of the instructional and assessment strategies in this IRP can be used with all students, including those with special needs” (BCMEST, 1996a, p. 5).

Finally, with regard to gender issues, the Introduction to the IRP articulates the appropriateness of creative expression through the fine arts for boys and girls. It goes on to offer several ideas for ensuring a positive learning environment for students of each gender.

The Introduction to the Fine Arts K to 7 IRP concludes with brief discussions about Suggested Instructional Strategies, Suggested Assessment Strategies, and Learning Resources. These discussions resemble those which were included in the Preface to the IRP. In terms of Assessment Strategies, however, the Introduction does offer a list of reference materials, including Ministry publications, which address both general assessment and subject specific assessment techniques. With regard to Learning Resources, the Introduction differentiates between Provincially Recommended Materials, those which have been evaluated and approved by the Ministry, and Locally Evaluated Materials, those approved by individual districts (BCMEST, 1996a, p. 7).
Visual Arts K to 7

While the Introduction discussed immediately above referred to the overall Fine Arts IRP for K to 7, each of the subject areas within the Fine Arts K to 7 IRP - Dance, Drama, Music, and Visual Arts - also begin with their own subject introduction. The Introduction to the Visual Arts component of the IRP begins with a statement which places the importance of visual arts education into both a philosophic and pedagogical context. The former refers to the importance of the visual arts as a means of communication, inquiry and expression. It highlights the need for students to "engage in the sensual experiences of drawing, painting, building, and modelling as ways to interact with their environment, creating images that express their understanding of the world" (BCMEST, 1996a, p. 168). The latter finds expression in the conviction that visual arts education 1) allows for an understanding of the personal, social, cultural and historical context of images viewed and created; 2) affords students the opportunities to problem solve and organize; 3) affords students the opportunities to "organize visual elements according to the principles of art and design" (BCMEST, 1996a, p. 168); and 4) enables students to engage in processes using a variety of materials and technologies.

These four points are consistent with the form which the curriculum is presented, that is, with what the IRP refers to as Content-Based Organizers.

If the previously referred to Learning Areas (Personal, Social, Cultural and Historical Contexts; Knowledge, Skills, and Techniques; and Creating, Expressing, and Responding) may be liberally thought of as the broader, more generalized learning goals, what the IRP articulates as Content-Based Organizers may be thought of as one set of learning objectives. Put another way, the Content-Based Organizers provide a framework for the organization and articulation of some of the specific learning outcomes of the curriculum - the Prescribed Learning
Outcomes. As partial expressions of those Prescribed Learning Outcomes, the Content-Based Organizers reflect "categories" of knowledge, ideas, and applications which students are expected to learn. Those "categories" include Image Development and Design Strategies; Context; Visual Elements and Principles of Art and Design; and Materials, Technologies, and Processes.

As with the three Learning Areas discussed above, the Content-Based Organizers are, themselves, relatively self-explanatory. Image Development and Design Strategies refer to the problem-solving processes and techniques which artists (students) employ in creating and organizing imagery. Context relates to the setting or point of departure within or from which images are created or viewed. These, as the IRP notes, may be the function of, or influenced by, personal contexts such as gender, age, values and beliefs, social and cultural contexts such as religion or ethnicity, historical contexts relating to place, time and point of view, and finally, the context of technology (BCMEST, 1996a, p. 168). Visual Elements and Principles of Art and Design refer to "the basic components of image making" and how they are actually used (BCMEST, 1996a, p. 169). Materials, Technologies, and Processes refer to the media used in creating images and how they are employed.

Further expression of the Prescribed Learning Outcomes are to be found in what the IRP refers to as Process-Based Organizers. As the other set of objectives which address the larger goals of the curriculum, the Process-Based Organizers focus on the skills and experiences students should gain within the visual arts. The IRP labels these Organizers as Perceiving/Responding and Creating/Communicating: "Perceiving means exploring the world through the senses. Responding includes observing, reflecting on, describing, analysing, interpreting, and evaluating images through discussion, writing, research, and studio activities... Creating is a personally and culturally meaningful act dealing
with the making of unique images. Displaying is an important part of communication... [and expression].” (BCMEST, 1996a, p. 169) Thus, a given set of Prescribed Learning Outcomes might address, for example, the Visual Elements and Principles of Art and Design as its conceptual or Content-Based focus. An accompanying Process-Based Prescribed Learning Outcome would also be articulated to give the Content-Based component expression. Each detail of the curriculum involves Prescribed Learning Outcomes being addressed by Content-Based Organizers and Process-Based Organizers, the two of which, together, address the larger goals of the Learning Areas. The table of the following page illustrates how the IRP presents the inter-relatedness of the Curriculum Organizers.
Table 7: BC Art Curriculum (K to 7) Content and Process-Based Organizers

<table>
<thead>
<tr>
<th>Content Organizers</th>
<th>Process Organizers</th>
<th>Creating/Communicating</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Perceiving/Responding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Image-Development and Design Strategies</td>
<td>Students use their senses to perceive the world and respond to 2D and 3D images with an awareness of the sources, techniques, and strategies of image development and design.</td>
<td>Students create 2D and 3D images that demonstrate an understanding of a wide variety of sources, techniques, and strategies of image development and design.</td>
</tr>
<tr>
<td>Context</td>
<td>Students use their senses to perceive the world and respond to 2D and 3D images and the ways in which the images reflect the personal, social, cultural, and historical contexts in which they were created.</td>
<td>Students create personally meaningful 2D and 3D images, communicating an understanding and appreciation of a number of personal, social, cultural, and historical contexts.</td>
</tr>
<tr>
<td>Visual Elements and Principles of Art and Design</td>
<td>Students use their senses to perceive the world and respond to 2D and 3D images, demonstrating an understanding of the visual elements and principles of art and design.</td>
<td>Students create 2D and 3D images that demonstrate an understanding of the visual elements and principles of art and design and use that understanding as a means of communication.</td>
</tr>
<tr>
<td>Materials, Technologies, and Processes</td>
<td>Students use their senses to perceive the world and respond to 2D and 3D images in a variety of media, with an understanding of how the materials and processes used contribute to the effect of the image.</td>
<td>Students create 2D and 3D images that use and demonstrate an understanding of a variety of media, materials, and processes, and use that understanding to communicate effectively.</td>
</tr>
</tbody>
</table>

(BCMEST, 1996a, p. 170)
The inter-relatedness of the Curriculum Organizers is expressed as Prescribed Learning Outcomes consisting of four Content-Based Organizers, which are addressed by two Process-Based Organizers. The example below illustrates how the curriculum, consisting of these Content-Based and Process-Based Organizers, is presented in the IRP:

**Prescribed Learning Outcomes**

**Image-Development and Design Strategies**

*Perceiving/Responding*

*It is expected that students will:*

- use basic vocabulary related to image-development and design strategies
- identify a variety of image sources, their own and others
- describe the many forms that images take
- suggest purposes for a variety of images

**Image-Development and Design Strategies**

*Creating/Communicating*

*It is expected that students will:*

- draft ideas for images using observation, memory, and imagination
- develop and make personally meaningful images:
  - using a variety of image-development techniques and design strategies
  - using a variety of media
  - to address given challenges
  - that engage more than one of the senses

---

**Context (Perceiving/Responding)**

*It is expected that students will:*

- demonstrate an understanding that people make art, and identify people in their world who create images
- select favourites among several works of art and give reasons for their selections
- identify significant objects and images from their own world and explain their importance

**Context (Creating/Communicating)**

*It is expected that students will:*

- create images:
  - of personal significance from their own world
  - that respond to objects and other images they have experienced in a variety of personal, social, and cultural contexts
- select, display, and describe favourite individual and group artworks
- employ various materials, processes, and tools from a variety of cultural contexts in personal image development

(BCMEST, 1996a, pp. 172-178)
Prescribed Learning Outcomes

Visual Elements and Principles of Art and Design (Perceiving/Responding)

It is expected that students will:

- use basic vocabulary for visual elements and principles of art and design
- identify the visual elements and selected principles of art and design in created images and in their environment
- demonstrate recognition of physical and expressive qualities of individual visual elements

Visual Elements and Principles of Art and Design (Creating/Communicating)

It is expected that students will:

- create personally meaningful images that emphasize one or more visual elements and principles of art and design

Materials, Technologies, and Processes (Perceiving/Responding)

It is expected that students will:

- recognize and discuss the characteristics of materials, technologies, and processes they encounter, using related basic vocabulary
- identify tools and equipment used to create images
- demonstrate awareness of safety and environmental considerations related to materials, technologies, and processes
- demonstrate respect for their own work and the work of others

Materials, Technologies, and Processes (Creating/Communicating)

It is expected that students will:

- explore and use a variety of processes to make personally meaningful images
- apply specific techniques within a selected process to create images
- explore and manipulate simple technologies (tools) to make personally meaningful images

(BCMEST, 1996a, pp. 172-178)
As stated earlier, all of the IRP's present the curriculum in a consistent and uniformed fashion. Also stated earlier is that accompanying each of Prescribed Learning Outcomes are Suggested Instructional and Assessment Strategies, as well as Recommended Learning Resources. Together, each grade level throughout the K to 7 IRP consists of four pages of curriculum material. Despite the involved nature by which the curriculum is conceptualized, its presentation is actually relatively clear and readily accessible.

In that the format for presentation throughout the IRP is consistent, a sampling of Prescribed Learning Outcomes for one of the Primary K-7 grades, may be instructive. Note that each set of Prescribed Learning Outcomes is preceded by the statement, “It is expected that students will:”

<table>
<thead>
<tr>
<th>Content Organizer</th>
<th>Perceiving/ Responding</th>
<th>Creating/ Communicating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image Development and Design Strategies</td>
<td>compare the different forms of images developed for different purposes and that engage a variety of senses</td>
<td>develop and make personally meaningful images that engage more than one of the senses</td>
</tr>
<tr>
<td>Context</td>
<td>identify a variety of art careers</td>
<td>co-operate in developing a group display</td>
</tr>
<tr>
<td>Visual Elements and Principles of Art and Design</td>
<td>identify and describe a variety of works that emphasize particular visual elements</td>
<td>create personally meaningful images that use a combination of the visual elements and a combination of the principles of art and design</td>
</tr>
<tr>
<td>Materials, Technologies, and Processes</td>
<td>identify processes, tools, and equipment used by themselves, peers, and a variety of other artists</td>
<td>apply specific techniques within a selected process to create images</td>
</tr>
</tbody>
</table>

(BCMEST, 1996a, pp. 188-195)
As stated above, each set of Prescribed Learning Outcomes is accompanied by a set of Suggested Instructional Strategies and Suggested Assessment Strategies. Some of these reflect very closely one or two of the Prescribed Learning Outcomes articulated, and in this, the teacher has a complement of teachable lessons and units, complete with appropriate assessment strategies. The Suggested Instructional and Assessment Strategies are not, in themselves, outlined in depth. Rather, they are general ideas and approaches which are flexible enough to meet the needs and accommodate the range of expertise among teachers and specialists at these grade levels. Similarly, the accompanying list of Recommended Learning Resources for each grade level add to the repertoire of information needed for a teacher to provide an art program that fulfills the mandate of the curriculum.

The K to 7 IRP also offers seven in depth appendices as a means of providing “further support for teachers” (BCMEST, 1996a, p. iv). These include 1) an appendix which lists the Prescribed Learning Outcomes by subject area and by grade; 2) an appendix which lists provincially recommended resources by subject area; 3) an appendix which addresses concerns of cross-curricular applications of the IRP; 4) an appendix which addresses evaluation and reporting policies and offers examples within each subject area; 5) an appendix acknowledging the individuals and organizations that contributed to the development of the IRP; 6) an appendix which is a glossary of terms specific to each subject area, including “common approaches to instruction within the fine arts” (BCMEST, 1996a: iv); and 7) an appendix which addresses planning a fine arts program, “including classroom organization, making connections with other subject areas, and addressing a range of learning styles” (BCMEST, 1996a, p. iv).
Visual Arts IRP 8 to 10

The Visual Arts 8 to 10 curriculum document follows identically the format of the preceding IRP. The only difference lies in the content of specific Prescribed Learning Outcomes. The Visual Arts 8 to 10 IRP also begins with a Preface, which is altogether identical in contents to that of the K to 7 document. Like the K to 7 IRP, the Preface to the Visual Arts 8 to 10 IRP includes what amounts to an overview and introduction to the contents of the document. Specifically, it includes information which is intended to assist the reader in using the IRP and it presents a sample layout from the IRP with notations on how to read and use the IRP. Also, the Preface includes a description of the seven appendices which follow the detailed contents of the IRP itself.

Like the K to 7 document, the Introduction to the Visual Arts 8 to 10 IRP begins with a rationale which presages the conceptual presentation of the curriculum insofar as it claims “[v]isual arts education provides opportunities for all students to perceive, respond to, and create and communicate through images...” (BCMEST, 1995b, p. 1). However, the Rationale here goes on to articulate the purpose and value of visual arts in relation to society and the individual. Some of these points include:

1. Contributing to the intellectual, aesthetic, emotional, social, and physical development of the individual;
2. Giving form and meaning to ideas and feelings;
3. Reflecting and challenging the values and norms of a pluralistic society;
4. Fostering respect for and appreciation of the diverse cultural heritages and values of Canada and the world;
5. Providing students with pleasure, enjoyment, and “a deepened awareness of themselves and their place in their environment, community, and culture” (BCMEST, 1995b, p. 1).
The Rationale also suggests the relevance of visual arts in terms of problem solving and thinking skills development, the development of attitudes which contribute to lifelong learning, as well as careers and career opportunities. In addition, the Rationale asserts the relevance of the visual arts to the enhancement of visual literacy, communication, inquiry and expression (BCMEST, 1995b, p. 2). The details of these statements, especially those pertaining to visual literacy, further reflect the conceptual presentation and content of the curriculum which follows in that image development and design strategies, visual elements and principles of art and design, personal, social, cultural and historical contexts, as well as materials, technologies and processes are specifically referred to.

In terms of explaining the Content-Based and Process-Based Organizers in more detail, the Introduction to the 8 to 10 Visual Arts IRP is once again almost identical to the K to 7 Visual Arts IRP. In the 8 to 10 document, however, more of an explicit listing of image development strategies (such as distortion, elaboration, exaggeration, juxtaposition, etc.), as well as materials, technologies and processes used in art education are presented (BCMEST, 1995b, p. 4-6).

In the next section of the Introduction, the IRP points to the inclusion of Suggested Instructional Strategies and resources for assessment and evaluation which art teachers and specialists may use to formulate appropriate evaluation methods. Finally, and like the K to 7 document, the IRP briefly discusses the nature of learning resources which the Ministry, within the IRP, recommends.

The presentation of the curriculum follows. As with the K to 7 IRP, each grade level's curriculum is made up of Prescribed Learning Outcomes, which are addressed by the four Content-Based Organizers and the two Process-Based Organizers. The presentation of each Content-Based Organizer as curriculum involves four pages: two for each process.
Thus, the curriculum for each grade level in the 8 to 10 IRP consists of Prescribed Learning Outcomes, Suggested Instructional Strategies, Suggested Assessment Strategies and Recommended Learning Resources for the following:

- Image-Development Strategies (Perceiving/Responding)
- Image-Development Strategies (Creating/Communicating)
- Context (Perceiving/Responding)
- Context (Perceiving/Responding)
- Visual Elements and Principles of Art and Design (Perceiving/Responding)
- Visual Elements and Principles of Art and Design (Perceiving/Responding)
- Materials, Technologies, and Processes (Perceiving/Responding)
- Materials, Technologies, and Processes (Perceiving/Responding)

As with the K to 7 Visual Arts IRP, many of the Prescribed Learning Outcomes are expressed in similar fashion from one grade level to the next. This is not to suggest that the Prescribed Learning Outcomes are static. Rather, the similarity in wording and the consistency of learning objectives suggest that the Prescribed Learning Outcomes for one grade reinforces then builds upon the Prescribed Learning Outcomes of another. Each Prescribed Learning Outcome is prefaced with the statement, “It is expected that students will”:

<table>
<thead>
<tr>
<th>Grade 8</th>
<th>Grade 9</th>
<th>Grade 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>apply vocabulary for materials, processes, and technologies used in 2D and 3D image development</td>
<td>apply vocabulary for materials, processes, and technologies used in 2D and 3D image development</td>
<td>apply vocabulary for materials, processes, and technologies used in 2D and 3D image development</td>
</tr>
</tbody>
</table>

BCMEST, 1995b, p. A-9)
By way of contrast, the following example illustrates the progression in a different set of Prescribed Learning Outcomes, Context (Perceiving/Responding):

<table>
<thead>
<tr>
<th>Grade 8</th>
<th>Grade 9</th>
<th>Grade 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify art careers in a variety of contexts.</td>
<td>compare and contrast art careers in a variety of contexts.</td>
<td>demonstrate an awareness of the skills, training, and education needed to pursue a variety of art careers.</td>
</tr>
</tbody>
</table>

(BCMEST, 1995b, p. A-5)

The consistency and progression of the curriculum across grade levels is made usefully clear in the IRP's Appendix A, wherein Prescribed Learning Outcomes are presented simultaneously by Organizer (Content and Process-Based) and by grade level. The IRP also contains a number of other Appendices, which are intended to assist the art teacher in a number of ways. Appendix B begins with an explanation of the different types of Recommended Learning Resources which the Ministry of Education, Skills and Training has evaluated. It follows with a list of those resources, indicating the type of media format (books, videos, poster, etc.), along with a brief description of the item and the curriculum organizers which the item may address and prove useful for. As well, each listing offers information on item price, along with how to contact the supplier of the item. Perhaps most useful to teachers, however, is the grid which indicates the grade level (K through 12) which the item is best suited.

Appendix D of the 8 to 10 IRP offers teachers information and guidance with regard to assessment and evaluation techniques relating to the curriculum. First defining what assessment and evaluation are intended to accomplish, and offering a list of common methods and tools for assessing student achievement and learning, the Appendix focuses on criterion-based referencing, stating that "[c]riterion-referenced evaluation should be used to evaluate student performance in classrooms. It is
referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities..." (BCMEST, 1995b, p. D-3) The Appendix discusses Formal Reporting of Student Learning in general terms and as applied to Visual Arts education. In this context, the IRP highlights the usefulness of student visual journals, sketchbooks and portfolios. From these, the Appendix offers a list of questions which may be used to "stimulate and guide students' self-assessment of their portfolios" (BCMEST, 1995b, p. D-6). In addition to these, the Appendix makes note of student-teacher conferences, so-called "Observation Sheets," which teachers may use during individual or co-operative activities, as well as Planning and Goal-Setting Worksheets and Checklists as means of assessing student performance in both a formative and summative contexts. Finally, Appendix D offers several examples of different evaluation techniques as applied to Prescribed Learning Outcomes from the curriculum at each level, 8 through 10. In so doing, the Appendix highlights three stages to the assessment and evaluation process. These include Planning for Assessment and Evaluation; Defining the Criteria; and Assessing and Evaluating Student Performance. While the details of each example are beyond the purposes of this study, suffice to say that the examples, including scales of criteria, are varied and well explained in order to inform and assist the teacher with regard to evaluation methods and options.

Appendix G of the 8 to 10 IRP is a brief but detailed guide to planning and implementing a visual arts program. Included here are lists of equipment and tools needed to offer curriculum in a variety of media (ceramics, drawing and painting, graphics, sculpture, and textiles), as well as the processes that are associated with each medium. The Appendix offers a brief discussion intended to aid the teacher with the process of art criticism in the classroom, as well as suggestions for establishing useful contacts within the visual arts community. The Appendix also provides a brief discussion which speaks to ensuring
safety in the visual arts classroom. Finally, the Appendix lists a number of careers in and relating to the visual arts. Acknowledging that the list is by no means exhaustive, the Appendix offers a starting point from which teachers are able to guide students in researching the (professional) relevance of the visual arts.

Fine Arts 11 IRP

The Fine Arts 11 IRP begins with a Preface, which outlines in a more abbreviated form than the documents already examined the contents of the curriculum guide which follows. And while the content within the Preface differs slightly from that of preceding documents, the Preface here nevertheless includes a brief explanation of Prescribed Learning Outcomes, Suggested Instructional Strategies, Suggested Assessment Strategies, and Provincially Recommended Resources, along with an illustrated example of a curriculum page - complete with explanatory notes - in much the same manner and fashion as the other IRP’s.

The Introduction of the Fine Arts 11 IRP states that Fine Arts 11 is “a two-credit provincial course... designed in partnership with the provincial specialist associations in each of the four disciplines,” including dance, drama, music, and the visual arts (BCMEST, 1995a, p. 1). After a brief discussion of how this course relates to British Columbia high school graduation requirements, the Introduction offers a Rationale as to why the fine arts are taught in B.C. schools. The reasons highlighted include:

1. Ensuring that all students receive “a well-rounded and complete education”; in this, the IRP holds that the fine arts provide students with unique ways in which to understand the world and communicate that understanding. That understanding, in turn, so the IRP states, is relevant to work and leisure (BCMEST, 1995a, p. 1);
2. Developing attitudes, skills and knowledge needed both for lifelong learning and a changing world; in particular, the IRP states
that the fine arts help students to develop social, communication and organizational skills, as well as problem solving and critical thinking skills (BCMEST, 1995a, p. 1);

3. Providing students with an understanding and appreciation of careers in and related to the arts. The IRP states that the “(f)ine arts are essential to a prosperous and sustainable economy. Through studying the arts, students learn strategies and technologies that are important in developing and marketing ideas and products” (BCMEST, 1995a, p. 2).

The Introduction asserts that it is necessary for students to develop an understanding of 1) the elements and principles associated with art, 2) the contexts within which art is created, viewed, and applied, and 3) how the arts are used to express and communicate. Going on to state that students should participate in creating or performing and experiencing and responding to art, the Rationale lays the foundation for how the curriculum of Fine Arts 11 is to be organized.

In the articulation of that organization, the IRP states that all of the areas within Fine Arts 11 are to be comprised of content organizers, including Elements and Principles; Personal, Social, Cultural, and Historical Contexts; and Expressing our Humanity, as well as process organizers, including Creating, Performing, Communicating, and Perceiving, Responding, Reflecting.

Endeavouring to explain the curriculum organizers mentioned above, the Introduction then lists the Elements and Principles associated with each fine arts discipline, including those associated with visual arts. Noting that “all works of art are created and experienced in unique social, cultural, and historical contexts,” and that these contexts impact both artist and audience, the IRP suggests that fine arts education must highlight the contextual aspect of the medium being taught (BCMEST, 1995a, p. 3). The Organizer “Expressing Our Humanity” highlights the
fact that the arts are a means by which individual and social experiences, thoughts, ideas, feelings are communicated.

The Process Organizers mentioned above reflect almost identically the Process-Based Organizers presented in the Visual Arts 8-10 IRP. As such, they focus on creating art work as means for communication, and they involve activities which center around exploring, understanding and responding to the arts. The latter may well be thought of as the process of aesthetics and arts appreciation (BCMEST, 1995a, p. 3).

The Introduction to the Fine Arts 11 IRP continues by listing the Prescribed Learning Outcomes, which are uniform to all of the fine arts discipline areas. Thus, though not presented as a framework (like the Fine Arts K to 7 or Visual Arts 8 to 10 IRP's), dance, drama, music and the visual arts all have the following as Prescribed Learning Outcomes:

(Note, once again, that each learning outcome is prefaced with the statement, “It is expected the student will:”

<table>
<thead>
<tr>
<th>Creating/Performing/Communicating</th>
<th>Perceiving/Responding/Reflecting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Elements and Principles</strong></td>
<td></td>
</tr>
<tr>
<td>Create/perform a work of art</td>
<td>Develop the vocabulary for the discipline studied</td>
</tr>
<tr>
<td>and experience of several</td>
<td>Identify, describe, analyze, interpret and make judgment about the basic elements and principles... as used in a variety of art works</td>
</tr>
<tr>
<td>of the basic elements and</td>
<td></td>
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<tr>
<td>principles of the discipline used</td>
<td></td>
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</tbody>
</table>

Create/perform a work of art demonstrating the use of the elements and principles of the discipline to communicate specific ideas, moods, or feelings
Creating/Performing/Communicating

Create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

Identify, describe, and analyze cultural or historical styles as represented in a variety of art works

Critique a work of art relating its content to the context in which it was created

Describe or demonstrate how a specific work of art supports or challenges specific beliefs or traditions, or responds to historical or contemporary issues

Personal, Social, Cultural, and Historical Contexts

Create/perform a work of art that reflects an understanding of the impact of social, cultural, historical contexts

Expressing Our Humanity

Create/perform a work of art expressing the student's own ideas, thoughts, or feelings

Create/perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Identify, describe, analyze, interpret and make judgments about how ideas, thoughts, or feelings are communicated in a variety of others' art works

Examine the tensions between public acceptance and personal expression in the art discipline being studied

(BCMEST, 1995a, pp. 4-5)

Following the presentation of Prescribed Learning Outcomes, the Introduction briefly discusses what it refers to as "Models of Content" and...
Learning Resources. The former is simply an explanation of the curriculum which follows. It explains that within each discipline area of Fine Arts 11, the curriculum is presented in a two page format, which includes Prescribed Learning Outcomes, Suggested Instructional Strategies, Suggested Assessment Strategies, and Recommended Learning Resources. The latter is very similar to the notes relating to Provincially Recommended Learning Resources, found in the introductions of the previously discussed documents.

**Visual Arts 11**

The Visual Arts component of the Fine Arts 11 IRP consists of two content models: Studio Based Visual Arts, and Contemporary Issues and the Visual Arts. Consistent with the rest of the Fine Arts IRP, the Prescribed Learning Outcomes for both content models are identical. What differs are the projects and assignments listed within the Suggested Instructional Strategies, as well as the Suggested Assessment Strategies.

The Suggested Instructional Strategies presented within the Studio Based Visual Arts curriculum appear to focus heavily on technical and media-related learning. Conversely, the Suggested Instructional Strategies within the Contemporary Issues curriculum seem to concentrate on more conceptual aspects of art creation, function and response. A brief sampling of some of the Suggested Instructional Strategies for each curriculum emphasis will illustrate this point:

**Studio-Based Visual Arts**

Have students:
- collect images from observation by drawing, xeroxography, or photography;
- change collected images, using selected strategies such as magnification, elaboration, distortion, juxtaposition, and simplification;
- practise the use of reasoned criticism by evaluating their own work, the work of their peers, and the work of practising artists (BCMEST, 1995a, p. 22).
Contemporary Issues and the Visual Arts

Have students:
- use themes from current events to create artwork that expresses their personal beliefs;
- use poetry, lyrics, or descriptions as a theme for developing and creating personal imagery that unites words and image;
- study propaganda or the influence of the media, and then create a group piece that demonstrates their collective opinion on a social issue (BCMEST, 1995a, p. 24).

In addition to these visual arts content models, the Fine Arts 11 IRP also offers three content models for Multi-Disciplinary Fine Arts: History in the Making, Contemporary Issues, and Self-Portrait. A sampling of the Suggested Instructional Strategies proposed for these content models will reveal the focus and application of each model:

History in the Making

Have students:
- observe and respond to a number of contemporary artworks that have historical references in each of the four arts disciplines; discuss the artists' intentions, and historical references or influences;
- research connections between wealth/class, social status, and art in history (including Chinese calligraphy) (BCMEST, 1995a, p. 26).

Contemporary Issues

Have Students:
- discuss artworks, relating the cultural context of the artists to the points of view they express in their works;
- relate (students') own works to those of historical or contemporary artists and have them analyze those relationships (BCMEST, 1995a, p. 28).

Self Portrait

Have students:
- create a mask that accentuates a personality trait and then have (students) explore body shapes or movements that match the emotions of the mask;
- create a monologue in response to a famous artist's self-portrait, and relate the self-portraits to (students') own lives and emotions (BCMEST, 1995a, p. 30).
Like the K to 7 Fine Arts IRP, the Fine Arts 11 document is complemented by the inclusion of several appendices. These include 1) a presentation of the Prescribed Learning Outcomes for the curriculum, 2) a brief annotated list of learning resources for each of the arts discipline areas, 3) outlines for the cross-curricular application of the Fine Arts curriculum, 4) notes and examples pertaining to assessment and evaluation, 5) acknowledgements of contributors to the IRP, 6) discussion of steps and usable forms relating to responding to arts expressions (critiquing), 7) a listing and description of the elements and principles associated with each of the arts disciplines, 8) a glossary of terms relevant to each of the arts disciplines, and 9) a summary description of each content model of the Fine Arts 11 curriculum. In this appendix, the two Visual Arts content models are described as being a 50-60 hour course each. The IRP states that the Studio-Based Visual Arts course is to involve students working in at least three media, including drawing, painting, ceramics, sculpture, fibre arts, printmaking, mixed media, photography, film, video. The IRP also states that the curriculum of Contemporary Issues and the Visual Arts is to “actively engage students in developing work through a variety of thematic approaches selected by the teacher and students” (BCMEST, 1995a, p. 103).

This Appendix also articulates the Multi-Disciplinary courses as being 50-60 hour each. These courses, which integrate the four arts disciplines, are to “engage students in a wide variety of of participatory activities through a non-traditional approach to the study of the arts...” (BCMEST, 1995a, p. 103). The focus of each course within this content model area - History in the Making, Contemporary Issues, and Self-Portrait, is self-explanatory.
Visual Arts 11 and 12 IRP: Multimedia and Technology

The Visual Arts 11 and 12 IRP for Multimedia and Technology is a relatively short document. Both the Preface and Introduction to this IRP are almost identical to that of the Fine Arts K to 7 and Visual Arts 8 to 10 documents. As with the other documents, the Preface to this IRP is an overview of the content which follows, including brief explanations of Prescribed Learning Outcomes, Suggested instructional and Assessment Strategies, and Provincially Recommended Resources, as well as previews of the appendices which follow the body of the IRP, and an illustrated and explained sample page from the IRP. Similarly, the Introduction to this document is an almost verbatim repeat of the Introduction to the Visual Arts 8 to 10 document. Included are:

1. Discussions regarding the rationale of visual arts education, including Visual Arts, Society, and the Individual; Visual Arts Careers and Skills for Lifelong Learning; Visual Literacy;

2. Explanations of curriculum organizers (Content-based Organizers consisting of Image-Development and Design Strategies, Context, Visual Elements and Principles of Art and Design, Materials, Technologies, and Processes; and Process-Based Organizers consisting of Perceiving/Responding and Creating/Communicating);

3. Explanations of Suggested Instructional Strategies and Suggested Assessment Strategies;

4. Reference to the cross-curricular potential of the IRP;

Perhaps most noteworthy is the Curriculum Profile which accompanies and prefacing the document. Here it is stated that Multimedia and Technology 11 and 12 is a new course that not only satisfies the fine arts requirement for graduation, but, more significantly, the course also addresses the Ministry of Education’s initiative on technology and career-based courses in education (BCMEST, 1996b).

In terms of curriculum, the IRP states that the course in Multimedia and Technology enables students to use electronic technologies to produce “personally meaningful images and applied designs in the visual arts...” (BCMEST, 1996b, p. 11). The IRP also states that students in the course will also have opportunities to:

1. Develop and apply competencies with electronic media to create images and sound that reflect students’ individuality and creativity;
2. Learn how visual information is developed, processed and used in the mass media;
3. Lean how electronic media is a tool for creative expression;
4. explore career options related to electronic technology, multimedia and the visual arts (BCMEST, 1996b, p. 11).

The rest of the document consists of the curriculum, which is expressed in the form of Prescribed Learning Outcomes addressed by the four Content-Based Organizers and two Process-Based Organizers.
CHAPTER 6

Comparison of the Documents

General Content of the Guides

As discussed in the previous two chapters, the curriculum guides for Hong Kong and British Columbia are comprised of several documents, delineated by grade levels. Below is a list of curriculum guides for Hong Kong and B.C. by grade level and year of writing.

Table 8: List of Hong Kong and British Columbia Curriculum Guides
and their Publication Dates

<table>
<thead>
<tr>
<th>Hong Kong</th>
<th>British Columbia</th>
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<tbody>
<tr>
<td>Syllabus for Art and Craft (Primary 1 - 6) 1995</td>
<td>Fine Arts K to 7 Integrated Resource Package (Consisting of Curriculum for: Dance, Drama, Music, Visual Arts) 1996*</td>
</tr>
<tr>
<td>Syllabus for Art and Design (Secondary 1 - 3) 1996</td>
<td>Visual Arts 8 to 10 Integrated Resource Package 1995</td>
</tr>
<tr>
<td>Syllabus for Art and Design (Secondary 4 - 5) 1982</td>
<td>Fine Arts 11 Integrated Resource Package 1995</td>
</tr>
<tr>
<td>Syllabus for Art and Design (Advanced Level) 1996</td>
<td>*Draft document</td>
</tr>
</tbody>
</table>

The curriculum guides of both Hong Kong and British Columbia begin with Rationales and Introductions. Within those, each articulates the importance of art in education and in so doing, each establishes a philosophical foundation upon which their subsequent art curriculum follows. In addition, each set of curriculum guides present a conceptual framework, which, in turn, serves as an outline for the organization of that curriculum.
Each of the Hong Kong Art and Design Syllabuses present goals of the curriculum for their particular grade level. Such is not the uniform case for the B.C. visual arts IRP's. The Visual Arts K to 7 document does indeed articulate goals for the curriculum - separately for the Primary Years (K to 3) and the Intermediate Years (4 to 7), as it were, but this is the only IRP within which the goals are discussed directly. The Rationales within the Visual Arts 8 to 10, the Fine Arts 11 and the Visual Arts 11 and 12 documents intimate the goals of the curriculum by highlighting the importance of arts education in society, relative to careers, and relative to the development of skills and visual literacy. The goals for art education in British Columbia are articulated more directly, if not altogether more broadly, in the General Goals of Education found in the 1995/96 Annual Report for the Ministry of Education, Skills and Training.

In the Hong Kong Syllabuses, time allotments for the Primary level are presented in a comparative chart relative to other curricular areas. At all Secondary levels and Sixth Form, time allotments are articulated in absolute hours or periods of instruction and not in relative percentages to other curricular areas. Time allotments for art education in British Columbia are not included in the IRP's, but rather are enumerated in support documents such as The Kindergarten to Grade 12 Education Plan (BCME, 1994d).

Both sets of documents provide at least a listing or discussion of suggested or prescribed learning outcomes, and these comprise the bodies of the curriculum guides themselves.

Most of the curriculum guides also provide varying degrees of discussion regarding the setting up and running of art programs. The British Columbia IRP's go into considerable detail in this regard, including recommendations concerning organizing areas (media) of instruction, the materials and tools required, classroom safety, establishing contacts
within the community, dealing with sensitive subjects, and highlighting relevant careers in art. At its most thorough, the Primary 1-6 and Secondary 1-3 Art and Design Syllabuses also provide information for teachers to access as they plan their art program. Included are discussions regarding teaching strategies, classroom safety, and the organization of extra-curricular activities.

Nearly all (though not all) of the curriculum guides provide teachers with recommendations regarding assessment and evaluation. In those guides where this topic is discussed, the discussion is fairly extensive, with Hong Kong and B.C. curriculum guides presenting different evaluation and assessment models for consideration.

Virtually all of the curriculum guides provide teachers with a list of recommended resources. The Hong Kong Syllabuses list print materials exclusively, while the British Columbia IRP's present an array of print, audio, visual, and interactive resources for consideration, along with some annotations regarding those resources.

In terms of the similarities and differences of the general content of the Hong Kong Art and Design Syllabuses and the British Columbia Art IRP's, the similarities and differences referred to above may be viewed in the manner illustrated on the following page:
Table 9: Content of Hong Kong and British Columbia Curriculum Guides

x = included within the Syllabus or IRP

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While, as this table suggests, there are similarities in general content between the two sets of curriculum guides, the manner in which those guides are organized and presented are significantly different.

The Hong Kong curriculum is presented within the context of the broad learning activities which reflect the curricular framework (see below). With this in mind, there is no deviation from these categories, save for Living With Art, as one category at the Primary Level which is replaced by History of Art at all subsequent grade levels. The actual format for presentation of the curriculum varies from one Syllabus to another.

In the Primary 1-6 Syllabus, the curriculum is presented as a flow chart of learning outcomes for each grade level. In the Secondary 1-3 Syllabus, similar but more in depth presentation of the curriculum is to be found, also by grade level. Unlike the Primary Syllabus, the learning outcomes in the Secondary 1-3 Syllabus are accompanied by specific lessons and
lists of recommended tools and materials to be used. In the Secondary 4-5 Syllabus, as well as the Syllabus for both Sixth Form levels, the curriculum is presented not in graph or flow chart manner, but rather as a list of lessons and projects within medium areas which students should accomplish. Accompanying these, too, are lists of materials which students should learn to use or themes or periods (relating to History of Art) which students should study.

By contrast, the British Columbia IRP's are uniform and consistent in terms of their format and presentation of curriculum. Each IRP includes a set of Prescribed Learning Outcomes, Suggested Instructional Strategies, Suggested Assessment Strategies, and Recommended Learning Resources. Moreover, and as noted, the Prescribed Learning Outcomes are consistently presented within the contexts of learning activities entitled Perceiving/Responding and Creating/Communicating. That uniformity allows teachers to review and use the IRP's with a sense of cohesion and consistency across all grade levels.

**Conceptual Frameworks for the Curriculum**

Not all the curriculum guides examined include articulation of goals, per se. This is especially so in the case of the British Columbia IRP's, for while the articulation of goals for art education at the secondary level in BC is not explicitly stated within the 8 to 10, 11 or 11 and 12 IRP's, they are presented, if not implied, in the Rationales which preface the presentation of curriculum within those documents. Within the Introduction to each of these IRP's, the stated belief of the importance of art to society and the individual, as well as the relevance of art education to the identification of and preparation for careers in art, along with visual literacy all translate into implied goals of the curriculum.

The goals for art education in Hong Kong and in British Columbia may be presented in the following comparative manner:
<table>
<thead>
<tr>
<th>Hong Kong</th>
<th>British Columbia</th>
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</thead>
<tbody>
<tr>
<td>At the Primary (1-6) Level:</td>
<td>At the Primary (K-3) Level:</td>
</tr>
<tr>
<td>1. To develop students' artistic vision so that they can respond</td>
<td>To provide experiences that enable students to:</td>
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<tr>
<td>intellectually and affectively to visual forms they encounter in the</td>
<td>1. think, learn, and communicate through the arts;</td>
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<tr>
<td>environment;</td>
<td>2. express and represent through the arts;</td>
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<tr>
<td>2. To develop students' aesthetic sensitivity to enable them to be</td>
<td>3. imagine and visualize through the arts;</td>
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<td>artistically informed individuals, capable of leading fuller lives</td>
<td>4. interpret through the arts;</td>
</tr>
<tr>
<td>through aesthetic experiences and contributing to the well-being of the</td>
<td>5. respond through the arts;</td>
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<td>society, their nation, and of humanity (EDHK, 1995, p. 10);</td>
<td>6. create through the arts;</td>
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<td></td>
<td>7. appreciate the arts;</td>
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<td>8. develop enthusiasm for the arts;</td>
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<tr>
<td>At the Secondary (1-5) Level:</td>
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<tr>
<td>1. To develop students' artistic vision so that they can respond</td>
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<td>intellectually and affectively to visual forms they encounter in the</td>
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<td>environment;</td>
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<tr>
<td>2. To develop students' visual literacy in using symbols for expressing</td>
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<td>and communicating complex ideas and abstract concepts in art;</td>
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<td>3. To cultivate students' critical thinking through observation, analysis</td>
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<td>and evaluation of visual forms;</td>
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<td>4. To develop students' abilities in problem-solving and decision-making</td>
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<td>through the creation of art;</td>
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<tr>
<td>5. To empower students' to understand that art, technology and society</td>
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<tr>
<td>are interdependent;</td>
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</tbody>
</table>

129
**Hong Kong**

At the Secondary (1-5) Level (cont'd):

6. To enhance students' awareness of the unique situation of Hong Kong - its cultural, social, economical and political characteristics;
7. To foster an appreciation of the diverse cultures of mankind through the study of artists and works of art of various places and periods;
8. To nurture students' creativity and to promote aesthetic development for the enrichment of life;
9. To provide the basic knowledge and skills for further studies and future careers in art and design (1996: p. 8);

At the Sixth Form Level:

1. To nurture students' creativity and promote their aesthetic development;
2. To help students to develop analytical, critical and independent thinking and their ability to make rational decisions in solving visual problems;
3. To cultivate students' awareness of the cross-cultural situation in Hong Kong, and their understanding and appreciation of both Western and Chinese Art;
4. To enhance students' ability in visual, literacy handling media, materials and techniques as applied to Art and Design;
5. To assist students to explore the concepts, grammar and logic of the visual form (EDHK, 1996a, p. 8; 1996b, p. 8).

**British Columbia**

At the Secondary (8-10) Level (cont'd):

2. understand the importance of the visual arts in relation to society and the individual with regard to: social responsibility and cultural awareness, the characteristics of societies throughout history, the expression of cultural identity, respect for and appreciation of other cultures and values;
3. understand the relevance of the visual arts to the development of critical thinking and problem-solving skills;
4. understand the variety of careers in and related to the arts;
5. understand that different technologies used in the visual arts have relevance to the marketing of products and ideas which are essential to a sustainable economy;
6. understand that the visual arts help in the development of attitudes, skills and knowledge that contribute to lifelong learning;
7. understand that the visual arts are an essential form of communication;
8. understand that the visual arts assist in the development of visual literacy (BCMEST, 1995b, pp. 1-2);

At the Secondary (11) Level:

To provide learning experiences that help students to:

1. develop the attitudes, skills and knowledge needed for lifelong learning;
British Columbia

At the Secondary (11) Level (cont'd):

2. develop imagination, innovation, creativity and flexibility;
3. develop social, communication and organizational skills;
4. develop an understanding and appreciation of careers in and related to the visual arts;
5. experience artistic creation or performance;
6. receive a well-rounded education (BCMEST, 1995a, pp. 1-2);

At the Graduation (11-12) Level:
To provide learning experiences that help students to:
1. develop competencies with specific electronic technologies, processes and/or media;
2. learn how visual information is developed, processed and used as a creative tool for visual expression;
3. study the visual elements and principles of art and design;
4. learn about past and present influences of technologies on the arts, media, and society;
5. explore career options related to electronic technology, multimedia, and the visual arts (BCMEST, 1996b, p. 11).

The goals of the Hong Kong and British Columbia art curriculum are also expressed within the context of a conceptual framework included within each set of documents and which, in turn, organizes the subsequent presentation of the curriculum.
In Hong Kong, that conceptual framework involves three interrelated areas of learning: Understanding Art, Making Art, and Living With Art (At the Secondary Level this triad of learning areas includes Understanding Art, Making Art, and History of Art). All of the art curriculum in Hong Kong is based on these three areas of learning so that, at every level of education - Primary, Secondary, and Sixth Form - the curriculum addresses these areas either separately or in combined fashion. That curriculum is given expression either through activities involving art appreciation, art production, or both. Thus, while the presentation of the curriculum within the Syllabuses themselves may not be consistent, the areas and means of application of the curriculum is.

In British Columbia, the conceptual framework involves the simultaneous presentation of what are referred to as Content-Based Organizers and Process-Based Organizers. As explained earlier, the Content-Based Organizers reflect the ideas of the curriculum, while the Process-Based Organizers reflect the activities of the curriculum. Thus, from Grades K to 12 and with exception to Fine Arts 11, the Content-Based Organizers include Image Development and Design Strategies, Context, Visual Elements and Principles of Art and Design, and Materials, Technologies, and Processes (In Fine Arts 11 the Content-Based Organizers include Elements and Principles; Personal, Social, Cultural, and Historical Contexts; and Expressing Our Humanity). Throughout all grades (K to 12), the Process-Based Organizers - that is, the activities of the curriculum - involve Perceiving/Responding and Creating/Communicating. Thus, and with the exception of Fine Arts 11, the elements of this framework are consistent throughout the curriculum and throughout all grades. The elements of the Hong Kong and British Columbia conceptual framework for art education and the curriculum include:
Table 11: Contents of the Conceptual Framework for Art Education and the Curriculum in Hong Kong and British Columbia

<table>
<thead>
<tr>
<th>Hong Kong</th>
<th>British Columbia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Making Art</td>
<td>Content-Based Organizers</td>
</tr>
<tr>
<td>Understanding Art</td>
<td>Image Development and Design Strategies</td>
</tr>
<tr>
<td>Living With Art/History of Art</td>
<td>Elements and Principles of Art and Design</td>
</tr>
<tr>
<td></td>
<td>Context</td>
</tr>
<tr>
<td></td>
<td>Materials, Technologies, and Processes</td>
</tr>
<tr>
<td>(Fine Arts 11)</td>
<td></td>
</tr>
<tr>
<td>Elements and Principles</td>
<td></td>
</tr>
<tr>
<td>Personal, Social, Cultural, and Historical Contexts</td>
<td></td>
</tr>
<tr>
<td>Expressing Our Humanity</td>
<td></td>
</tr>
<tr>
<td>Process-Based Organizers</td>
<td></td>
</tr>
<tr>
<td>Perceiving/Responding</td>
<td></td>
</tr>
<tr>
<td>Creating/Communicating</td>
<td></td>
</tr>
</tbody>
</table>

**Learning Outcomes: Presentation**

The art curriculum for Hong Kong and British Columbia are each presented in altogether different fashions from one another. In the Hong Kong Syllabuses, expected learning outcomes are presented in a variety of ways, including skill/concept/knowledge-specific checklists, general learning objectives which set the tone for topics to be taught, as well as specific projects accompanied by related lesson objectives.

The Primary curriculum is presented in a flow chart of learning objectives which, following an explanation of the broad learning areas (Understanding Art, Making Art, Living With Art), are assumed to require little in the way of elaboration. The preceding examination of the Primary Syllabus shows how that curriculum - and by implication, the learning objectives - are presented; they amount to a checklist of skills, concepts, and knowledge to be taught at different grade levels. Some outcomes are expressed in the following manner (EDHK, 1995, pp. 17-28):
“Make lines with a variety of tools and materials,”
“Recognize that lines can express feelings,”
“Identify warm and cool colours,”
“Paint from observation, memory or imagination,”
“Identify the popular crafts, their basic techniques and working processes”,
“Recognize how art relates to holidays and festivals,”
“Recognize how art is used in daily life...”

The Hong Kong Secondary 1-3 Syllabus expresses desired learning outcomes in like fashion. But in addition to a continuing checklist of expected learning outcomes, the Syllabus also includes a set of generalized objectives for each learning area (Understanding Art, Making Art, History of Art). These objectives statements serve as a context within which more specific topics are to be addressed. By way of example, one objective within History of Art involves “distinguish(ing) the characteristics or style of major artists and art movements”; the application may be in the study of Mannerism as “a period of self-conscious style” (EDHK, 1996c, p. 44).

In the Hong Kong Secondary 4-5 Art and Design Syllabus, there is little in the way of an articulation of expected learning outcomes. The Syllabus itself is little more than a series of projects, lessons and lists of topics organized by medium. In that each section of the Syllabus is presented in an altogether different fashion, one might suspect that each section was written by media specialists, working independently of other specialists. Whatever the case, expected learning outcomes, to the extent that they are presented, are listed as individual project aims or area goals. Thus, expected learning outcomes are expressed in the following manner (EDHK, 1982, pp. 12, 26, 45):

“Project 1 Understanding Materials
Aim: To study the relationship between images and materials.”
“The students should be able to make their own slips and glazes.”
“Students should understand the relationship between art and society...”
At the Sixth Form, objectives are articulated in a more direct and uniform manner. The expected learning outcomes reflect either project work within media areas, where art production is concerned, or specific knowledge where History of Art is the emphasis. Expected learning outcomes are expressed in the following manner (EDHK, 1996a, pp. 13, 14, 20):

“Students should be able to:

1. understand the basic procedure of different types of print-making...”

“Students are to learn:

1. characteristics of different writing styles, Chinese and Western, such as Kai, Xing, Cao, Zhuan, Li, Roman, Gothic, and Italic...”

“Students are to study one of the following six period groups in greater depth...”

The British Columbia Art IRP's are consistent across all grade levels in terms of how learning outcomes are expressed and presented. Referred to as Prescribed Learning Outcomes, these objectives are expressed as statements of what students are expected to learn, understand, or demonstrate. Accordingly, each Prescribed Learning Outcome is prefaced with the statement, “It is expected that students will...”. As the K to 7 Fine Arts IRP points out, “Prescribed Learning Outcome statements are content standards for the provincial education system. [These] learning outcomes set out the knowledge, enduring ideas, issues, concepts, skills, and attitudes for each subject. They are statements of what students are expected to know and do in each grade” (BCMEST, 1996a, p. iii).

The presentation of Prescribed Learning Outcomes mirrors the conceptual framework within which the curriculum is organized; that is, they are expressed as Content-Based Organizers and Process-Based Organizers. The former set of organizers include Image Development and Design Strategies; Context; Elements and Principles of Art and Design; and Materials, Technologies, and Processes (though these differ slightly for the Fine Arts 11 curriculum). The latter set of organizers include Perceiving/Responding and Creating/Communicating.
The presentation of learning outcomes for Hong Kong and British Columbia may be summarized in the following table:

Table 12: Presentation of Learning Outcomes within the Art Curriculum of Hong Kong and British Columbia

<table>
<thead>
<tr>
<th>Hong Kong</th>
<th>British Columbia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary 1-6: Checklist of skills, concepts, knowledge</td>
<td>Fine Arts K-7: Content-based/ Process-based Organizers</td>
</tr>
<tr>
<td>Secondary 1-3: Checklist of skills, concepts, knowledge</td>
<td>Visual Arts 8-10: Content-based/ Process-based Organizers</td>
</tr>
<tr>
<td></td>
<td>Generalized objectives</td>
</tr>
<tr>
<td>Secondary 4-5: Project-specific objectives</td>
<td></td>
</tr>
<tr>
<td>Sixth Form: Media-specific objectives</td>
<td>Fine Arts 11: Content-based/ Process-based Organizers</td>
</tr>
<tr>
<td></td>
<td>Knowledge-specific objectives</td>
</tr>
</tbody>
</table>

Curricular Content

The content of the Hong Kong art curriculum, as expressed by expected learning outcomes and objectives, is quite different from the art curriculum of British Columbia, as expressed by the IRP's and the Prescribed Learning Outcomes. That difference manifests itself both in the conceptual framework within which the curriculum is organized and in the manner in which the curriculum is actually articulated. In its entirety, the Hong Kong curriculum may be described as being largely skill and knowledge based.
A review of the Hong Kong Art and Design Syllabuses shows that most of the guides are taken up with art production, the focus of which is on the handling of individual media and the use and application of the formal elements and principles of art and design. At the Primary Level, the curriculum is organized around the elements and principles of design (line, shape, form, colour, texture, space, balance, unity, rhythm, contrast, repetition, emphasis, movement) and these concepts serve as the framework within which students are introduced to art production: e.g., identification of colours; identification of primary and secondary colours; identification of warm and cool colours; mixing colours; applying and using colours; placement of colours, etc.. The curricular content of skills at the Primary level - and ideas relating to those skills - is broad, extensive and thorough. It covers use, manipulation, and conceptual application of the elements and principles of design across the spectrum of media and is consistent, at least in part, with those media available to students at the Secondary Levels: drawing, painting, printmaking, design, sculpture, and crafts.

At the Secondary Level, art production focuses on the concentrated development and refinement of skills in specific medium areas, i.e., drawing, painting, printmaking, calligraphy, graphic design, sculpture, etc.. Students must take courses in all medium areas for at least one year (the exception being Drawing, which must take for three years), after which they focus their energies in one or two chosen media fields. Most of the learning outcomes at both the Junior and Senior Secondary levels are those relating to specific projects or skills-related concepts - e.g., work with one medium to achieve changes in value, textures, depth, space, volume, etc.; practice contour drawings of simple forms, blind contour drawing, and freehand sketching; practice gesture drawing, tonal drawing, hatching, blending, stippling, ink wash, shadow casting, linear perspective drawing... (EDHK, 1996c, pp. 21-22).
At the Sixth Form, students continue with their technical skills development, as curricular content centers around projects within specific media areas. At this level, however, more emphasis is placed on the development of personal styles and the application of their art production to either individual projects or what might be thought of as pre-career directions.

In terms of media, much of the art production curriculum centers around the development of drawing skills, though painting, design, sculpture and crafts also make up a required core of the art production education. In addition to these, other art forms such as photography, video art and computer art may be offered, depending on the availability of equipment and facilities (EDHK, 1996c, p. 21). The learning objectives for these additional media areas, it should be noted, are comprised of the most basic of skills and knowledge. What is most important here is that students engage in drawing as part of their elementary art education and are required to take courses throughout Secondary 1-3. Thus, while students must take at least one year of each of the core art areas, and may possibly have taken courses in other media areas, they are sure to have at least three years of drawing education experience by the time they complete Junior Secondary.

While the curricular content of the Hong Kong Syllabuses reflect an emphasis on the learning area of Making Art, the development of studio skills and technique is not the only focus of the Hong Kong art curriculum. Considerable attention is also given to the attainment of specific knowledge relating to art history. Here, the curriculum stresses facts: names, dates, styles, movements. While at the Primary Level, emphasis is less on facts (though not entirely devoid of them) and more on recognizing the context of art, that is, “Living With Art,” even within this area of learning the curriculum begins to introduce students to some of the names and works of great artists. Although the Syllabus advises teachers to “not only tell interesting stories about the artists,” the
groundwork is laid for further art history education that focuses on the more traditional content of art history as curriculum (EDHK, 1995, p. 15).

At the Secondary Levels and at Sixth Form, the History of Art involves the study of great works, artists, and movements in considerable depth and detail. In so doing, the Syllabus recommends that the content of this part of the curriculum be presented in a linear fashion; in other words, the curriculum should be taught chronologically, examining one period to the next, to the next and so on. The content of the art history curriculum taught in Hong Kong consists exclusively of major Western and Chinese periods, movements, styles and artists.

The Hong Kong art curriculum also includes, though significantly less so, what it refers to as Understanding Art - essentially, art appreciation. The thrust of this learning area focuses on art in societal contexts and the process of reasoned criticism. As the Syllabuses present it, the curriculum of art in context follows from an understanding of and ability to critique. In emphasizing the critiquing process of reasoned criticism, the curriculum attempts to ensure the development of art related vocabulary and visual literacy. This development begins at the Primary Level, with students learning to identify and name the elements and principles of design in the environment (both natural and built). It continues throughout the Secondary levels, as students apply the process of identifying and naming elements and principles of design in a more sophisticated contextual manner: in art, in commercial and/or functional design, as a medium of communication, persuasion, entertainment, as an expression of society itself, etc. But now the process also involves making judgments based on the formal steps of describing, analyzing, interpreting. The somewhat vague nature of this part of the curriculum appears to be more of a tangent of the overall art curriculum rather than an emphasis in and of itself. To be sure, there is little discussion in the Syllabuses regarding how or where Understanding Art should be or may be incorporated within the content of Making Art or the History of Art.

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Unlike the Hong Kong art curriculum, the curricular content of the British Columbia art IRP's is not so specifically skill or knowledge based. This is not to suggest that skill development and knowledge are not emphasized. Rather, as the recent renaming of the guides suggest, the content of the curriculum is highly integrated such that, although there are content and process-based organizers, their content does not exist separate from one another; instead of the content being compartmentalized (students learn specifically X, Y, Z skills in isolation from others; students learn specifically A, B, C facts within their own contexts), there is a natural and easy flow of ideas, skills and knowledge from one learning context to another. Perhaps most important, however, is the emphasis within the curriculum that art involves both thinking and creating; it is cognitive and production involved. This is given expression through the two types of Process-Based Organizers, Perceiving/Responding and Creating/Communicating, which consistently run throughout the K to 12 curriculum.

Among other things, art students in British Columbia are expected to learn vocabulary relating to the elements and principles of design, as well as to specific media and processes. They are expected to learn about how the elements and principles might be used, emphasized, and manipulated in both an (integrated) art appreciation and art production context. In terms of art appreciation, students are expected to learn about art in historical, cultural, societal and personal contexts. But these are not presented in isolation from the rest of what students are expected to do, in particular vis a vis Making Art, History of Art and/or Understanding Art. Rather, learning about art in context takes place in relation to creating their own art, understanding the art they encounter at school and outside, and gaining an understanding and awareness of a world that goes beyond art alone. In addition, students are expected to learn about different media and technologies, including the formal aspects of technique relating to each individual media. This being said, students are also expected to learn about the potential of different media. In so doing, they are encouraged to push the traditional bounds of each
medium, combining it with others and trying new ones, as a means of exploration, understanding and personal expression. Students are also expected to learn about the applications of art, learning in the process about artists and art-related fields. This last point is worth noting, for one of the more interesting components to the B.C. art curriculum is the prescribed inclusion of career-related content, that is, highlighting the different professional opportunities which exist in and relating to the visual arts. Thus, the visual arts in education is recognized not merely as an area of recreation, but increasingly as a worthwhile and viable career direction for some students.

The IRP's highlight a broad range of two-dimensional and three-dimensional media, as well as electronic media, including drawing, painting, graphics, computer graphics, printmaking, photography, film and video, sculpture and textiles. Without prescribing specific media of instruction, the IRP's state that "[s]tudents should be given opportunities to gain experience with a variety of materials and processes, both 2-D and 3-D" (BCMEST, 1996a, p. 169). With this in mind, and acknowledging that school districts may offer locally developed courses, there does not exist a uniformity of curricular content within the Province.

The following table illustrates the comparison of curricular content in art between Hong Kong and British Columbia.

Table 13: Curricular Content of the Hong Kong and British Columbia Curriculum Guides

<table>
<thead>
<tr>
<th>Hong Kong</th>
<th>British Columbia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary 1-6: Compartamentalized by Learning Area</td>
<td>K to 7: Integrated through Content-Based Organizers</td>
</tr>
<tr>
<td>Making Art</td>
<td>Image Development and Design Strategies</td>
</tr>
<tr>
<td>Medium specific: drawing</td>
<td>Context</td>
</tr>
<tr>
<td>painting</td>
<td>Visual Elements and Principles of Art and Design</td>
</tr>
<tr>
<td>printmaking</td>
<td></td>
</tr>
</tbody>
</table>

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design
sculpture
crafts
Vocabulary and identification:
elements and
principles of art

Living with Art
Art in daily context

Understanding Art
Vocabulary:
elements and
principles of art

Secondary 1-3:
Compartmentalized by Learning Area
Making Art
Medium specific:
drawing (3 years)
painting (1 year)
printmaking (1 year)
calligraphy (1 year)
graphic design (1 year)
sculpture (1 year)
ceramics (1 year)
crafts (1 year)
computer art (optional)
photography (optional)

British Columbia (cont'd)
Materials, Technologies, and Processes
and
Process-Based Organizers
Perceiving/Responding
Creating/Communicating
Vocabulary and identification:
elements and principles of art and design
materials, technologies, and processes
applications of art
careers in art
art production (media varies)
art appreciation:
historical, cultural, social, personal contexts
art criticism

8-10: Integrated through Content-Based Organizers
Image Development and Design Strategies
Context
Visual Elements and Principles of Art and Design
Materials, Technologies, and Processes
and
Process-Based Organizers
Perceiving/Responding
Creating/Communicating vocabulary:
2-D and 3-D art forms and techniques
Secondary 1-3 (cont’d):

History of Art
Western (by period):
Ancient to Middle Ages
Renaissance to Baroque
Rococo to Impressionism
Post-Impression to Early 20th Century
Post WW II
Chinese (by medium):
minor arts
painting
calligraphy

Understanding Art
Art Appreciation and art in daily context

Secondary 4-5:
Compartmentalized by Learning Area
Making Art
Medium specific:
drawing
painting
printmaking
calligraphy:
Chinese
Western
graphic design
sculpture
3-D design
ceramics
embroidery

8-10 (cont’d): Integrated through
elements and principles of art and design
applications of art
careers in art
art production (media varies)
art appreciation:
historical, cultural, social,
personal contexts
art criticism

Fine Arts 11:
Integrated through
Content-Based Organizers
Elements and Principles
Personal, Social, Cultural, and Historical Contexts
Expressing Our Humanity
and
Process-Based Organizers
Creating, Performing, and Communicating
Perceiving, Responding, and Reflecting
vocabulary:
elements and principles of art and design
art mediums and techniques
Hong Kong

Secondary 4-5 (cont’d):

History of Art
Western (by period)
Chinese (by period)

Sixth Form: Compartmentalized by Learning Area

Making Art
Medium specific:
Art of Self-Expression
drawing
painting
printmaking
calligraphy

Art of Application
crafts
graphic design
illustration (Advanced Level only)
3-D Design

Understanding Art
Art Appreciation
Art Criticism
Art in societal context

History of Art
Western (by period)
Chinese (by period)

British Columbia

Fine Arts 11 (cont’d):

art appreciation:
historical, cultural, social,
personal contexts
art criticism
art production (media varies)

Visual Arts 11-12:

Integrated through
Content-Based Organizers
Image Development and Design Strategies
Context
Visual Elements and Principles of Art and Design
Materials, Technologies, and Processes

Process-Based Organizers
Perceiving/Responding
Creating/Communicating
vocabulary:
elements and principles of art and design
technologies
media and technology
related careers
art production (technologies and media vary)
art appreciation:
historical, cultural, social,
commercial, personal contexts
art criticism
portfolio and career preparation
In terms of the above comparison, it must be noted that the BC curriculum is intentionally flexible across content and process-based organizers. In so being, activities that may have as its primary goal art appreciation, for example, may also entail, the development of vocabulary relating to a specific medium. The point, here, is that because the BC art curriculum is so highly integrational, it is difficult to represent specific content, let alone in a comparative visual format.

Assessment and Evaluation

The Hong Kong Primary 1-6 Syllabus states that “[e]valuation is an integral part of the learning and teaching process...” (EDHK, 1995, p. 32). Accordingly, and inasmuch as assessment and evaluation are a part of the students’ curricular experience, it is worth highlighting in comparative fashion how the two set of curriculum guides address this part of the “learning and teaching process.”

A review of the Hong Kong syllabuses indicated that not much attention within the guides is devoted to recommended evaluation techniques. To the extent that such attention is given, it is found to a greater degree and in more detail within the Secondary 1-3 Syllabus. Still, and with exception to the Secondary 4-5 Syllabus, some discussion of evaluation is found in each of the Hong Kong Art and Design Syllabuses. All of the Syllabuses that address evaluation do so in similar manner and with similar content. They emphasize that evaluation should be tied to the objectives of the lesson or project, so that if a lesson is aimed at developing a particular skill, assessment is based on the attainment of that skill; similarly, if the lesson is targeted toward acquiring particular knowledge, assessment should be based on the acquisition and mastery of that knowledge. The Syllabuses recommend that assessment involve both formative and summative evaluation. The Primary Syllabus notes that “[t]eachers are required to keep a record of students' performances in doing each assignment so that an average mark is obtained at the end
of an academic year. This not only serves to assess students’ knowledge, skills and attitudes, but also their performance as a whole, giving guidance to them whenever necessary." (EDHK, 1995, p. 32)

The Secondary 1-3 Syllabus outlines a number of activities and techniques which teachers might consider employing as they endeavour to assess and evaluate student performance and achievement. These include enquiry, observation, testing, performance tasks, projects, portfolios, and student self-evaluation. Each of these techniques are discussed, with a list of specific methods accompanying each. Thus, and by way of example, the Syllabus notes that “information obtained through [testing] is most objective and reliable... There are various types of questions used in written tests or examinations, such as short/essay type, true or false, matching, multiple choice, etc.” (EDHK, 1996c, pp. 61-62). As another example, the Syllabus states “Performance tasks can be in the form of creation of artwork, art critiques, oral or written reports, exhibitions and displays, experimental tasks, etc.” (EDHK, 1996c, p. 62). In all instances, and regardless of the tasks students are engaged in and the evaluation technique employed by teachers, the Syllabuses recommend that students be advised of the criteria for evaluation beforehand.

As discussed in the review of the Hong Kong Syllabuses, the standards by which students are recommended to be evaluated include:

1. Whether students have met the basic standard of the task, skill or knowledge;
2. How the student compares to other students of the same level;
3. How well the student has progressed (EDHK, 1996c, p. 63).

The British Columbia IRP’s devote considerable discussion to the issue of assessment and evaluation. Rather lengthy appendices which address evaluation techniques are included at the end of the IRP’s themselves.
The discussion of assessment and evaluation in the IRP's begins with a definition of criterion-referenced and norm-referenced evaluation techniques. The IRP's state clearly and unequivocally that norm-based referencing is not to be used for classroom assessment, pointing out that "a classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes" (BCMEST, 1995b, p. D-3).

Beyond discussion of what criterion-based referencing is and how it may be implemented, the IRP's list specific methods which may be employed for the visual arts. These include sketchbook and journal entries, portfolios, teacher-student conferences, participation records, planning and goal-setting worksheets and exercises, short and long-term observation reports, practice assignments, peer and self-assessments, skill testing exercises, projects, pencil and paper tests (BCMEST, 1995b, p. D-5). Each of these techniques are discussed in further detail, with several evaluation examples for specific projects and/or assignments being provided for reference.

In addition to the appendices which follow the actual content of the IRP's, each set of Prescribed Learning Outcomes is accompanied by a set of Suggested Assessment Strategies. Some of these Strategies correspond to the Prescribed Learning Outcomes listed and the Suggested Instructional Strategies offered, while others are more generalized in nature. Regardless of the specificity of the Suggested Assessment Strategies, however, over the span of each IRP, they include and reflect a broad range of techniques to be employed.

The following table illustrates the comparison of assessment and evaluation techniques included within the Hong Kong and BC guides.
Table 14: Assessment and Evaluation Techniques Highlighted in the Hong Kong and BC Curriculum Guides

<table>
<thead>
<tr>
<th>Type of Assessment</th>
<th>Hong Kong</th>
<th>British Columbia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommended</td>
<td>Norm-Based</td>
<td>Criterion-Based</td>
</tr>
<tr>
<td>Frequency</td>
<td>Formative</td>
<td>Formative</td>
</tr>
<tr>
<td>Recommended</td>
<td>Summative</td>
<td>Summative</td>
</tr>
<tr>
<td>Techniques</td>
<td>Teacher-Student Conference</td>
<td>Teacher-Student Conference</td>
</tr>
<tr>
<td>Recommended</td>
<td>Sketchbook/journal Observation of Individual Progress:</td>
<td>Planning and Goal Setting Worksheets:</td>
</tr>
<tr>
<td>Sample Criteria</td>
<td>ISO/FEH</td>
<td>Provided in appendices</td>
</tr>
<tr>
<td>Sample Grading Scales</td>
<td>None provided</td>
<td>Provided in appendices</td>
</tr>
</tbody>
</table>
Summary of Findings

Given the preceding comparative review of the Hong Kong and British Columbia curriculum guides for art, the following summary of similarities and differences may be identified:

Similarities: General Content of the Guides

1. Both the Hong Kong and British Columbia art curriculum guides have been updated within the last 2 - 3 years (Note that while the Hong Kong Secondary 4-5 Syllabus cited in this study was written in 1982, it is currently being revised).

2. Both the Hong Kong and British Columbia art curriculum guides include separate guides for Primary/Elementary, Junior Secondary, Senior Secondary, and Graduation grade levels.

3. All of the Hong Kong and British Columbia art curriculum guides include statements of Rationale and an Introduction.

4. All of the Hong Kong and British Columbia art curriculum guides either present or discuss curriculum within the context of a curriculum paradigm.

5. All of the Hong Kong and British Columbia art curriculum guides either present or discuss expected or recommended learning outcomes.

6. All of the Hong Kong and British Columbia art curriculum guides (with the exception of the Hong Kong Secondary 4-5 Syllabus) either present or discuss assessment and evaluation techniques to be employed.

7. All of the Hong Kong and British Columbia art curriculum guides either present or discuss teacher resources.
Similarities: *Conceptual Frameworks for the Curriculum*

1. Both the Hong Kong and British Columbia art curriculum guides offer conceptual frameworks for their respective curriculum.

2. Both the Hong Kong and British Columbia art curriculum frameworks include components which reflect or involve art production, art appreciation and art history.

3. Both the Hong Kong and British Columbia art curriculum guides suggest the inter-relatedness of the individual conceptual components of their curriculum frameworks.

Similarities: *Curricular Content*

1. Both the Hong Kong and British Columbia art curriculum guides place considerable emphasis on the development of vocabulary relating to a variety of media.

2. Both the Hong Kong and British Columbia art curriculum guides place considerable emphasis on the elements and principles of art and design, including vocabulary, identification, and use.

3. Both the Hong Kong and British Columbia art curriculum guides place considerable emphasis on the development of skills and knowledge relating to the use of a variety of media.

Similarities: *Assessment and Evaluation*

1. Both the Hong Kong and British Columbia art curriculum guides offer discussion on the issue of student assessment and evaluation.

2. Both the Hong Kong and British Columbia art curriculum guides present a variety of techniques - many of them similar - which the art teacher may consider employing.
3. Both the Hong Kong and British Columbia art curriculum guides recommend formative and summative evaluations.

4. Both the Hong Kong and British Columbia art curriculum guides recommend criterion-based referencing.

Differences: General Content of the Guides

1. Whereas all of the Hong Kong curriculum guides include some discussion of goals associated with the curriculum at each level, in British Columbia, only the K to 7 IRP specifically includes discussion of curricular goals. The goals of the Visual Arts 8-10, Fine Arts 11, and Visual Arts 11-12 IRP’s are implied within the Rationale sections of their respective Introductions.

2. Whereas all of the Hong Kong curriculum guides include some discussion of time allotment for each learning area or medium, none of the British Columbia IRP’s address this matter. Instead, time allotment is addressed in other Ministry of Education, Skills and Training documents.

3. While only the Hong Kong Primary 1-6 and Secondary 1-3 Syllabuses address art program planning, and only to a limited degree, all of the British Columbia IRP’s discuss program planning to considerable length.

4. Whereas some of the Hong Kong art curriculum guides include recommendations for lessons, the BC art curriculum guides include suggested instructional and accompanying assessment strategies throughout K to 12 grade levels.

Differences: Conceptual Frameworks for the Curriculum

1. Whereas the Hong Kong art curriculum is conceptualized within three general areas of learning (Making Art, Understanding Art, and Living
With Art or History of Art), the British Columbia art curriculum is conceptualized according to two general organizers, Content-Based Organizers and Process-Based Organizers which include content and activities which students should be engaged with.

2. Whereas both the Hong Kong and British Columbia art curriculum guides discuss the inter-related nature of the components of their respective frameworks, only the British Columbia guides actually integrate its conceptual components.

Differences: Learning Outcomes: Presentation
1. Whereas the Hong Kong art curriculum guides present recommended or expected learning outcomes throughout all grade levels, their format for presentation varies from one guide to the next. As discussed earlier, the Primary Syllabus consists of a checklist of skills, concepts and knowledge to be acquired by students, while subsequent guides either present learning outcomes in general terms or as project/knowledge-specific objectives. By contrast, the BC learning outcomes are presented in a consistent and uniform fashion from K to 12.

2. Whereas many of the Hong Kong art curriculum learning outcomes are sequential, the BC learning outcomes are integrational and fluid.

Differences: Curricular Content
1. Whereas the Hong Kong art curriculum guides places considerable emphasis on the sequential development of technical skills and specific knowledge, the British Columbia art curriculum guides emphasize a curriculum which integrates broad learning areas, relative knowledge, and conceptual themes.
2. Whereas the Hong Kong art curriculum emphasizes the development of drawing skills as the foundation to art making, the British Columbia art curriculum is less specific with regard to media.

3. Whereas the Hong Kong art curriculum emphasizes Western and Chinese art history, the British Columbia art curriculum emphasizes a variety of contexts, including historical, societal and personal.

4. Whereas the Hong Kong art curriculum guides mention the importance of art criticism, the British Columbia guides actually incorporate art criticism into a variety of learning areas.

Differences: Assessment and Evaluation
1. Whereas both the Hong Kong and British Columbia art curriculum guides recommend criterion-based referencing, the Hong Kong curriculum guides also suggest that norm-based referencing would be appropriate.

2. Whereas the British Columbia art curriculum guides include suggested assessment strategies throughout the curriculum (accompanying Prescribed Learning Outcomes and Suggested Instructional Strategies), as well as sample listings of criteria for assessment along with sample grading scales, the Hong Kong guides do not provide these for teachers.
CHAPTER 7

Analysis and Conclusions

There are at least three ways in which the art curriculum documents for Hong Kong may be analyzed. The first involves considering the degree to which the Art and Design Syllabuses of Hong Kong reflect traditional Chinese conceptions of education, as discussed in Chapter 2: Literature Review.

Insofar as the Hong Kong art curriculum may be seen to consist of a fixed set of skills and knowledge which is transferred from teacher to student, the Chinese conception of learning as the acquisition of a commodity appears to be relevant (Pratt, 1992, p. 309). In the context of art education in Hong Kong, that commodity is the body of knowledge and skills associated with Making Art, Understanding Art and History of Art. The details relating to the transfer of that commodity are compartmentally and sequentially outlined within the Syllabuses, for the documents state specifically what items of knowledge are to be presented, which skills are to be taught, at what grade these skills and knowledge are to be presented, and within which part of the learning framework such skills and knowledge are to be organized. In that the application of the commodity referred to above may lead to employment within the field of fine arts, crafts, design, education, or a myriad of other art-related professions, it may be suggested that the commodity of skills and knowledge becomes the commodity of employment. In this case, the traditional view that education is a means to achieving employment, wealth and status is all the more relevant (Pratt et al, 1998, p. 18).

By contrast, the British Columbia art curriculum seems to reflect less the transfer of knowledge from an authoritative source to a passive recipient and more the discovery of knowledge by an active participant. In part, this is a function of the curriculum being integrational; it allows Prescribed Learning Outcomes to be applied in a variety of contexts, discipline areas and themes. As Hanley noted, the BC art curriculum
allows students and teachers to more readily explore the interconnectedness of subject areas (1994, p. 204). Winner states that this approach to (art) education is reflective of the influences of Dewey and Piaget, stating:

"Children are believed to have their own understanding of the world, and this understanding (although 'wrong' by adult standards) has its own logic. Children, we believe, should be allowed to see the world in their own way. The aim of the educator is not to mold children in the image of the adult, but rather to pose challenging problems so that children will eventually discover for themselves more cognitively advanced ways of understanding." (Winner, 1994, p. 57)

These points lead to a second observation, namely, that within the Hong Kong art curriculum, the role of the teacher is central. This, too, reflects traditional Chinese conceptions of education, for as Pratt noted, the role of the teacher is "at the centre of the educational process - first with teachers as transmitters of knowledge, and second with teachers as role models of particular values" (Pratt, 1992, p. 312). Inasmuch as the Hong Kong art curriculum is largely skills and knowledge based, it could be argued that the curriculum implicitly requires the teacher to be the focus of instruction. Winner (1989) and Carlisle (1989) noted that the art lessons they observed were indeed teacher-centered; the lessons consisted of teachers conveying specific and detailed information, followed by the demonstration of technique, and the subsequent monitoring of student imitation and repetition of that technique. Both Winner and Carlisle noted that these lessons reflected a curriculum that was highly detailed, structured and incremental. The Hong Kong Art and Design Syllabuses may be characterized in a similar fashion, for the contents of the Syllabuses are detailed and specific in terms of articulating the knowledge and skills which students are expected to learn. Given the specificity of the curriculum, one might reasonably deduce
that the Syllabuses expect the teacher to construct lessons around direct instruction, demonstration, and (at least initially) student imitation. Consistent with this, Pratt et al. noted that, according to Chinese conceptions, "the primary responsibility of a teacher [is] to take students systematically through a set of tasks, high in structure... " (1998, p. 10).

The role of the art teacher in British Columbia, as expressed and implied in the IRP's, is considerably different from that of their Hong Kong counterparts. Hanley, in referring to a BCME/MRMHR document, points out, "both student and (italics inserted) teacher are considered to be learners" (Hanley, 1994, p. 204; BCME/MRMHR, 1992, p. 6). This relationship finds further expression within the contexts of evaluation and assessment, for as Hanley also notes, the process of evaluation and assessment throughout the curriculum should (to some degree, at least) be collaborative (1994, p. 204).

The Hong Kong Art and Design Syllabuses may also be seen to reflect traditional Chinese methods of learning, which Pratt et al. (1998) discussed and which Winner (1989) and Carlisle (1989) each observed and described. As cited earlier, Pratt et al. identified four stages of learning among Chinese learners. These include memorization, understanding, application, questioning or modifying (Pratt et al., 1998, p. 17). Within the first stage, students are expected to copy, imitate and memorize as a means of mastering the curricular material at hand. The process of repetition and imitation not only serves to facilitate mastering the material, but, as Pratt et al. point out, it equips the student with the basis for understanding the material more completely. They note, "for example, students may read the same material several times, each time making the content more familiar, while also focusing on different aspects of the text each time it is read. As such, memorization is not an end, but a means toward understanding the content..." (Pratt et al., 1998: 17) The same may be said with regard to art education and the skills associated with that discipline, for as Winner observed, students in
elementary art classes in China were expected to follow the instructions and closely copy the examples provided by the teacher (Winner, 1989, p. 49). The detail of instruction and the incremental nature of learning and skills development observed by Winner is consistent with the specificity of the Primary Art and Craft Syllabus, if not the Junior Secondary (1-3) guide as well. That specificity - in terms of content, as well as scope and sequence - seems to imply that mastery of basic skills and knowledge are regarded as pivotal before advanced levels of art education may be pursued. The Hong Kong Syllabuses appear to confirm this, for it is not until the Senior Secondary (4-5) Syllabus that the curriculum explicitly states that students are expected to demonstrate the ability to apply their knowledge and skills so that the work they engage in is truly original (EDHK, 1982, p. 10).

The second approach to analyzing the Hong Kong art curriculum involves considering the degree to which the contents of the Syllabuses reflect the history and evolution of art education in the former colony. As Au (1997) pointed out, the education system of Hong Kong has, since the 19th Century, generally reflected British practices. In so doing, emphasis within art education traditionally focused on drawing as the principal area of instruction. Evidence that such an emphasis continues may be found most notably in the Junior Secondary (1-3) Art and Design Syllabus, for not only does that document state that drawing is to be the foundation of students' experience in art education, it also prescribes that drawing shall be compulsory in all grades of Junior Secondary art education (EDHK, 1996c, pp. 29-30). To further emphasize the point, drawing is presented first and most prominently within the Making Art section of each Syllabus.

By contrast, the British Columbia art curriculum does not emphasize any one medium of artistic expression. In fact, the IRP's avoid prescriptions with regard to media altogether. The only mention of processes or media are in the Introduction and Appendix (Planning Your Program) to the
Visual Arts 8 to 10 IRP (BCMEST, 1995b, pp. 5, G-3), and in the Introduction to the Visual Arts 11 and 12 Multimedia and Technology IRP (BCMEST, 1996b, p. 4); in both instances, processes and media of expression are listed, but only as options, for making art.

In addition to drawing being the focus of art education in Hong Kong, Au notes that “by the end of the 1960’s, there was a tendency for schools [in Hong Kong] to include design as part of curriculum content. This new emphasis on design education reflected the influence of the British Basic Design movement in British art education during the post war period of the 1950’s and 1960’s.” (1997, p. 6) The continued influence of the Basic Design movement within the art curriculum of Hong Kong finds expression in two ways. First, the curriculum includes a number of design courses which students may take as part of their art education. These courses include Graphic Design at the Junior Secondary (1-3) level, 3-D Design and Graphic Design at the Senior Secondary (4-5) level, and Graphic Design, Illustration and Three-dimensional Design at the Advanced (Sixth Form) level. Second, the curriculum is consistent in it’s emphasis on, and organization of the curriculum around, the formal elements and principles of art and design. Beginning in the Primary (1-6) Art and Crafts Syllabus, the curriculum focuses on students acquiring an understanding of the elements and principles of design as applied to art production and art appreciation. This emphasis continues throughout the Secondary and Advanced Level Syllabuses and is expressed in recommended projects and suggested learning outcomes.

Au notes that by the early 1990's, the conceptualization of art education according to domains of learning had implications for the (re)organization of art curriculum in Hong Kong (1997, p. 9). As the Syllabuses for art underwent rewriting in the early to mid-1990's, the curriculum was organized according to a conceptual framework which included art production (Making Art), art appreciation (Understanding Art), and history of art. As shown, that framework runs consistently
throughout the curriculum from the Primary Level to Sixth Form.

The third approach to analyzing the art curriculum of Hong Kong is based on Hanley's comparative study of elementary curriculum guides (1994), referred to in Chapter 3: Methodology. Recalling that Hanley cited Miller and Seller's (1990) three conceptual orientations of the curriculum - transmission, transaction, and transformation - some conclusions with regard to the comparative orientation of the Hong Kong and British Columbia documents may be advanced.

First, based on the content and organization of the Hong Kong Art and Design Syllabuses, it appears that the curriculum is compartmentalized, specific, and sequential. As discussed in Chapter 4, the curriculum is compartmentalized according to the three learning domains of Making Art (art production), Understanding Art (art appreciation), and History of Art. The curriculum is specific and sequential in that the Syllabuses articulate specifically what skills, concepts, and knowledge students are to acquire, in what sequence they are to be introduced and mastered, and in what media or to which learning discipline they are to be applied. The specific nature of the curriculum and accompanying learning objectives is consistent from the Primary Level to the Advanced Secondary (Sixth Form) Level.

Given the specific, sequential, and what appears to be (from a western perspective) a prescriptive conceptualization and presentation of the curriculum, the Hong Kong documents seem to reflect the transmission orientation which Hanley describes. Consistent with that description, the Hong Kong art curriculum appears to be based on a fixed body of knowledge and skills, and on the mastery of traditional disciplines as presented by teachers "who are the source of authority and knowledge" (Hanley, 1994, p. 198).

By contrast, the British Columbia art curriculum appears to be highly integrational and fluid. Key concepts and general knowledge themes do run throughout the curriculum from Kindergarten to Grade 12 and these
themes appear to be easily transferable from one content area, one medium or discipline, to another. Although the curriculum consists of Prescribed Learning Outcomes, they are broad enough for individual teacher adaptation and application, and equally broad enough for students, who, as the IRP's state, "learn in a variety of ways and at different rates." (BCMEST, 1996a, p. 1). The most important and evident aspect of the BC art curriculum, however, is the emphasis on intellectual and affective process. The curriculum is consistent in emphasizing critical and creative thinking, that is, students making connections between art and other disciplines, art and the individual, and art and culture.

Noting that the BC curriculum emphasizes art education as a process which is "continuous, flexible, sequential, and experiential, [where the] expected outcome is an educated citizen who is a lifelong learner," Hanley concludes that the curricular documents reflect the transformational orientation (1994, p. 204). This is correct insofar as the art curriculum in British Columbia is holistic and humanistic. However, to the extent that the curriculum also emphasizes critical thinking and problem solving skills, the case could be made that the art curriculum for British Columbia is also transactional.

Analysis of the Hong Kong curriculum guides may be summarized in the following manner:

1. They reflect the traditional Chinese concept of learning as the acquisition of skills and knowledge, which are valued as a means of achieving wealth and status;

2. They reflect the traditional Chinese concept regarding the role of the teacher as an authoritative expert;
3. They reflect the traditional Chinese method of learning, which involves memorization and copying as one step - but not the only step - in the learning process;

4. They reflect the traditional British model of art education, which places emphasis on drawing skills acquisition;

5. They reflect the influence of the British Basic Design movement to the extent that design courses are offered and the formal elements and principles of design are emphasized;

6. They reflect the influence of domains in (art) learning insofar as the art curriculum is conceptualized and organized within three broad learning areas: art production, art appreciation, and art history;

7. They reflect a transmissional orientation insofar as they consist of a body of skills and knowledge which are to be taught by authoritative teachers to passive students.

The BC art curriculum guides may be summarized in the following manner:

1. They reflect what Winner refers to as Western philosophical influences insofar as they emphasize learning by discovery (Winner, 1989, p. 57);

2. They reflect the view of education as a holistic experience, transferable and fluid across disciplines;

3. They reflect the view of education as a cooperative process, involving the student and the teacher as co-learners;

4. They reflect the view of education as transformational, if not transactional.
This comparative analysis gives rise to several conclusions. The first relates to the observation, cited as one of the rationales behind this thesis, that much of the art work produced by students from Hong Kong reflects 1) superior technical skills compared to non-Asian students, 2) a general consistency in style, 3) an absence of creativity or personal expression. Winner articulated the same observation (1994, pp. 43,58), and while it may be argued that her observation and mine reveal Western biases regarding the notion of what is creative, the questions remain: Why (or how) the superior technical skills? Why the (seeming) uniformity of style? Why the absence or lack of creativity and personal expression? The content and analysis of the Hong Kong art curriculum provide some answer to these questions. First, and consistent with the history of art education in Hong Kong, the curriculum places significant emphasis on the development of drawing skills. Students from Hong Kong have at least three years of formal learning experience in this medium by the time they complete Junior Secondary (BC Grade 9). Winner intimates that the technical proficiency she observed may be attributable to the constancy with which Chinese students are engaged with art learning (Winner, 1989, p. 62). Second, the skills taught in drawing, as well as other media areas, are detailed, structured and sequential. As the Syllabuses reveal, Making Art involves the development of proficiency in and/or familiarity with a variety of techniques. Third, the students receive teacher-centered, incremental instruction; lessons involve demonstration, modelling, copying, repetition and mastery of basic skills and techniques. Fourth, inasmuch as Chinese culture is hierarchical, emphasizing one's place in society and respect for teachers, individuality and/or deviation from what is taught - including "right and wrong ways to draw" (Winner, 1989, p. 49) - is discouraged and otherwise contrary to expected norms of behaviour. Put simply, students are expected to do as teachers demonstrate and instruct.
Another conclusion relates to the question of why immigrant students from Hong Kong often appear to be at a loss for knowing what to do or how to creatively problem-solve once an art project has been assigned. Analysis of the Hong Kong Syllabuses suggested an implied expectation within the curriculum that instruction is to be teacher-centered. In that such an implication is consistent with traditional Chinese conceptions of teaching, the apparent lack of artistic self-direction may now be understood and contextualized. What appears to be an absence of artistic self-direction among Hong Kong immigrant students may, in fact, be an expression of the inculcated Chinese conception that education involves the transfer of knowledge and skills from authoritative teacher to passive student. In other words, the apparent lack of self-initiated and creative problem solving ability among Hong Kong immigrant students in British Columbia art classes may be the result of misplaced educational expectations that operate as a result of cultural inculcation and orientation.

To the extent that formal curriculum impacts the learning experiences and expectations of students, we may also conclude that British Columbia art teachers who encounter Hong Kong immigrant students are faced with the challenge of addressing notions and styles of art education which differ significantly from those at work in art classrooms here. The implications of this incongruity is two-fold: First, it raises the questions, how will art educators in British Columbia contend with this challenge? Will art teachers in British Columbia find that they must change their approach to teaching art? Will their expectations of what constitutes successful learning be altered? If so, how? An even more important implication rests with the question of whether the current art curriculum in British Columbia is relevant to the needs of an increasingly multicultural student population. In that the BC art curriculum reflects a Western philosophical orientation, how will that curriculum achieve and maintain philosophical and pedagogical relevance to an increasingly Asian immigrant student population, whose own philosophical and
pedagogical point of departure differs so markedly from the ones currently in place? Will the curriculum need to be reconstructed in order to address the values, learning styles and orientations of a non-Western student population? If so, what models - and what cultural models - of curriculum should be examined, considered and employed?

The relevance of these questions is arguably contingent on the validity of the preceding analysis and the correctness of the conclusions which follow. The best means by which these might be determined requires either direct observation of art education in Hong Kong or collaboration with a research partner who is based there. Recognizing that the Syllabuses can only tell part of the story of art education in Hong Kong, the gap between what is written in the curriculum guides and what actually takes place in the art classroom looms as a particularly salient issue. Acknowledged as a limitation in the Complexities section of this thesis (Chapter 1), my research appears to have come back to this point. Accordingly, further comparative study of the art curriculum - that is, art education - for Hong Kong and British Columbia requires that a number of questions be addressed. Among these, researchers might consider:

A. The Taught Curriculum
   1. What is actually taught in the art classrooms of Hong Kong and BC?
   2. How does what is taught in the art classrooms of Hong Kong and British Columbia reflect or differ from the formal curriculum, as articulated in the Syllabuses and IRP's?

B. The Hong Kong Immigrant Student Experience in BC
   1. What have been experiences of Hong Kong immigrant students in British Columbia art classrooms?
   2. How have the experiences of Hong Kong immigrant students in the art classrooms of BC reflected or differed from their experiences in the art classrooms of Hong Kong?
3. What expectations do/did Hong Kong immigrant students have for art education (in BC)?
a. How have their experiences been consistent with or differed from those expectations?

C. The British Columbia Art Teacher Experience
1. What experiences have British Columbia art teachers had with students from Hong Kong?
a. How have these compared to experiences with non-immigrant students? With other immigrant students
2. Has the enrolment of Hong Kong immigrant students in art classes affected the teaching style, content or assessment practices of British Columbia art teachers? If so, how?

As is often the case, examination of one part of a topic leads to many more questions relating to that topic. This is not a bad thing, for as I often tell my own students, one cannot find answers unless questions are asked first.
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