

Visual Arts 335 Subject Review
Responses to suggestions of Prof. Paul Duncum and Prof. Richard Hickman

Suggestions	Actions Taken and Responses	Course outlines Revised
All studio and theory courses should include approximately <i>10% of teaching elements</i> .	Revised (Dr. Do) Revised (Dr. Fung)	✓
Each course should include <i>1 – 3 required texts</i> (not necessary a book, may be chapters in books or journal articles)	Revised. Inserted one required text. (Dr. Do) Revised (Dr. Fung)	✓
Revise and <i>update references</i> for all courses.	Revised (Dr. Fung)	✓
<i>Method</i> courses should put more focus on visual culture and classroom practices.	Teaching visual culture as one of the methods has been embedded in the method courses. More reading materials related to visual culture and classroom practice has been added in the reading lists. (Dr. Lau)	✓
The statement of “ <i>Drawing</i> is fundamental to all Visual Arts disciplines” no longer applies in the age of electronic and digital communication, consider revising / deleting the phrase.	To be replaced by the newly developed BA(CAC) module ‘Drawing for Visualization & Experimentation’.	✓
<i>Art Management</i> is appropriate given that some students may opt for alternative careers.	Thanks. (Dr. Lau)	✓
Aesthetic scanning in <i>Painting</i> seem outdated, consider adding new elements.	To be replaced by the newly developed BA(CAC) module ‘Painting as Expression & Identity’.	✓
Consider renaming <i>Visual Communication to Visual Culture</i> .	It is agreed that the title ‘Visual Communication’ better	



	reflected the intended content of the module.	
Different needs of <i>primary and secondary</i> education must be reflected across all courses.	Due to the pre-determined structure and consideration of cost-effectiveness, it is impossible to separate Primary and Secondary classes, however teaching staff will address the different needs of the respective classes during their teaching. For the method courses, Primary and Secondary students will have separate classes for school visits and trial teaching.	✓
<i>Titles of courses</i> are sometimes inconsistent in various documents.	Revised.	
Consider the <i>balance and weighting</i> given to each of the 3 areas (<i>Art theory, Art Practice and Art Education</i>).	Teaching staff have agreed that the current weighting given to each area is appropriate and well balanced.	✓
<i>Aims</i> of the programme must be coherent and congruent to the <i>overall aims of the institution</i> (CILOs and 4Cs).	All courses match well to the Course Intended Learning Outcome Statements (CILOs) and the CILOs all fits into the institute's 4C framework. Please refer to the completed Learning Outcome Statement & 4Cs checklist.	
More <i>Integrative</i> and <i>Interdisciplinary</i> courses should be developed. For courses that already have such elements, a clear statement highlighting the related contents should be included in the course outline.	The following courses already includes Integrative (e.g., visual arts, music) and Interdisciplinary (e.g., literature, history, culture, technology) elements: <ul style="list-style-type: none"> - Chinese Painting & Calligraphy - Discourses of Visual Arts Culture - Hong Kong Art & Heritage 	



	<ul style="list-style-type: none"> - Arts & Culture - Integrative Arts - Visual Communication - Printmaking & Digital Imaging 	
Consider <i>combining courses</i> to make space for other courses.	'Moving Images' has been included into the major core for BEd Secondary programme while 'Craft' has been included for the major core for BEd Primary programme.	✓
Consider including <i>Advanced studies in visual arts curriculum</i> and approaches into major core.	According to the proposed BEd 335 curriculum, there are 2 method modules and it is impossible to include 1 more.	
Consider including <i>Moving Images or Photography</i> into major core.	It has been agreed to include 'Moving Images' into major core for BEd Secondary programme, replacing 'Craft'.	✓



334 Visual Arts BEd (Primary and Secondary) Course Structure (Last update: 29/4/2010)

	Module Title	Strands*	Existing/New Module	Lecturer	Status (Major core* / elective)
1	Contextual Studies of Art History #	AT	Existing	Thomas Tam	Major core
2	Aesthetics & Art Criticism	AT	Existing	Thomas Tam	Major core
3	Art & Culture	AT	Existing	MA So Mui	Major core
4	Visual Communication	2D	New	Clive NG	Major core
5	Drawing #	2D	Existing	Astrid CHAN	Major core
6	Painting #	2D	Existing	Victor LAI	Major core
7	Chinese Painting & Calligraphy	2D	Existing	Victor LAI	Major core
8	Printmaking & Digital Imaging	2D	Revised	Josephine DO	Major core
9	Integrative Arts #	3D	Existing	Anissa FUNG	Major core
10	Ceramics #	3D	Existing	MA So Mui	Major core
11	Design for Living	3D	Existing	Anissa FUNG	Major core
12	Sculpture & Installation Art	3D	Existing	Pauline LAM	Major core
13	Craft	3D	Existing	Pauline LAM	Major core (BEd P) / Elective (BEd S)
14	Moving Image & Time-based Media	2D	Revised	Clive NG	Major core (BEd S) / Elective (BEd P)
15	Art Management, Curation & Culture Policy	AE	Revised	LAU Chung Yim	Elective
16	Fashion, Fabric & Textile Art	3D	Existing	Astrid CHAN	Elective
17	Photography	2D	Revised	Clive NG	Elective
18	Visual Arts Research	AT	Existing	Josephine DO	Elective
19	Discourse of Visual Arts Culture	AT	Existing	Victor LAI	Elective
20	Hong Kong Art & Heritage	AT	New	MA So Mui	Elective
21	Experimental Art	2D/3D	New	Pauline LAM	Elective
22	Current Issues in Contemporary Art	2D/3D	New	Victor LAI	Elective
23	Advanced Studies in Visual Arts Curriculum & Approaches	AE	Existing	LAU Chung Yim	Elective
24	Education in Visual Arts	AE	Existing	WONG So Lan	Major core (Methods)
25	Curriculum Studies in Visual Arts Education	AE	Existing	WONG So Lan	Major core (Methods)

*AT = Art Theory (Dr. Victor LAI)

AE = Art Education (Dr. LAU Chung Yim)

2D = Studio - 2D (Dr. Josephine DO)

3D = Studio - 3D (Dr. MA So Mui)



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Music Division Programme Review Meeting

Proposed revised course structure B-Ed.

(Progressive Working File)

Introduction

The following framework is based on our discussion in the last meeting. It calls for revamping our B-Ed courses in anticipation of the 3-3-5 new curriculum cohort. Aside from the agreed structure as listed out below, I am proposing to work on the following principles when we look at revising our courses:-

1. Use existing courses (title & course number) as much as possible – to simplify bureaucratic procedures.
2. Try integrating related areas of music expertise within one course – for more holistic T & L. In this case, our arbitrary designation of T & L areas into *Theory, Performance, Musicology & Integration* might not be necessary. Yet we can still work on such designation for now.
3. Link other relevant courses in other areas (e.g. between theory & IT; or theory & performance; between theory and history/styles, etc.); and indicate exactly what courses you plan to link your present course with. The idea is to work out a more cooperative teaching environment where part of the classes could be combined on occasions.
4. Try to work on the most important aspects within your area and include those in the [Major 39 cps Section] first; then followed by in-depth aspects which could then be slotted within the [Minor II 15cps] section. Our aim is to produce a comprehensive music subject curriculum within the allocated 39+15=54 cps.
5. Cross out those existing courses which are already covered by your new structure as above and see what is left. Re-group these 'left-overs' (seemingly not as essential as those already incorporated in the previous two sections) as general elective courses to be offered as appropriate.

(Richard Tsang)

B-Ed 5 year Programme Course Framework

1. Major (Music) (15 cps essential courses) + (24 cps in-depth courses) = 39 core subject courses

Essential courses (3 cps for each area of Performance/Theory/Integration + 6 cps for musicology) = 15 cps (same as Minor I courses)

Area	Existing Courses	New courses	Descriptions
Theory (1 course)	• M & T of Music I (1160)	• M & T of Tonal Music I (MUS1160) <ul style="list-style-type: none"> - linked with Renaissance/baroque/ Classic music history & style studies (1157) - Linked with Performance Skills (1158) - linked with "Foundation of computer-based music technology" (2166) 	• To incorporate the following aspects: tonal harmony/counterpoint (Baroque & Classical practices up to 1815), basic instrumentation; use of notation software



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Performance (1 course)	Musical Performance Skills	<ul style="list-style-type: none"> ● Musical Performance Skills <ul style="list-style-type: none"> - linked with Renaissance/baroque (1157) - linked with M & T of Tonal Music I (1160) - linked with Music Education Method (1178) 	<ul style="list-style-type: none"> • To link up the learning & playing of recorder repertoire, which are mostly from Renaissance and Baroque period, to the historical and stylistic realization of that period; • To incorporate basic conducting techniques with rudiments of music
Musicology (2 courses)		<ul style="list-style-type: none"> ■ Introduction to Chinese Music ■ Classical and Romantic Music <ul style="list-style-type: none"> - linked with Basics of Music Communication - linked with M & T of Tonal Music 	<ul style="list-style-type: none"> • The Introduction course should cover the basic Chinese music understanding to prepare students to further understand with specific musical excerpts. • The Classical & Romantic Music links with theories and performance so that students would understand the historical background with an all around perspective.
Integration (1 course)	<ul style="list-style-type: none"> • Teaching Through Arts Infusion (1168) 	<ul style="list-style-type: none"> • Teaching Through Arts Infusion (1168) <ul style="list-style-type: none"> - linked with Integrative Arts (1180) 	<ul style="list-style-type: none"> - basic concepts and techniques of various arts disciplines - designing integrated curriculum and pedagogical strategies for own major subjects through integration of appropriate arts activities

In-depth courses (6 cps for each area of Performance/Theory/Integration/Musicology) = 24 cps

Area	Existing Courses	New courses	Descriptions
Theory (2 courses)	<ul style="list-style-type: none"> • Music Communication (1224) 	<ul style="list-style-type: none"> • Music Communication & Creative Musicking (MUS 1124) – proposed to share the same course with BA(CAC) <ul style="list-style-type: none"> - linked with “Foundation of computer-based music technology” (2166) - linked with “Contemporary Music Workshop” (1223) - linked with “Music Analysis” (2171) 	<ul style="list-style-type: none"> • To incorporate basics of aural training in pitch and rhythm skills, basic approach to composing, to form, and creative musicking. Effective communication through music requires an understanding of pitch, rhythm, texture and colour elements as well as the ability to mould them to interesting use. Participants will also be encouraged to cultivate creative approaches in teaching non-musicians in making music.



	<ul style="list-style-type: none"> • M & T of Music II (2162) 	<ul style="list-style-type: none"> • M & T of Tonal Music II (2162) <ul style="list-style-type: none"> - linked with Classical & Romantic Music (1159) - linked with "Western Music of past 100 yrs" (2163) - linked with original "Music Communication" 1224) which is aural skills training - linked with "Foundation of computer-based music technology" (2166) - linked with "Elastic scoring technique" (2174) 	<ul style="list-style-type: none"> • To incorporate: tonal harmony/ counterpoint (chromaticism since 1815), neo-tonal practices (early 20th century), basic scoring techniques and use of sequencing software to realize own arrangements
Performance (2 courses)	Music Performance and Leadership (3173)	<ul style="list-style-type: none"> • Music Performance and Leadership (3173) <ul style="list-style-type: none"> - linked with Musical performance (1158) - linked with Solo and Ensemble Performance (2165) - linked with "Music Analysis" (2171) - 1224) which is aural skills training 	<ul style="list-style-type: none"> • To incorporate: Choral conducting techniques, rehearsal planning, rehearsal observation, music festival observation & service project, ensemble participation, chosen first and second instruments
	Solo and Ensemble musicianship (2165)	Linked with: <ul style="list-style-type: none"> - Music Analysis 2171 - Conducting 3222 - classical and romantic music 1159 - Renaissance and Baroque music - Western music in recent 100 yrs 2163 	Incorporate the following aspects: keyboard musicianship, ensemble musicianship, aural analysis in terms of historical background, theory and analysis.
Musicology (2 courses)		<ul style="list-style-type: none"> ■ Renaissance and Baroque Music <ul style="list-style-type: none"> - linked with Basics of Music Communication - linked with M & T of Tonal Music ■ Chinese Instrumental and Vocal Music 	<ul style="list-style-type: none"> ■ Similar with the Classical & Romantic Music ■ Selected pieces of Chinese instrumental and vocal music are to be included. The areas of the music exam in the HKDSE are to be included in details.
Integration (2 course)	Creativity in Music (2170)	<ul style="list-style-type: none"> • Creativity in Music (2170) <ul style="list-style-type: none"> - linked with Creativity in Music (2170) - linked with Foundation Computer- Based Music Technology (2166) - linked with "Western Music of recent 100 years" (2163) 	<ul style="list-style-type: none"> - To develops knowledge about theoretical issues related to general creativity and creativity in music - to develop a range of practical skills that extend and expand competencies as musicians and music educators



	Foundation Computer-Based Music Technology (2166)	<ul style="list-style-type: none"> • Foundation Computer- Based Music Technology (2166) <ul style="list-style-type: none"> - linked with M & T of Tonal Music I (MUS1160) - linked with M & T of Tonal Music II (MUS2162) - linked with “Elastic scoring technique” (2174) - linked with Creativity in Music (2170) 	<ul style="list-style-type: none"> - concepts of MIDI and digital audio in relation to music / sound creation and music teaching - knowledge and skills of utilizing various types of software programs for sequencing, notation and music accompaniment, and multi-media production o create or document own music or performance
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2. Minor II / free-choice (15 cps) – elective courses to support music major study (No need to restrict to 5 courses as they are offered as electives)

Area	Existing Courses	New courses	Descriptions
Theory	• Music Composition (3176)	<ul style="list-style-type: none"> • Music Composition (MUS 3176) <ul style="list-style-type: none"> - linked with Creativity in Music (2170) - linked with “Western Music of recent 100 years” (2163) - linked with “Elastic scoring technique” (2174) 	<ul style="list-style-type: none"> • To incorporate actual development of composition skills (as composer) and composition pedagogy (as teacher)
	• Music Analysis (2171)	<ul style="list-style-type: none"> • Music Analysis (MUS 2172) <ul style="list-style-type: none"> - linked with Music Composition (3176) - linked with M & T of Tonal Music I (1160) - linked with M & T of Tonal Music II (2162) - linked with “Western Music of recent 100 years” (2163) 	<ul style="list-style-type: none"> • While looking at various approaches towards form, structure and meaning of music from an “artwork-based” perspective; this course also reflects on the ephemeral nature of many non-classical musical practices and their construction in terms of form providing meaning.
Performance	Artistic Music Directing/Coaching	<ul style="list-style-type: none"> - Music Directing/Coaching - Linked with Music Performance and Leadership (3173) - Linked with Solo and Ensemble performance (2165) 	<ul style="list-style-type: none"> • To incorporate coaching techniques for artistic ensemble practices, the dynamics of group coaching, effective rehearsal & performance practices, recruitment of ensemble members, evaluation of the process and outcomes of musical performance
Musicology		<ul style="list-style-type: none"> ■ Contemporary and Pop Music <ul style="list-style-type: none"> - linked with Music Composition ■ Music Literature through cross-cultural perspectives 	<ul style="list-style-type: none"> • includes serious music in 20th century, jazz and pop music in the West and HK



		- World music and some modern Chinese music	
Integration	Integrative Arts (1180)	<ul style="list-style-type: none"> • Integrative Arts (1180) <ul style="list-style-type: none"> - Teaching Through Arts Infusion (1168) - linked with Moving into the Dancing World (from CAC) - Theatre and Stage Art (from CAC) - Interdisciplinary Arts Production (from CAC) 	- acquire knowledge and hands-on skills and experiences of various forms of artistic expression such as visual arts, music, creative body movement and drama performance conducted by professionals of subject disciplines
		Moving into the Dancing World (from CAC)	
		Theatre and Stage Art (from CAC)	
		Interdisciplinary Arts Production (from CAC)	
Music education		<ul style="list-style-type: none"> ■ Foundation of music education <ul style="list-style-type: none"> - linked with Studies in Kodaly, Orff (1225) - linked with accelerated learning (2172) - Linked with Creativity in Music (2170) - Pedagogical Approaches to Music Teaching (2179) 	<ul style="list-style-type: none"> • Issues to be discussed: musical development in child and adolescent, diverse musical needs, advocacy in music education, philosophy of renowned music educators and sociology of music deduction



Suggested Courses for combination and collaborative teaching

	Initial suggestions for combining of courses of similar nature	Colleagues involved
1	Musical Performance Skills (BEd + BME)	Annie / Zerlina
2	Teaching Through Arts Infusion (BEd + BME + PG)	Raymond / Jane
3	Integrated Arts	Samuel will co-ordinate
4	Music Performance Teaching & Learning (PG) + Music Performance & Leadership (BEd)	Paulina

	Suggested courses for trial collaborate work	Colleagues involved
1	Materials & Techniques I / Music Communication (BEd)	Stefan / Barry / Rita
2	Materials & Techniques II / Foundation Computer-based Technology (BEd)	Stefan / Barry / Rita
3	Studies in Kodaly, Orff, & D (BEd) / Practices & processes of Music Education (PG)	Jane / Zerlina / Raymond
4	Renaissance / Baroque / Classical / Western Music in the recent 100 years (BEd)	Stefan / Allison / SP
5	Introduction to Chinese Music	Rita / Raymond / CC
6	Advanced Creative Musicking, Jazz & Improvisation (MEd/MA)	Paulina / Allison / Richard
7	Contemporary Approaches to Mus T & L	Jane / Annie