A Project entitled

A Case Study of Integrating Visual Arts Elements to Form 1 Music Lessons in a Hong

Kong School

Submitted by

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Declaration

I, Li Zhifeng   Declare that this research report represents my own work under the

supervision of principal Supervisor Dr. Wong, Wai Ying Paulina, and that it has not been

submitted previously for examination to any tertiary institution.

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Contents

Abstract

There have been discourses on teaching music with an interdisciplinary approach, but few of them address the example of secondary music lessons integrating visual arts in the context of Hong Kong. Several models have been proposed for the design of interdisciplinary curricula or the delivery of arts integration lessons, such as the Facets Model. The context of Hong Kong is analyzed, suggesting strengths and challenges of implementing integrated music lessons. The purpose of this project is to investigate how the integration of music and visual arts can be facilitated in music lessons for a selected school. As a student teacher, the researcher taught music lessons in a Hong Kong secondary school, using a music teaching package specially designed for students there. The teaching package comprises four lessons, each teaching one piece of music. Its core concept is to integrate music and visual arts based on the Facets Model. The research data contained the reflective journal for each lesson and observations of students' worksheets and their in-class reactions. Modifications of the teaching package were made to improve students' learning outcomes. Further research can explore the incorporation of music with other art forms, such as dance and drama, to expand the scope of arts integration.

Keywords: music, visual arts, interdisciplinary curriculum

Introduction

Background

The interest in teaching music with an interdisciplinary approach has been aroused by music teachers. Although the interdisciplinary approach has become one of the essential components of teaching and learning, integrating music with visual arts needs further investigation. Inadequate discussions about designing and teaching interdisciplinary types of music lessons for secondary students are also one of the research gaps. Many books have been written on interdisciplinary or cross-disciplinary curriculum (Ellis & Stuen, 1998; Fautley & Savage, 2011). Some books have highlighted the value of combining music with other art forms (Barrett, McCoy & Veblen, 1997; Russell-Bowie, 2006; Bloomfield & Childs, 2000; Wheway & Thomson, 2001). However, only a few books have provided detailed lesson plans for reference (Fautley & Savage, 2011; Anderson & Lawrence, 2014). Some journal articles present case studies of interdisciplinary teaching of music, but many of them are for university students (Atabug, 1973; Guler, 2021; Mattias, 2022). Some mention the importance of technology in arts integration (Birsa, Kljun & Kopačin, 2022; Burz & Marshall, 1999). In addition, arts education curriculum guidelines of Hong Kong, Taiwan and the United States suggest that learning and teaching across various art forms has been a trend. However, some people oppose teaching interdisciplinary curriculum due to the lack of depth and continuity (Ellis & Stuen, 1998).

Therefore, inspired by the interdisciplinary approach of teaching and learning and the researcher's personal background – a double-degree student studying music education and creative arts and culture, this research will investigate how to integrate visual arts elements to Hong Kong secondary music lessons. This research aims to design a school-based music teaching package incorporating visual arts elements, followed which will be the process of testing and modifying through a series of lessons instructed by the researcher. The research data contained the reflective journal for each lesson and observations of students' worksheets and their in-class reactions. Modifications of the teaching package were made to improve students' learning outcomes. Further research can explore how to incorporate music with other art forms such as dance and drama, to expand the scope of arts integration.

Research Objectives

One of the research gaps is the insufficient integration of visual arts elements into music lessons for secondary students in Hong Kong. Therefore, two research objectives have been identified:

1. To investigate how integration of music and visual arts can be facilitated in music lessons for a selected school.

2. To distill the teaching package.

Two research problems have been raised:

1. How can visual arts elements be incorporated into a school-based music lesson design?

2. During the process of distilling the design, what has been done to enhance the integration of music and visual arts?

<center>**Literature Review**</center>

The Context of Hong Kong

In a traditional way of teaching and learning, disciplines are separately taught, so that the integrity of each subject can be maintained. However, as the knowledge explosion comes, such deliberate separation seems to be questionable (Ellis & Stuen, 1998). There has been an excessive amount of school curriculum for students, which means teachers are busy keeping up with the teaching progress and fail to cultivate students' need (Ellis & Stuen, 1998; Jacob, 1989). Another problem is that what students are learning is irrelevant to their daily life because real life problems do not happen by subjects, but connecting all fields of knowledge (Jacob, 1989). There is also research on brain arguing against separation of disciplines. New knowledge is organized and processed based on previous knowledge, so that relationships of disciplines can produce meaningful connections (Chen & Targgart, 2002). In general, negative effects of discipline-based learning have shown on different aspects including psychology, socio-culture, motivation, and pedagogies (Ellis & Stuen, 1998). Therefore, the concept of "interdisciplinary curriculum" is raised. "Interdisciplinary" means integrated, which is opposed to separation.

In Hong Kong, early examples of an interdisciplinary approach to learn and teach arts can be found in *Arts Education Curriculum Guide* and *Music Curriculum Guide* (The Curriculum Development Council, 2003). In *Arts Education Curriculum Guide* (2017),

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different types of arts are clarified, including music, visual arts, drama, dance and other art forms. According to *Music Curriculum Guide* (2003), the value of arts integration is mentioned. For example, it suggests *Integrative Learning in the Arts*, which is also called *Learning across the Arts* and *Learning across the Key Learning Areas* (KLAs), emphasizing the approach to connect arts education to other learning domains (fig. 1). A music teaching example incorporating visual arts is attached in the *Music Curriculum Guide*, covering topics including graphic notation and musicals. Supporters consider it as a holistic way to offer students a more relevant and motivating style of learning. It can be a creative way to solve the problem of fragmentation, relevance and the overflow of knowledge (Jacobs, 1989).

However, this is not extensively followed by the local textbooks. For example, visual arts integration can be found in primary textbooks like *Longman Music (朗文音樂)* (2007), teaching students how to visualize music with drawing and sound projects (聲響創作). However, this integrative learning approach is rarely seen in secondary textbooks.

Cross-Model Experience

Music is closely connected to visual arts. Chu (2009) uses a cross-model experience to analyze the correspondences of music and visual arts with the examples of the Impressionists, the Expressionists and Japanese TV animation songs. Coppi (2017) explains this concept with the terms named "synesthesia" – a stimulus in a sensory mode can arouse

feelings in another mode. For instance, a stimulus from the visual sensory mode can transfer to the auditory sensory mode.

Examples can be found in music and art history. Kandinsky's painting, *Impression III* is a reminiscence of Schönberg's concert (fig. 2). After hearing Schönberg's *Piano Pieces* op. 11, Kandinsky created *Impression III* (Boehmer, 1997). *Impression III* comprises two contrasting parts: oval spots of colors and black lines develop from the lower left corner to the large black form in the upper right corner, which symbolizes the grand piano; the remaining part is the yellow color (Boehmer, 1997). According to Kandinsky, black is the most toneless color and it sounds more powerful and accurate than other colors (1982, as cited in Boehmer, 1997). In terms of yellow, it enhances the diagonal structure and can be related to bright tones such as trumpets (Kandinsky, 1994, as cited in Chu, 2009; Boehmer, 1997). The atonal music by Schönberg evoked Kandinsky's artistic development of abstraction (Chu, 2009). In addition, the music by Debussy and the painting by Whistler present the transferability of senses of hearing and sight (Chu, 2009). To sum up, the comprehension of music can be improved by visual elements and visual elements can symbolize music (Coppi, 2017). Knowledge can be acquired through cross-modal experience, which cultivates sensory interaction (Chu, 2009). Therefore, it gives implications to music education, and educators start integrating music with arts.

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Common Concepts in Music & Visual Arts

Common concepts can be found in both music and visual arts, including rhythm, texture, line, colors and other terms (Barrett et al., 1997). For instance, the rhythm of music is presented by patterns with different duration and stress, while in the visual arts domain it is shown by similar visual elements. In terms of line, it refers to contour in both music and visual arts. Colors of music symbolize tone color or tonality, while colors of visual arts mean hue or pigment. Texture of music represents melodic lines, chords and their combinations, while texture of visual arts symbolizes visual or tactile surface features. Figure 3 shows a part of *A Listener's Compendium of Musical Elements*, which explains the use of the pictorial symbol - "line" to understand detailed musical elements. For example, different directions of lines including upward, downward and horizontal can symbolize melodic contour. Figure 4 presents a musical map of *Concerto Grosso 1985* by a contemporary composer named Ellen Taaffe Zwilich. A listener created this map as a listening guide of this piece, demonstrating the contours, phrases and imaginary scenes after the listener listened to this concert. Apart from common terms, there are also specific terms solely for music or visual arts. For instance, there are terms including melody, articulation, dynamics, rhythm, tone color and harmony for music; there are terms such as shape, size, position, color quality, complexes, line, depth and movement for visual arts (Barrett et al., 1997).

As performance-based subjects, music and visual arts have similar class activities. Basic classroom activities of music lessons contain listening, performing and creating, while visual arts lessons have activities including analyzing, critiquing and creating (Booth & Hachiya, 2004; Burz & Marshall, 1999). There are also analysing and critiquing in music lessons, especially after listening. Therefore, it gives opportunities to integrate music and visual arts.

Models of Music & Visual Arts Integration

The Facets Model

Different models of arts integration have been proposed. One of the models of integrating music with other disciplines is the Facets Model, which looks like an octagonal gem (Barrett et al., 1997, fig. 5). It contains eight questions of three facets including the Contextual Facets, the Elemental and Structural Facets, and the Expressive Facets, stimulating various perspectives within artistic works (Barrett et al., 1997). In the Contextual Facets, teachers prompt students to explore the context and origins of the music. In the Elemental and Structural Facets, students try to learn the musical elements and structure of a piece. In the Expressive Facets, interactions among music, arts, dance and other art forms are emphasized, to develop students' new insights. It is divergent and effective for students and

teachers to explore interdisciplinary connections between music and other subjects (Barrett et al., 1997).

Models of Integrations

Another model is developed by Russel-Bowie (2006, fig. 6). It contains three types, including service connections, symmetric correlations and syntegration, depending on how many key learning areas are involved (Russel-Bowie, 2006, pp. 259-260). According to Russel-Bowie (2006), service connections occur when outcomes in one KLA are reinforced by another servicing KLA without specific outcomes; symmetric correlations mean common outcomes are achieved in two or more KLAs; syntegration occurs when broad themes are explored within different KLAs.

Four Styles of Arts Integration

Bresler (1995) puts forward four styles of arts integration: "the subservient style, the affective style, the social integration style and the coequal, cognitive integration style" (cited by Barrett et al., pp. 28-30, fig. 7). In each style, the arts have different roles and functions. Specifically, the subservient style means the arts are used to serve other disciplines. For the affective style, it refers to the arts as a way to change the mood. The social integration style focuses on using arts to build community. The coequal, cognitive integration style emphasizes the critical reflection on the technical qualities of arts. This model provides a

complicated taxonomy of the approaches when teachers consider the integration of arts

(Fautley & Savage, 2011).

<center>**Methodology**</center>

Background

The experiment was from October to December 2023, located in a secondary school in Kwai Chung, Hong Kong. Participants were four classes of Secondary 1 students, including Class 1A, 1B, 1C and 1D. It is a school of which students have relatively poor music backgrounds. Therefore, the music teacher at this school has designed a school-based curriculum catering for students, which contains basic music theories and a concise history of Cantonese pop music and Western pop music. Based on the Facets Model and the school-based curriculum created by the original music teacher from that school, the researcher designed a teaching package as a student-teacher. The package contains four chosen music pieces including *"Encore (鼓舞)", "Days of My Past (童年)", "The Phantom of the Opera"* and *"Somewhere over the Rainbow"* (see **Appendix**). It mainly comprises three parts of teaching and learning activities, including singing the chosen pieces, understanding music theories with the use of visual arts, and creating visual artworks based on music elements including rhythm, melody, dynamics and tonality.

Timeline

As Figure 8, there were 17 lessons in total and each lesson was 40 minutes. In each music piece, different music elements and visual art elements would be taught. There were

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three stages for teaching. Two songs, *"Encore (鼓舞)"* and "*Somewhere over the Rainbow"*, only had two stages due to the limited class time.

Methods

The research used the qualitative method in the form of case study, which included reflective journal and observation. The researcher wrote self-reflection on each lesson. For example, the research reflected on lesson design, teaching strategies and classroom management. With regard to observation, students' worksheets and their in-class reactions would be evaluated.

Reflective journal

The researcher completed the reflective journal after teaching each lesson plans and reviewing teaching videos (as **Appendix**). It was designed referring to *Field Experience Teaching Supervision Form* by The Education University of Hong Kong, for example,

1. Lesson design

    a. The choice of content

    b. Preparation of teaching resources

    c. Design of learning activities

    d. Assessment tasks

2. Teaching strategies

a. Classroom language and interaction skills

b. Feedback on students

c. Knowledge co-construction

d. Teaching progression and coherence

3. Classroom management

a. Caring for students' diversity

b. Care for and rapport with students

Apart from this, the researcher will review and analyze the teaching package referring to previous findings by other scholars.

Observation

The second section is evaluating students' worksheet and summarizing their in-class reactions, which will also be included in the reflective journal.

1. Students' worksheet

a. The works can show the point, line, plane, volume and other visual arts symbols.

b. The works can record the pitch and rhythm of the music excerpt.

c. The works can record the change of dynamics and rhythms of the music excerpt.

d. The works show creativity and imagination.

2. In-class reactions

    a. Answering questions

    b. Talking with classmates

    c. Interrupting teachers

    d. Not concentrated

<div style="text-align:center">**Findings**</div>

Findings are generated through designing, testing and refinement of the teaching

package.

Reflective Journal

Modifications of lessons plans could be found in the reflective journal. Major changes

were made after 1A's class on October 20th, 2023, and 1B's class on November 9th, 2023,

both of which were in Stage 2.

"Days of My Past (童年)"

When teaching *"Days of My Past (童年)"*, the researcher only explained syncopation

by verbal explanation, pictures and playing the piano in Stage 1. Quotes from the reflective

journal can be found:

"Quite long lecturing for explaining the definition of syncopation."

Students were silent and did not give reactions, sometimes had discipline problems,

for example:

"Students in the back talked a lot."

From Stage 2, the syncopation clapping games was added. During Stage 2 to 3, the

game was refined to make it clearer and more challenging to students (fig. 9). After adding

the games, the teaching approach changed from one-way lecturing to an interactive and

challenging approach for students, which could motivate them to participate in lessons. It

seemed that students were willing to play this game. Meanwhile, there were many reflections on teaching strategies:

> *"I used two drumsticks to play guiding beats for students. However, when students were clapping, they could not hear the beats played by me. I may use hand gestures to direct their playing next time"*

> *"I can first tell students how to clap the syncopation game by pointing at the board, and students prepare in their mind without making a sound."*

"The Phantom of the Opera"

During Stage 1 of teaching this piece, students learned about basic knowledge of musicals and the Phantom of the Opera first, then they interpreted the music by creating musical maps. However, in Stage 2 and 3, the order of the teaching content was switched for Class 1B and 1D, which meant students of Class 1B and 1D only listened to this piece several times and did not know about it when they were drawing. According to their worksheets, for students who did not learn about the piece, it was possible that there was more space for imagination and creativity. As **Appendix** (Students' Worksheets**)**, Student C from Class 1A had already known about the piece when creating the musical map, without the need of expressing the feelings about the piece because the teacher had told the answer. Whereas Student E from Class 1B can draw ghosts to illustrate the mysterious mood without teacher's guidance. It turned out that this switch of teaching content was effective, for example:

"Steps were structured and logical."

"Students could achieve learning outcomes."

There were also reflections on teaching strategies, such questioning techniques and reminders for students:

"When Kandinsky's work is shown, I may ask students what 'shapes' and 'colors' they can see, instead of 'pictorial symbols'."

"I encouraged students to record what they imagined, and some students could draw ghosts, which fitted the theme of the music."

Reflections on classroom management suggest that the music classroom environment becomes complicated with the additional visual arts elements:

"Let students write their names on worksheets before giving them markers, or they will use markers to write their names."

"Encore (鼓舞)" & "Somewhere over the Rainbow"

Lesson plans almost remained the same, only changes of teaching strategies were made after teaching. For example, the research reflected on the demonstration of dotted rhythm by singing:

"If I want students to compare the difference between a phrase with and without a dotted rhythm, I should not change my singing tone when demonstrating the phrases, just change the rhythm or add an accent to emphasize the dotted note."

Students' reactions about lessons of "*Somewhere over the Rainbow*" were mentioned, showing that the intended learning outcomes could be achieved:

> *"Students could match the pictures with music of major scales (morning) and minor scales (twilight) correctly."*

> *"One student was interested in the scales of the Middle East and Japan."*

Observation

Students' Worksheets

In sum, three completion levels of students' worksheets could be found. Some of them were only able to record rhythm, and failed to record the pitch, like Student A. Some of them were able to record both rhythm and pitch, like Student B and Student C. Some students could even show 'artistry. For example, student D fused a design of loong in the musical map, while student E drew some ghosts as decorations. According to Torrance Tests of Creative Thinking (Scholastic Testing Service, 2018), there are five assessments of creativity, including fluency, originality, abstractness of titles, elaboration and resistance to premature closure. This quantitative method is not used because it is difficult to define students' scores in each assessment. However, it can be inferred that students who are able to show artistry may perform better in originality because they create uncommon responses with their

imagination. Some students may perform better in elaboration because they can portray details with different colors and pictorial symbols.

In-Class Reactions

In-class reactions varied in different classes because students were placed in different classes according to their grades in this school. In general, classes of better grades usually had less discipline problems. They were concentrated during the lesson and were more willing to react actively to the teacher. For other classes, the teacher spent plenty of time on classroom management. Students were relatively more passive and highly relied on the teacher to push them into learning and teaching activities.

<center>**Discussion**</center>

Discussion will be triangulated by the overall experience of this project and literature review.

The Relationship between Music & Visual Arts Elements

The Relationship between music and visual arts elements in the teaching package is designed based on a book named *Sound ways of knowing: Music in the interdisciplinary curriculum* (Barrett et al., 1997). As figure 10, in this teaching package, it links music and visual arts by connecting rhythm to different lengths of lines, pitch to positions, dynamics to shade of color, and tonality to brightness. All of these concepts can be found in Barrett's book but are intentionally linked in this package based on the researcher's teaching experience. Although there are multiple ways to connect music and visual arts elements, this one is relatively concise and complete, covering a wide range of common terms in both music and visual arts. It also has high efficiency because it can be finished teaching in only one 40-minute lesson. However, the negative effect is that this approach reflects the researcher's preference to a large extent. When students create musical maps based on this criterion, their works show a high identity, such as a tendency to use the visual arts element of "line".

Although the different lengths of lines are linked to rhythm in this teaching package, there is also another perspective. Atabug (1973) refers "line" in music to melody, which is also called "musical line". This scholar states that lines in music not only vary in lengths but

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also usually develop based on scales. A short musical line is called a motive, and its extended version is called a theme. In terms of scales, many kinds are included, such as diatonic, pentatonic, whole-tone, pentatonic and other special scales. From this point of view, line is not only connected to rhythm, but also connected to pitch and even harmony. If students have good musical backgrounds, the teacher can elaborate more in this part, rather than only teaching rhythm and pitch.

Apart from the line, opinion may be divided on what visual arts elements should be associated with dynamics. In this teaching package, the researcher uses shade of color to represent dynamics: dark colors can represent loud sounds, while light colors can represent soft sounds. However, according to the researcher's personal experience, some teachers may use the volume of pictorial symbols to symbolize dynamics: large shapes can represent loud sounds, while small shapes can represent soft sounds. There is no correct answer to this issue, but it reflects different ways to interpret a musical concept.

Other literature explains the relationship between music and visual arts elements in a more general way. For example, Bloomfield and Childs (2000) illustrate the pivotal role of music in relation to visual arts, presenting the correlations among rhythm, color and dynamics in both music and visual arts (fig. 11). In addition, they state that understanding a concept visually helps to understand a concept musically (Bloomfield and Childs, 2000). There is transposition between music and visual arts that creates their sensitive relationship.

Lesson Design

The lesson design of the teaching package is structured by the Facets Model. Figure 12 shows that a Facets Model of *"Encore (鼓舞)"* is created, where a wide range of teaching contents related to this song can be discovered. For example, for the Contextual Facet, it is a Cantonese pop song by Danny Chan and Cheng Kwok Kong, which was published in 1980, Hong Kong, and it was the theme song of Danny's first starring film. With regard to the Elemental and Structural Facets, it makes use of dotted rhythm, and it is in 4/4 time and in binary form. In terms of the Expressive Facets, it is an inspirational song to inspire those who are facing difficulties, featuring simple lyrics and melodies. Among all the information about this piece, dotted rhythm becomes the core to support interdisciplinary connections. It is not only one of the characteristics of this piece, but also the teaching focus of the school-based curriculum. For other pieces, there is a similar way to develop interdisciplinary intersections. In addition, there is still a lot of potential in this Facets Model. For example, as *"Encore (鼓 舞)"* is the theme song of a film, students may learn about the role of music and the application of sound effects in films. Through this activity, students can learn how to describe music in a certain context and understand how the musical elements reinforce the visual arts elements. Therefore, although there are only eight guiding questions in the Facets Model, it does not mean that it only has eight facets, instead it has multiple facets from horizontal to vertical.

Some learning and activities in the teaching package are different from the literature. In the teaching package, students are asked to create a musical map after listening to the piece. This learning approach can be called "from sound to image". However, another way of teaching from the literature can be found, which is "from image to sound". For instance, students can interpret the given graphic symbols with sounds (Wheway & Thomson, 2001). As figure 13, students are given a series of cards with various graphic symbols, then they can translate symbols to sound with different musical instruments. As they progress, they can form a group to create a musical work, interpret each card and design the order to play the cards. During the activity, valuable discussions can happen among peers. For example, they can discuss how to create different interpretations for each card and why. Wheway and Thomson (2001) also introduced another learning activity, which is called "Sound Picture" (p. 10). Specifically, students can choose a picture by themselves or an artist, then they can discuss the feeling, atmosphere and scene of the picture. In the next step, students are asked to invent some sounds to reflect the atmosphere. For example, students can use slow and repetitive cymbals to symbolize a sunny day and slap their knees to create the sounds of rain. Other guidelines for this activity are provided, such as motives for each character in the picture, rhythmic sounds representing moving objects and different colors suggesting different mood. In Hong Kong, this kind of learning activity is also called a sound creating project, which can be found in primary textbooks. For instance, a scene with plots is

provided, asking students to recreate the scene with sounds. In a music lesson, whether it is "from sound to image" or "from image to sound", both learning styles should ultimately return to the application of musical elements, such as rhythm, melody, dynamics, timbre.

There are different ways for exploration of visual patterns. In the teaching package, due to the tight schedule and the urge to teach efficiently, various shapes and colors are included as much as possible to explain different music concepts (fig. 10). There is not much clarification on why certain shapes and colors are used. However, there is another teaching approach proposed by Wheway & Thomson (2001), which explores a pattern in a quite detailed way. Figure 14 shows that the same pattern can be used to explain different music concepts. With the use of pitched percussion instruments, this pattern can be related to music and altered in multiple ways, such as repetition, different spacing and sizes to explain tempos, dynamics, and other music concepts. After that, students can structure a music piece with the use of these patterns. In general, the method used in the teaching package is more suitable for creating artworks, while the method suggested by Wheway and Thomson tends to match with music composition.

When designing the lessons, students' levels should be taken into consideration, which influences the choice of visual arts concepts of various levels of difficulty. In this research, students were from Form 1, so the researcher managed to explain the concepts concisely. The researcher only referred rhythm to line and did not further explain different

types of lines. In a course for university students, however, complicated visual arts concepts

can be taught. According to Atabug (1973), students can learn about straight and curved

lines. For a straight line, the types of it can be subdivided into horizontal line, vertical line

and diagonal line, while curved line can be subdivided into wide curved line and short curved

line. Furthermore, different feelings can be expressed with different forms of lines. For

example, horizontal lines can give an impression of calm; vertical lines can express strength;

diagonal lines create tension. Therefore, music teachers are encouraged to collaborate with

visual arts teachers when it comes to difficult visual arts concepts.

New Insights

There are relatively few historical studies in the area of teaching dotted rhythm and

syncopation at the same time using different lengths of lines. Lines can symbolize values of

notes. For example, dotted rhythm can be symbolized in the form of "long-short", and

syncopation can be symbolized in the form of "short-long-short" (fig. 15). This comparison

can help students to distinguish the difference between dotted rhythm and syncopation.

When teaching dotted rhythm, the researcher also created a story for students to

understand dotted rhythm more easily:

"Once upon a time, there were twin brothers. Each of them had a marshmallow in

their hand. The elder brother was not satisfied with only one marshmallow, so he

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asked his brother to give half the marshmallow to himself." (as **Appendix**: Music

Teaching Package)

Utilizing a way of humorous storytelling, students can develop imaginative and emotional

associations with dotted rhythm. As a result, the visual aids can improve their understanding

of musical concepts.

When teaching syncopation, the researcher designed the clapping games, using emojis

(cartoon figures) to symbolize beats of measures (fig. 16). This teaching strategy stems from

the researchers' ensemble experience of orchestras and bands, many of which require

musicians from different sections to play syncopated notes collaboratively. In the clapping

game, the whole class is divided into two groups, cats and dogs. In 4/4 meter, the teacher

gives gesture cues to indicate which group to clap their hands. As students make progress,

they can collaborate with each other to clap syncopation in the end. Students may use

different body percussion and percussion instruments in this game. In addition, the

establishment of score mechanism in group games is conductive to improving students'

participation in class.

Examples outside Hong Kong

Taiwan

The teaching package in this research are not as coherent as Taiwan's textbooks. It does not have a central theme and each unit is separated. Taiwan, by contrast, has a more mature curriculum. In 2001, music, visual arts and other performing arts were integrated into *Arts & Humanities Domain* in Taiwan (Chen & Taggart, 2002). Textbooks for it are theme-based, presenting a wide range of topics from nature, architectures to theatres and paintings. For example, in Secondary 3, a textbook illustrates the multitude culture of Taiwan, such as folk songs and dances, Taiwanese theatre and other local arts. Chen and Taggart (2002) have also developed a set of music lesson plans with assessments for fifth grade students in Taiwan, which integrate Taiwanese vernacular music, visual art, theatre and culture.

The United States

The teaching package in this research is largely influenced by examples from the United States. The United States' *National Standards for Arts Education* (1994) emphasizes the necessity of correlations and integrations in arts education. Correlations demonstrate similarities and differences, while integrations show unity. In 2014, the *National Core Arts Standard* was updated, comprising five subjects including music, visual arts and other art forms. These subjects share the same artistic processes (fig. 17). In real teaching, the example of combining music and visual arts is the listening guide (Anderson & Lawrence, 2014).

Specifically, students can listen to Vivaldi's The Four Seasons while watching some simple

hand-drawings matching the music.

Limitations & Recommendation

Limitations

There was very limited time for the teaching package design because the researcher was in the practicum at the same time. Additionally, the researcher did not have enough trial lessons for the teaching package due to other teaching tasks from the school-based curriculum, lacking time to discover problems and refine lesson plans.

Another key point is that this research only used the qualitative method of case study including reflective journal and observation, without an authoritative quantitative method to evaluate the result.

The research only included views from the researcher as a student-teacher, without collecting opinions from other stakeholders, such as students, the original teacher, teachers from visual arts subject and parents.

Recommendation

Further research can be conducted in other art forms for integration, such as dance and drama. Apart from visual arts, terms of music can be used to characterize dance and drama. Rhythm is a term used to describe patterns of duration and stress in music. It can also characterize groups of movements in dance and describe strong and weak patterns in the flow of speech in drama. In real practice of combining music and dance, students can learn how to

dance the waltz and ballet and learn waltz and ballet music simultaneously. For drama, students can learn about musicals and create musicals with their peers.

With the use of quantitative methods such as Torrance tests of creative thinking, the efficacy of this interdisciplinary teaching approach can be evaluated, to improve the reliability of the research.

Further investigation can include interviews of students, teachers from visual arts subject and parents, to collect their perceptions on this issue and gain a holistic understanding of the interdisciplinary approach incorporating music and visual arts.

In addition, more diverse learning and teaching activities can be included in the teaching package. In this teaching package, limited classroom activities are covered, and there are diverse activities from the literature that can be used for reference. Another key point is that one-way lecturing is extensively used in the teaching package because of the large proportion of explaining music theory. It is suggested that if using this teaching package, more activities engaging students should be added to enhance the interactions among students and teachers.

When using this teaching package, it is essential to adjust learning and teaching activities based on students' capabilities. For students who have no prior knowledge of basic music theories, such as note values and rests, note names and Solfége, teachers may use extra

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time teaching these theories before conducting the activities in the teaching package. In sum,

interdisciplinary activities cannot be successful without students' solid foundation in music.

<center>**Conclusion**</center>

A comprehensive music lesson is interdisciplinary because the understanding of music is multi-facets. This project aims to bridge the research gaps in the integration of visual arts elements to music lessons for Hong Kong secondary students. The context of Hong Kong has been analyzed. Cross-model experience and several models for arts integration have been introduced. To conclude, when selecting content for teaching music combined with visual arts elements, educators can focus on the relationship between music and visual arts elements to enhance understanding and stimulate inspiration. Educators can also apply the facets model to discover meaningful connections between music and visual arts.

During the design of learning and teaching activities, teachers can make decisions between "from sound to image", or "from image to sound". This is also a research area to investigate differences between sound first or image first. While commonalities of music and visual arts have been discussed, they also differ. Music and visual arts have different physical properties: music exists and is evolving in time, showing a start, an extension and an end; while visual arts exist in two- or three-dimensional space and it is static unless the viewers change their viewing perspectives (Tiihonen et al., 2017; Barrett et al., 1997). Music and visual arts also involve diverse human senses. Music can stimulate hearing and kinesthetic, while visual arts can simulate sight, touch and kinesthetic. Kinesthetic sense is rhythmic movement in people's bodies, which occurs when the musician plays, the painter paints or the

<center>37</center>

viewers react to them. However, music and visual arts are similar: both of them are sensory information that can arouse emotions; both listeners and viewers act as active participants through perception and interpretation of arts. Such research often depends on perceiver's ability to change different modes of viewing arts, and records whether the experience is changed.

Although difficulties have been encountered when preparing an interdisciplinary music lesson, the refinement of the teaching package has positive effects on students' learning outcomes. The order of teaching content was switched, so that students did not know the background information when they were creating musical maps, which could enhance their creativity. The syncopation clapping games was added, so that the teacher-centered approach transferred to student-centered approach to stimulate students' learning motivations (Brown, 2008). The researcher's pedagogical strategies through an interdisciplinary way of teaching have been improved through this research.

Ultimately, the researcher hopes that future research can explore merging other arts forms such as dance and drama with music lessons. It is also suggested to use a more sophisticated research method for evaluating results, such as collecting data from students, parents and teachers from other arts subjects. Additionally, the researcher wishes to encourage modifications and development of the music teaching package, leading to the enrichment of teaching resources for secondary music lessons in Hong Kong and professional networking.

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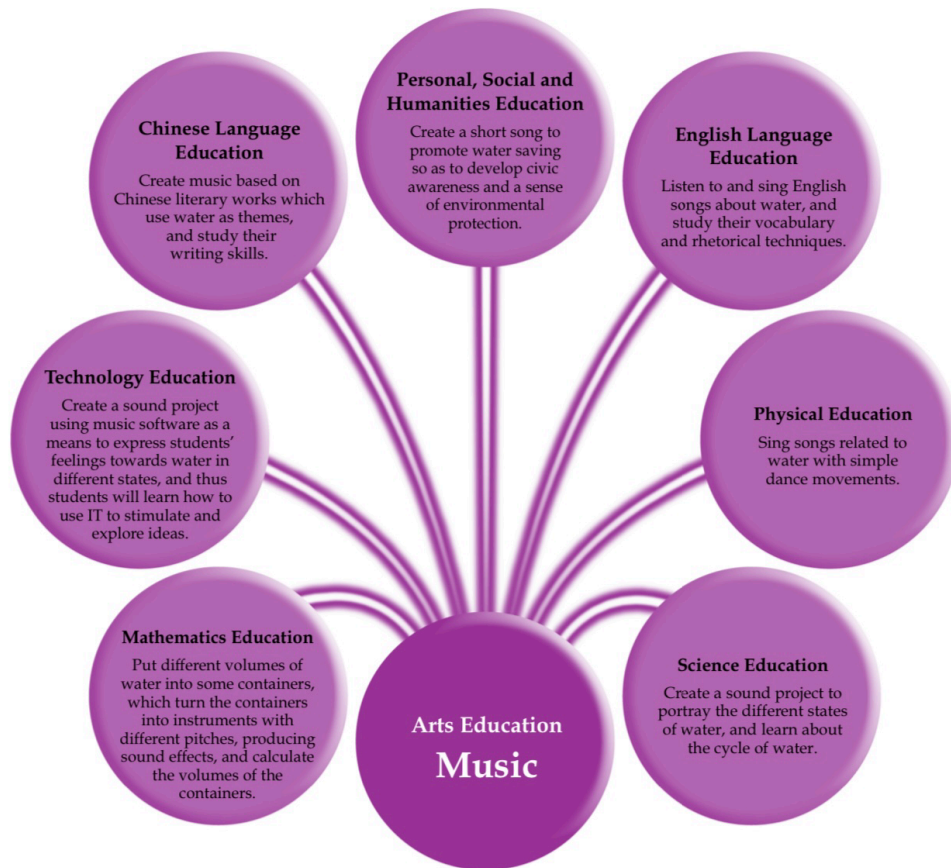
Figure. 1. *Learning across the KLAs*. The Curriculum Development Council, 2003, p. 34

Figure 2. Wassily Kandinsky. (1911). *Impression III (Concert)*. [Oil on Canvas]
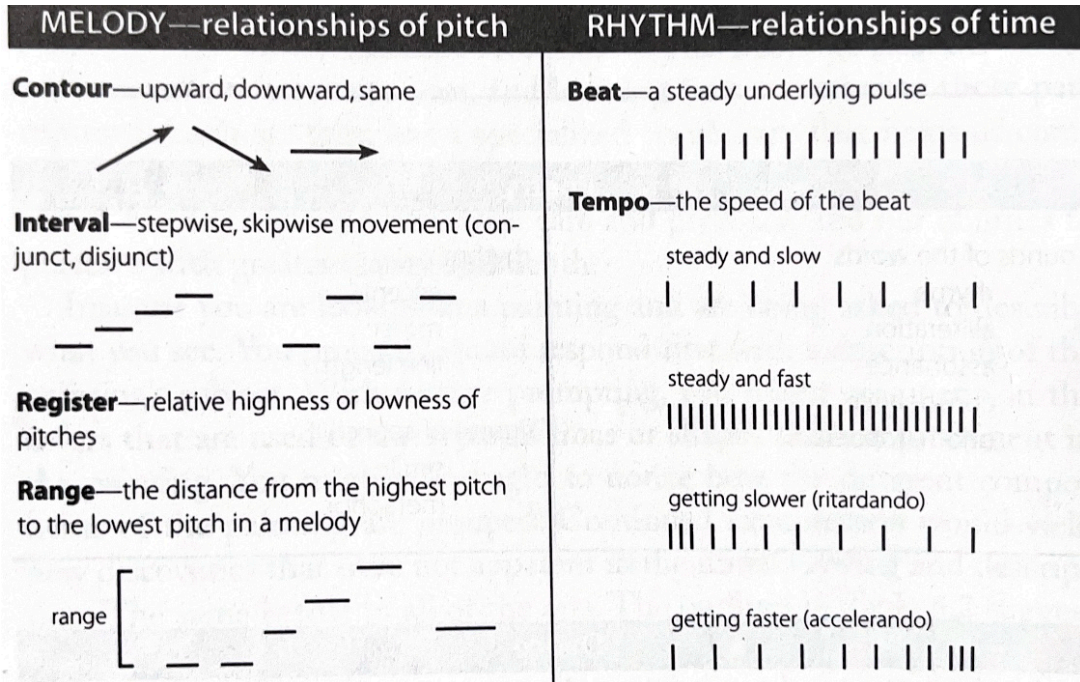
Figure 3. A listener's compendium of musical elements. Barrett et al., 1997, p. 90
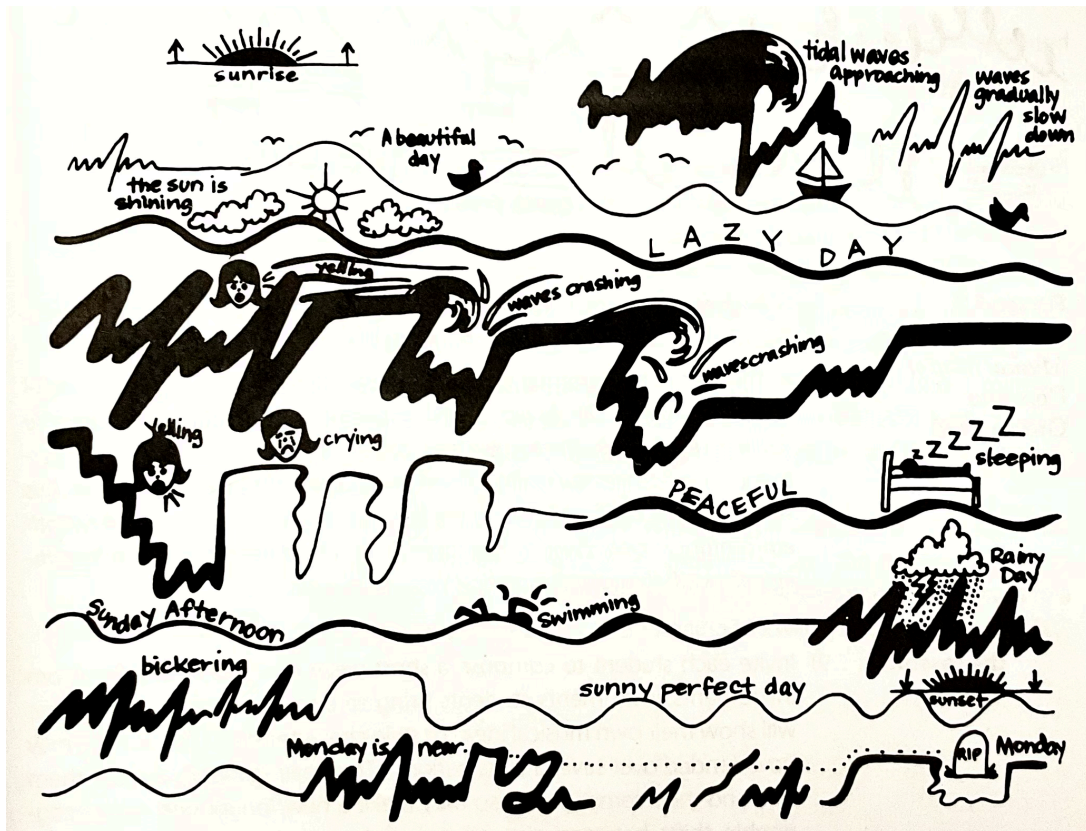
Figure 4. Sample No. 1: Musical map of Concerto Grosso 1985. Barrett et al. 1997, p. 63
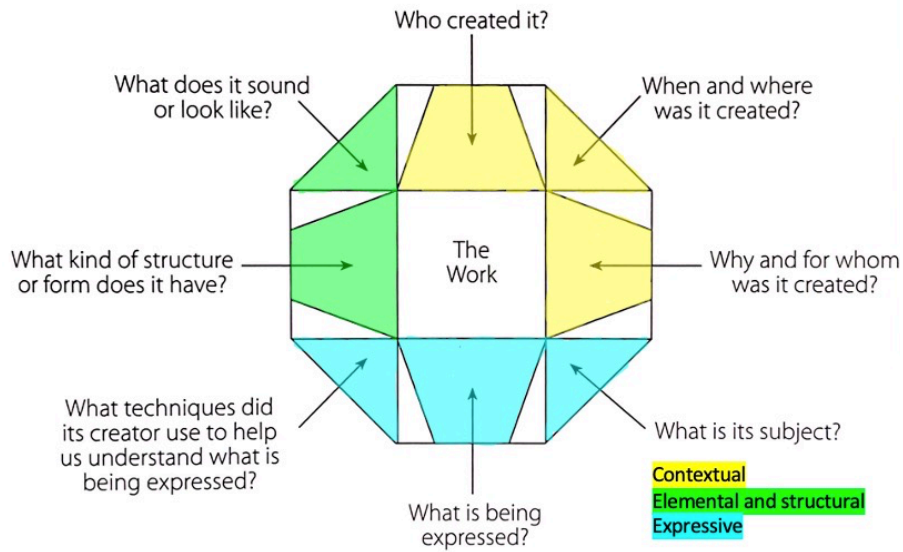
Figure 5. Facets of an artistic work. Barrett et al., 1997, p. 75
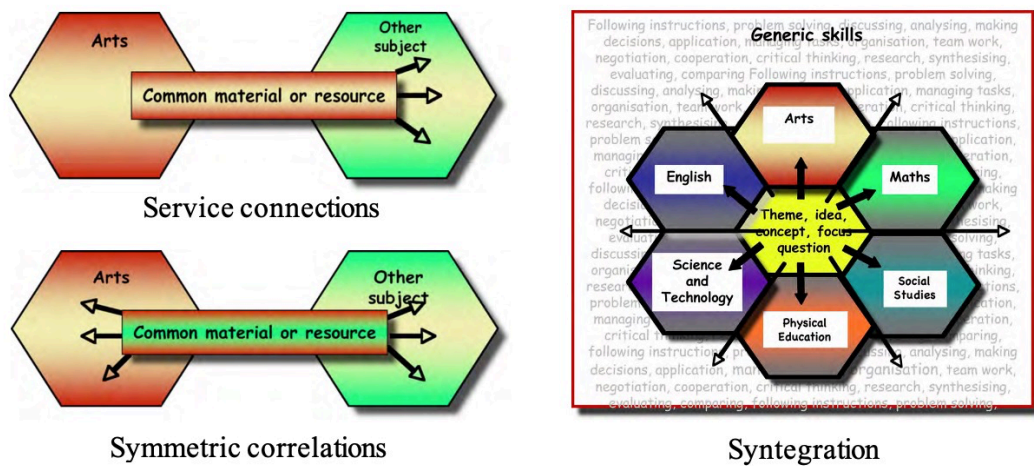
Figure 6. Models of integrations. Russel-Bowie, 2006, p. 259
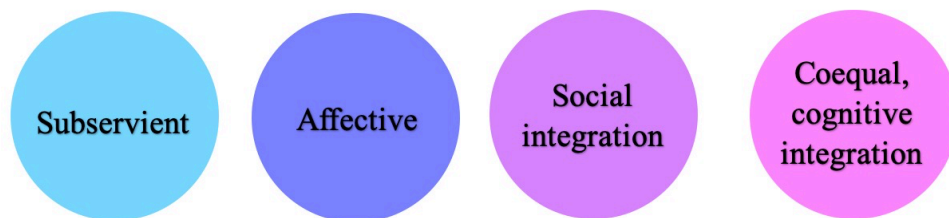
Figure 7. Four Styles of Arts integration. Bresler, 1995

Music elements	Dotted rhythm	Syncopation	Rhythm, melody, dynamics	Tonality
Visual arts elements	Line	Line, color	Line, color, position, movement	Brightness
Songs	"Encore (鼓舞)"	"Days of My Past (童年)"	"The Phantom of the Opera"	"Somewhere over the Rainbow"
Date & Class — Stage 1	18/10/2023 (1A)	19/10/2023 (1C) 19/10/2023 (1D)	7/11/2023 (1A) 8/11/2023 (1C)	24/11/2023 (1C) 30/11/2023 (1A)
Date & Class — Stage 2	20/10/2023 (1B)	20/10/2023 (1A) 24/10/2023 (1C)	9/11/2023 (1B) 13/11/2023 (1A)	4/12/2023 (1A)
Date & Class — Stage 3		25/10/2023 (1B) 26/10/2023 (1D)	14/11/2023 (1C) 14/11/2023 (1D)	

Figure 8. Timeline of the experiment.
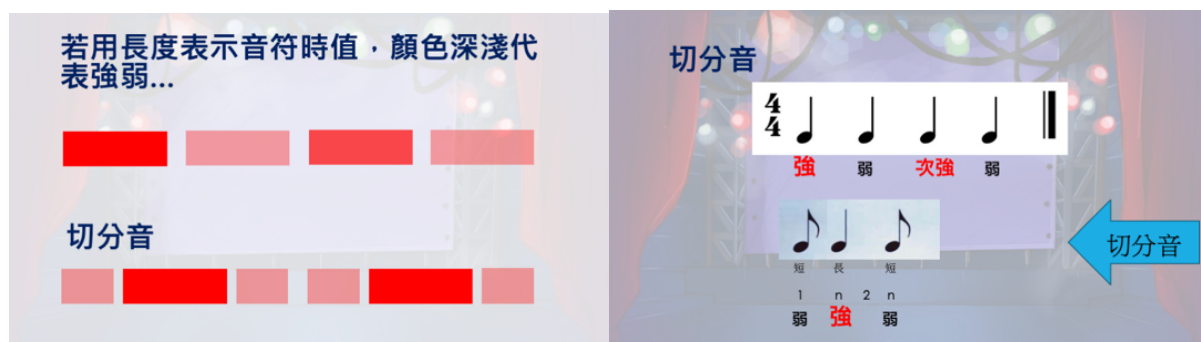
Stage 1 of teaching

Stage 2 of teaching

Figure 9. PowerPoint slides of "Days of My Past (童年)" from teaching package
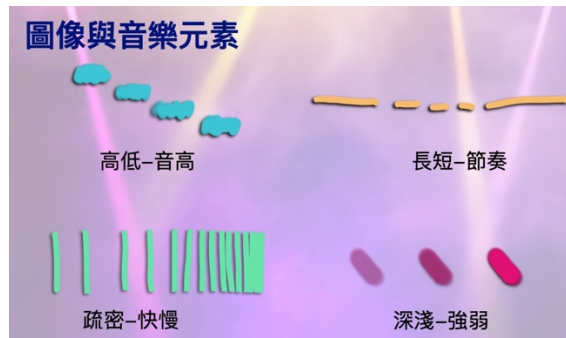
Figure 10. PowerPoint slides of "The Phantom of the Opera"
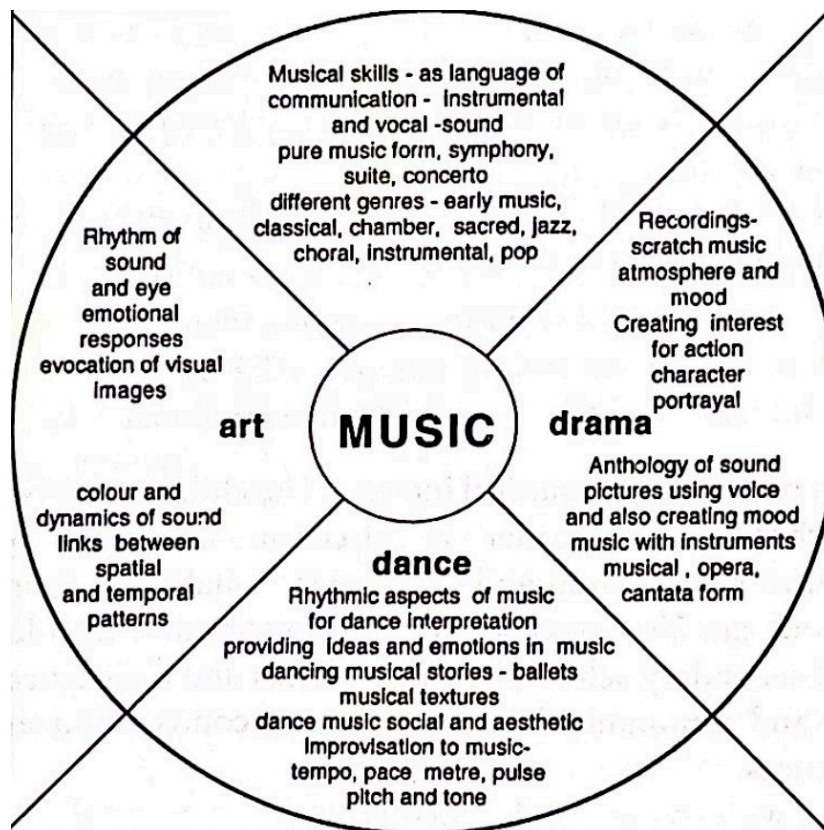
Figure 11. The pivotal role of music in relation to arts. Bloomfield & Childs, 2000, p. 85
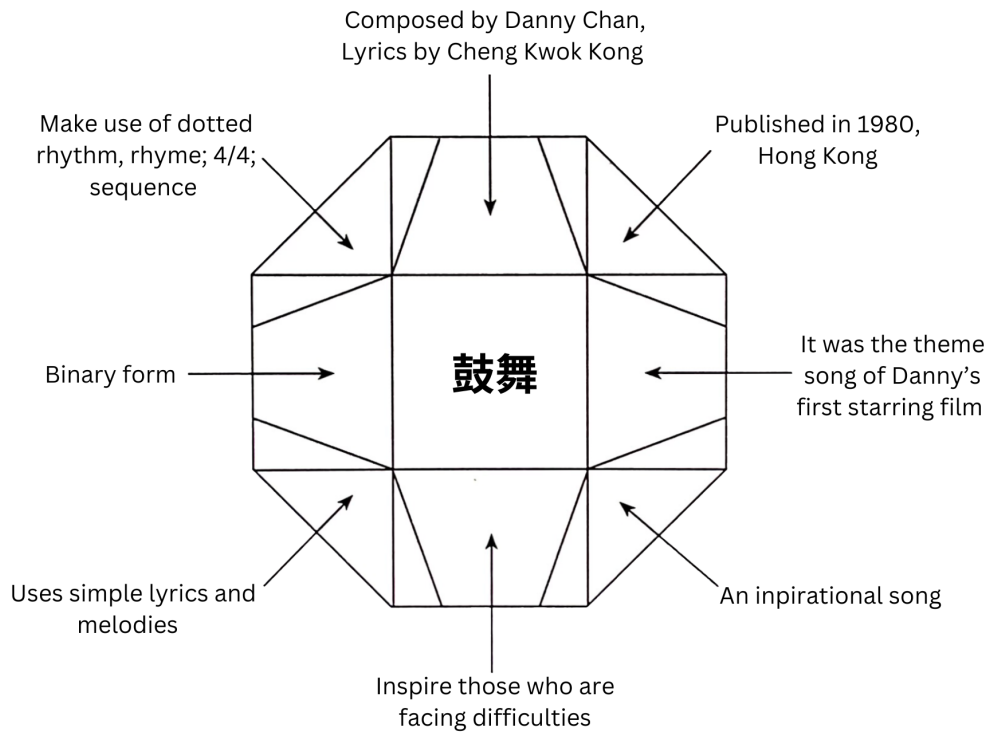
Figure 12. The Facets Model from the teaching package
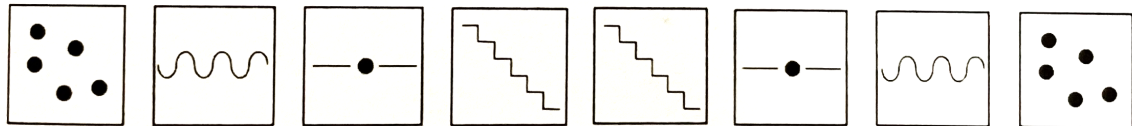
Figure 13. Shape Music. Wheway & Thomson, 2001, p. 11

Figure 14. Exploring Pattern. Wheway & Thomson, 2001, p. 13
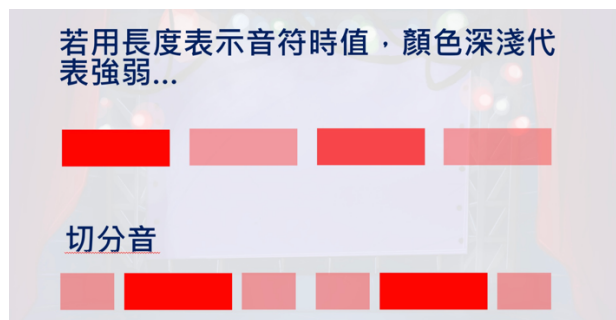
Figure 15. PowerPoint slides of "Encore (鼓舞)" and "Days of My Past (童年)" from
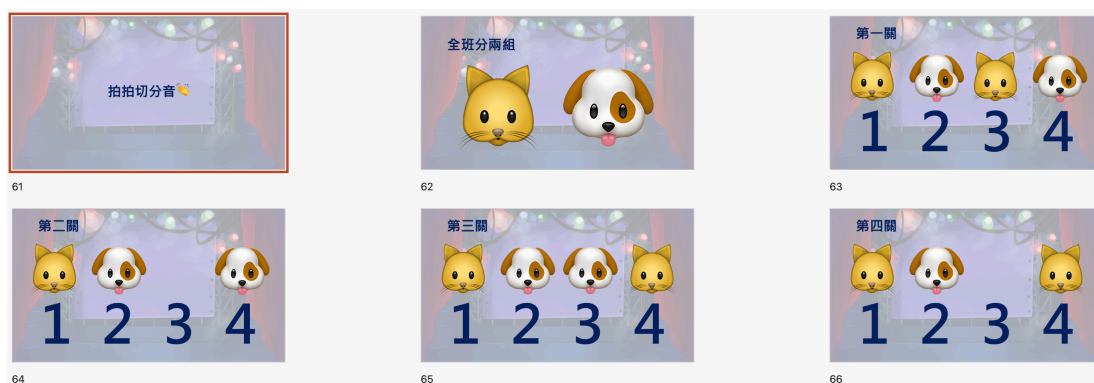
teaching package

Figure 16. PowerPoint slides of "Days of My Past (童年)" from teaching package
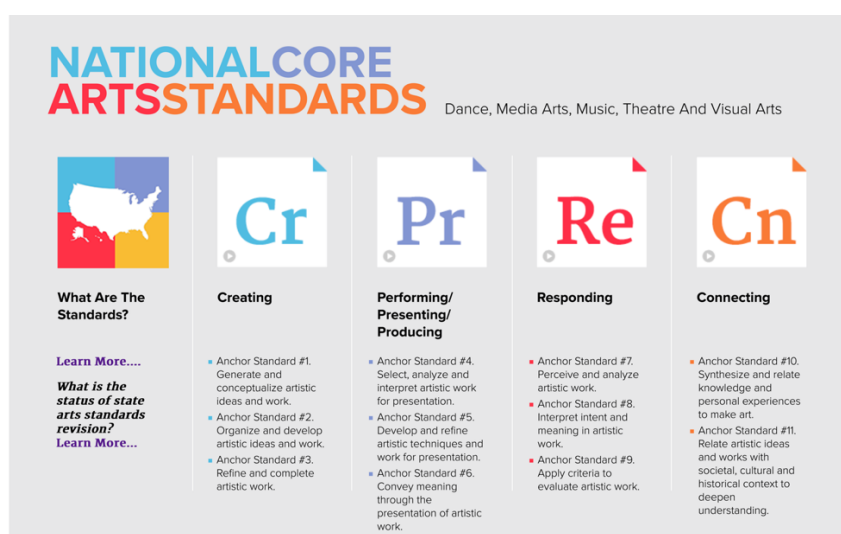
Figure 17. National Core Arts Standards.

Appendix

Music Teaching Package

This is a teaching package of four lessons teaching four pieces of music for Form one students. Chosen music pieces include *"鼓舞", "童年", "The Phantom of the Opera"* and *"Somewhere over the Rainbow"* from *Integrated Music*, a secondary music textbook in Hong Kong. The core concept of this package is to integrate music and visual arts. Specifically, the comprehension of music can be enhanced by visual arts while visual arts elements can symbolize music.

This package mainly comprises three parts of teaching and learning activities, including singing the chosen pieces, understanding music theories with the use of visual arts, and creating visual artworks based on music elements. During these activities, both music and visual arts elements will be covered, which are shown in the table below:

Music elements	Visual arts elements
Rhythm	Line
Melody	Position, movement
Dynamics	Depth
Tonality	Brightness

To clarify, this package was primarily designed according to a school-based curriculum during the researcher's practicum in a secondary school in Hong Kong. Therefore, there may be some constraints due to limited time for designing and testing the package. When using this package, please adjust learning and teaching activities based on students' capabilities.

Scheme of Work

Overall Objectives: To develop their knowledge of basic music theories and singing skills and to stimulate their creativity

Key Stage: Key Stage 3

Total Number of Periods: about 4 periods, 40 minutes per period

	Learning Targets*				Learning Objectives	Learning and Teaching Procedures	Integrated Activities#			Generic Skills / Values and Attitudes	Assessment	Resources
	CI	SP	CR	MC			C	P	L			
		✓	✓		Students will learn to: 1. sing and play instruments to develop performing skills 2. describe music features using simple music terms 3. create visual artworks reflecting music elements	1. Sing "鼓舞" and play the dotted rhythm ostinato to as the accompaniment		✓	✓	• Collaboration skills • Communication skills • Creativity • Respect others' creative works and opinions • Problem-solving skills • IT skills	• Observe students' classroom performance and improve their listening, singing and playing skills • Observes students' attitudes and generic skills development and adjust learning and teaching strategies • Worksheets are used to assess students' understanding of music theories	• PowerPoint • Online videos • Worksheets • iPads
						2. Complete the worksheet of note values			✓			
			✓	✓		3. Sing "童年" and play the syncopation pattern on body percussion		✓	✓			
						4. Rearrange the pictorial symbols to match with sound clips			✓			
	✓	✓	✓	✓		5. Use pictorial symbols to record the music features of the motive of *"The Phantom of the Opera"*	✓		✓			
						6. Sing *"Somewhere over the Rainbow"*		✓	✓			
						7. Describe what major scale consists of		✓	✓			
						8. Identify steps and skips			✓			

*   Learning targets：**CI** - Developing Creativity and Imagination **SP** - Developing Music Skills and Processes **CR** - Cultivating Critical Responses in Music **MC** - Understanding Music in Context

Integrated Activities#: C – Creating P – Performing L - Listening

Music Lesson Plan (1)

Class: Form 1   **Time:** 40 minutes

Theme/Unit Topic: Dotted rhythm

Total number of lessons: 1 of 4

Previous Knowledge/ Experience:

Note values for whole note, half note, quarter note, eighth note and sixteenth note

Intended Learning Outcomes:

Students are able to:

1. Complete the worksheet of note values
2. Play the ostinato to accompany *"鼓舞"*
3. Sing *"鼓舞"*

Teaching Sequence:

Time	Learning Targets	Intended Learning Outcomes	Teaching activities / inquiries / instructions / interactions	Integrated Music Activities Creating, Listening, Performing			Assessment
10'	1, 2	1. Complete the worksheet of note values	1.1 The teacher recalls the previous lesson: note values 1.2 Students complete the worksheet 1.3 The teacher moves on to the next topic – dotted rhythm and tells the story of the dotted quarter note: Once upon a time, there were twin brothers. Each of them had a marshmallow in their hand. The elder brother was not satisfied with only one marshmallow, so he asked his brother to give half the marshmallow to himself 1.4 The teacher shows the formula and explains that the dotted quarter note consists of a quarter note and an eighth note 1.5 The teacher asks the students, what the dotted half note and dotted eighth notes are composed of, and students complete the worksheet		✓		The teacher asks the students what the dotted half, dotted quarter and dotted eighth notes consists of
15'	2, 3, 4	2. Play the ostinato to accompany *"鼓舞"*	2.1 The teacher plays music video of *"鼓舞"* 2.2 The teacher presents the music score and invites students to circle the dotted rhythm in it. Then the teacher demonstrates two version of the first phrase of *"鼓舞"*, and ask students to		✓	✓	The teacher asks students how the adding of dotted

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			describe how the dotted rhythm will change the phrase (enhancing the sense of rhythm, becoming more lively, etc.) Version 1 為　甚要受苦痛　的　煎熬，　快　快走上歡笑　的　跑道。 Version 2 為　甚　要受苦痛　的煎熬，　快　快　走上歡笑　的　跑道。 2.3 The teacher leads the students to play the ostinato with percussion instruments or body percussion to accompany 鼓舞					rhythm will change the phrase
15'	1, 2	3. Sing "鼓舞"	3.1 The teacher recalls the previous lesson: dotted rhythm 3.2 The teacher introduces the lesson 3.3 The teacher demonstrate "鼓舞" for students 3.4 Students sing along with the teacher phrase by phrase, and the teacher leads students to sing after they get familiar with the song 3.5 Students sing "鼓舞" with teachers' piano accompaniment 3.6 The teacher summarizes the lesson		✓		✓	The teacher comments on students' intonation, timbre, volume and emotional expression

Learning Targets* 1. Developing Creativity and Imagination (CI) 2. Developing Skills and Processes (SP) 3. Cultivating Critical Responses (CR) 4. Understanding Arts in Context (MC)

Music Lesson Plan (2)

Class: Form 1   **Time:** 40 minutes

Theme/Unit Topic: Syncopation

Total number of lessons: 2 of 4

Previous Knowledge/ Experience:

4/4 meter

Intended Learning Outcomes:

Students are able to:

1. Play the syncopation pattern on body percussion
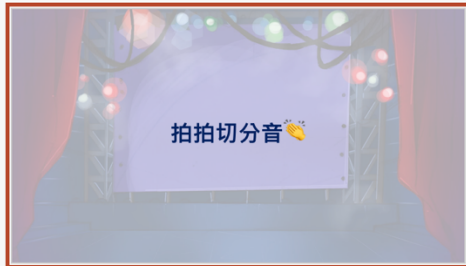2. Sing *"童年"*

Teaching Sequence:

Time	Learning Targets	Intended Learning Outcomes	Teaching activities / inquiries / instructions / interactions	Integrated Music Activities Creating, Listening, Performing			Assessment
25'	1, 2, 3	1. Play the syncopation pattern on body percussion	1.1 The teacher revisits dotted rhythm and *"鼓舞"* and then recalls the strong and weak beats of 4/4 meter 1.2 The teacher introduces syncopation: In a bar, some notes are deliberately not in time, disrupting the original strong and weak cycles. For example, a syncopated note seems to steal the length of the previous note, making the original weak beat into a strong beat 1.3 The teacher plays the following rhythm, asking students how the syncopated rhythm makes them feel (unstable, intense…) 1.4 The teacher explains by visual that syncopation makes people feel unstable		✓		The teacher asks students how the adding of syncopation will change the phrase

						✓	✓	
			若用長度表示音符時值，顏色深淺代表強弱… 切分音 1.5 The class is divided into two groups, the cat and the dog to play the syncopation game (see **Appendix**). In 4/4 meter, the teacher gives gesture cues to indicate which group to clap their hands. Repeat each pattern a few times. As students progress, they can speed up or switch groups				The teacher comments on students' rhythmic accuracy
15'	2, 3, 4	2. Sing *"童年"*	2.1 The teacher plays the Mandarin and Cantonese versions of *"童年"* and briefly introduces the background of two lyricists (羅大佑, 黃霑) 2.2 Students circle the dotted rhythm and syncopation 2.3 Students sing along with the teacher phrase by phrase, and the teacher leads the students to sing after getting familiar with the song 2.4 The teacher summarizes the lesson		✓	✓	The teacher comments on students' intonation, timbre, volume and emotional expression

Learning Targets* 1. Developing Creativity and Imagination (CI) 2. Developing Skills and Processes (SP) 3. Cultivating Critical Responses (CR) 4. Understanding Arts in Context (MC)

Appendix

Syncopation game

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拍拍切分音

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全班分兩組

63

第一關
1 2 3 4

第二關
1 2 3 4

第三關
1 2 3 4

第四關
1 2 3 4

Music Lesson Plan (3)

Class: Form 1   **Time:** 40 minutes

Theme/Unit Topic: Music and visual arts

Total number of lessons: 3 of 4

Previous Knowledge/ Experience:

Characteristics of sounds: high and low, long and short, quick and slow, strong and weak
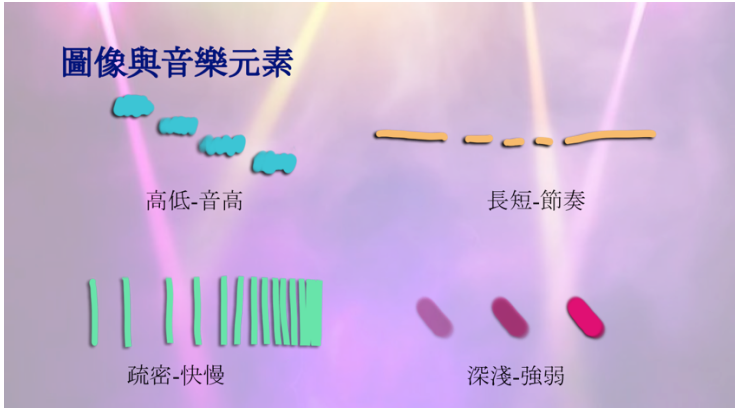
Intended Learning Outcomes:

Students are able to:

1. Rearrange the pictorial symbols to match with sound clips
2. Use pictorial symbols to record the pitch, rhythm, tempo and dynamics of the motive of *"The Phantom of the Opera"*

Teaching Sequence:

Time	Learning Targets	Intended Learning Outcomes	Teaching activities / inquiries / instructions / interactions	Integrated Music Activities Creating, Listening, Performing			Assessment
10'	2, 3, 4	1. Rearrange the pictorial symbols to match with sound clips	1.1　　The teacher reviews the previous lesson – "童年". Motivation: learn about musicals and explore how music is combined with drama and visual arts 1.2　　The teacher shows the artwork below, asks students what they can see (shapes, colors…) and guides students to name the visual art elements (point, line, plane, volume) 1.3　　The teacher plays four sound clips, three times each, and students rearrange the pattern so that the pattern matches the sound Pitch: ask students if the direction of the sound is from low to high or from high to low Length: remind students that the pitch has not changed, so the height of the pattern has not changed 1.4　　The teacher summarizes how pictorial symbols represent musical elements		✓		The teacher asks students to match the sound with the pattern and assesses whether students can identify the relationship between the sound and the image

			圖像與音樂元素 高低-音高　　　　　　長短-節奏 疏密-快慢　　　　　　深淺-強弱				
30'	1, 3, 4	2. Use pictorial symbols to record the pitch, rhythm, tempo and dynamics of the motive of *"The Phantom of the Opera"*	2.1 The teacher plays *"The Phantom of the Opera"* and asks students how the music feels (mysterious, scary, etc.). Then the teacher plays it again and asks students to pay attention to the most impressive phrases. 2.2 The teacher plays the motivation of this excerpt and introduces the class activities: use pictorial symbols to record the motive showing its music elements 2.3 The teacher explains rules for using markers and iPads 2.4 The teacher will hand out markers, worksheets and iPads. Once students have finished the painting, they can upload it to Padlet using iPad 2.5 Students introduce their own works, evaluate their own paintings and classmates' paintings, and select "My favorite painting" 2.6 Students describe the dynamics, rhythm and emotion of the motivation. The teacher explains the answer and introduces the composition technique of "chromatic scale" 2.7 The teacher summarizes the relationship between music and visual arts 2.8 The teacher plays the video of this musical excerpt and says that it was the soundtrack of the musical 2.9 The teacher summarizes the lesson	✓	✓		The teacher evaluates whether students can record sounds using symbols according to their paintings Students evaluate themselves and each other according to the assessment criteria

Learning Targets* 1. Developing Creativity and Imagination (CI) 2. Developing Skills and Processes (SP) 3. Cultivating Critical Responses (CR) 4. Understanding Arts in Context (MC)

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The Shows Must Go On!. Youtube. https://www.youtube.com/@TheShowsMustGoOn

Music Lesson Plan (4)

Class: Form 1   **Time:** 40 minutes

Theme/Unit Topic: Tonality

Total number of lessons: 4 of 4

Previous Knowledge/ Experience:

Solfège

Intended Learning Outcomes:

Students are able to:

1. Sing "Somewhere over the Rainbow"
2. Describe what major scale consists of and identify steps and skips

Teaching Sequence:

Time	Learning Targets	Intended Learning Outcomes	Teaching activities / inquiries / instructions / interactions	Integrated Music Activities Creating, Listening, Performing			Assessment
20'	2, 3	1. Sing *"Somewhere over the Rainbow"*	1.1 The teacher recalls *"童年"* and introduces this lesson 1.2 The teacher leads students to read the lyrics of Somewhere Over the Rainbow and explain the meanings 1.3 Students sing the interval (Octave), then the melody and finally with lyrics		✓	✓	The teacher comments on students' intonation, timbre, volume and emotional expression
20'	1, 3, 4	2. Describe what major scale consists of and identify steps and skips	1.1 The teacher asks what form the song is (Ternary form) 1.2 The teacher plays the ukulele version of this song and briefly introduces the reggae style 1.3 Students talk about which version they prefer 1.4 The teacher introduces the major scale 1.5 The teacher plays two excerpts (major and minor scales). Students match the excerpts with images and compare the differences (major scales – morning, minor scales - twilight) 1.6 The teacher introduces interval, steps and skips 1.7 Students identify the use of steps and skips in Somewhere over the Rainbow 1.8 The teacher plays a few notes (only do, re, mi) on the piano and students draw line charts with these notes to show the pitch 2.9 The teacher summarizes the lesson	✓	✓		The teacher evaluates whether students can identify steps and skips based on their responses

Learning Targets* 1. Developing Creativity and Imagination (CI) 2. Developing Skills and Processes (SP) 3. Cultivating Critical Responses (CR) 4. Understanding Arts in Context (MC)

Reflective journal

"Encore (鼓舞)"

Stage	Date & Class	Reflection
Stage 1	18 October 2023, Class 1A	Teaching strategies • When asking students to circle the dotted rhythm, I should use a red ball pen. • I should clarify that the dotted rhythm is a group of a longer note and a shorter note, rather than a single note. • If I want students to compare the difference between a phrase with and without a dotted rhythm, I should not change my singing tone when demonstraing the phrases, just change the rhythm or add an accent to emphasize the dotted note. Classroom management • Try not to get mad at students, especially when we don't know each other well.
Stage 2	20 October 2023, Class 1B	Classroom management • I spent lots of time stopping the lesson to calm students down. • One student with ADHD found it hard to focus. • Two students quarreled with each other and ended up being asked out by the original teacher during the lesson. • Students in the front talked a lot.

"Days of My Past (童年)"

Stage	Date & Class	Reflection
Stage 1	19 October 2023, Class 1C	Teaching strategies • Quite long lecturing for explaining the definition of syncopation. • I can give more time for students to think after I ask a question.
	19 October 2023, Class 1D	Lesson design • I can ask students to clap syncopated rhythm to enhance their motivation next lesson. Classroom management • Students in the back talked a lot.
Stage 2	20 October 2023, Class 1A	Teaching strategies • Instructions for syncopation clapping game were not clear. • I used two drumsticks to play guiding beats for students. However, when students were clapping, they could not hear the beats played by me. I may use hand gestures to direct their playing next time.

Stage	Date & Class	Reflection
		Classroom management • Students did not follow the teacher's rules because they did not understand what to do in the syncopation clapping activities.
	24 October 2023, Class 1C	Teaching strategies • In the syncopation clapping game, it is better to direct students' playing with both hands. • Each rhythmic pattern can be repeated several times from slow to fast, to make the game challenging. • When students get familiar with the game, they can switch the group to clap the pattern again, and the teacher can use hand to cue students without verbal cues.
Stage 3	25 October 2023, Class 1B	• Students finished the syncopation game successfully.
	26 October 2023, Class 1D	Teaching strategies • I can first tell students how to clap the syncopation game by pointing at the board, and students prepare in their mind without making a sound.

"The Phantom of the Opera"

Stage	Date & Class	Reflection
Stage 1	7 November 2023, Class 1A	Lesson design • The introduction of the musical can be shortened for artwork creation. • PowerPoint slides showed answers before students answered the questions. Some video clips were not loud enough. Classroom management • Disciplines and participation were good because the presence of the original teacher.
	8 November 2023, Class 1C	Lesson design • I may rearrange the order of learning activities: students can create their artwork before learning about *"The Phantom of the Opera"*, so that there is more space for imaginary. Teaching strategies • When Kandinsky's work is shown, I may ask students what "shapes" and "colors" they can see, instead of "pictorial symbols". • When I play the sound for students to match it with pictures, I can play C notes of four different octaves (from the lowest to

		the highest C on the keyboard) for students to distinguish the pitch differences easily.
		• I don't need to play only C note in the sound and picture matching game, because patterns of different colors may symbolize different pitches.
		• Provide more markers for students to create artwork.
		• Students were willing to participate in the artwork creation.
Stage 2	9 November 2023, Class 1B	Lesson design • Steps were structured and logical. • Activities that combine music with visual art were creative. Teaching strategies • Classroom instructions were clear. • Appropriate assessment strategies were used. • Students could achieve learning outcomes. Classroom management • A few students challenged the teacher deliberately. • I did not deal with all the discipline problems immediately. • I may have a follow-up talk with individual students after class
	13 November 2023, Class 1A	Classroom management • Let students write their names on worksheets before giving them markers, or they will use markers to write their names.
Stage 3	14 November 2023, Class 1C	• It was the only class which created artworks of the vocal version of *"The Phantom of the Opera"* (other classes used the organ version). A few students said that they heard the sounds of the electric guitar, bass guitar and drum set.
	14 November 2023, Class 1D	Teaching strategies • I gave lots of hints when playing the music (rhythm, pitch etc.), but it did not make a difference to students' artworks. • I encouraged students to record what they imagined, and some students could draw ghosts, which fitted the theme of the music.

"Somewhere over the Rainbow"

Stage	Date & Class	Reflection
Stage 1	24 November 2023, Class 1C	• Students could match the pictures with music of major scales (morning) and minor scales (twilight) correctly.
	30 November 2023, Class 1A	• Only a few students gave reactions. • One student was interested in the scales of the Middle East and Japan.

| Stage 2 | 4 December 2023, Class 1A | Students could point out which music was written in Japanese scales because of the lyrics, and they were not familiar with Chinese music. Students could understand steps and leaps, but I should tell them steps and leaps are used to describe distances between notes instead of directions. Most of the students found it hard to draw lines to visualize notes I played on the piano. Several students could tell the Solfège names of notes I played without drawing lines. Some students could tell the melodic contour (upward and downward) but could not tell Solfège names. |

Samples of Students' Worksheets

Able to Record Rhythm

中一 音樂劇之旅　班別：ID　姓名：Student A

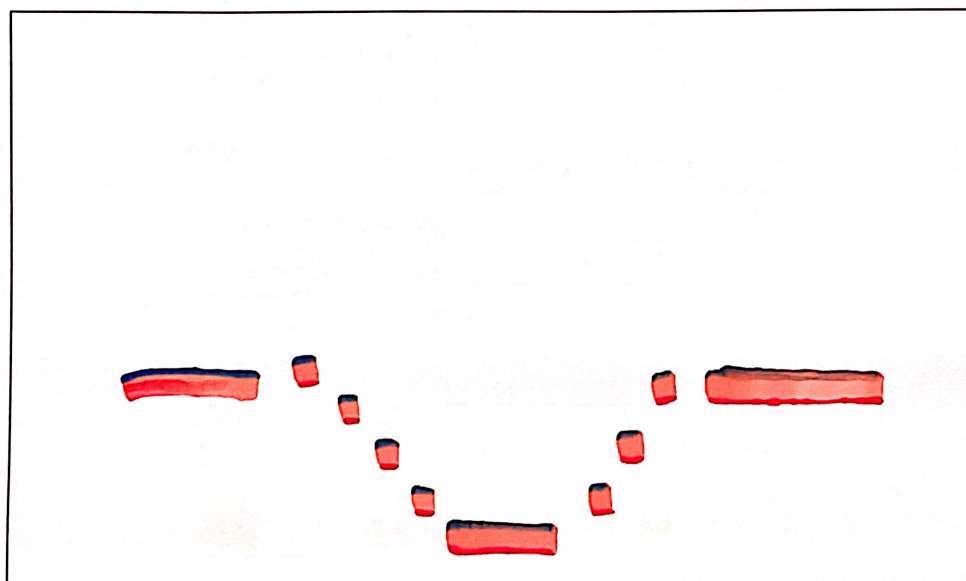#### 課堂工作紙

一、聆聽音樂選段，用圖像符號記錄樂句的音高、節奏、力度及速度變化。善用點、線、面、體、色彩等元素！
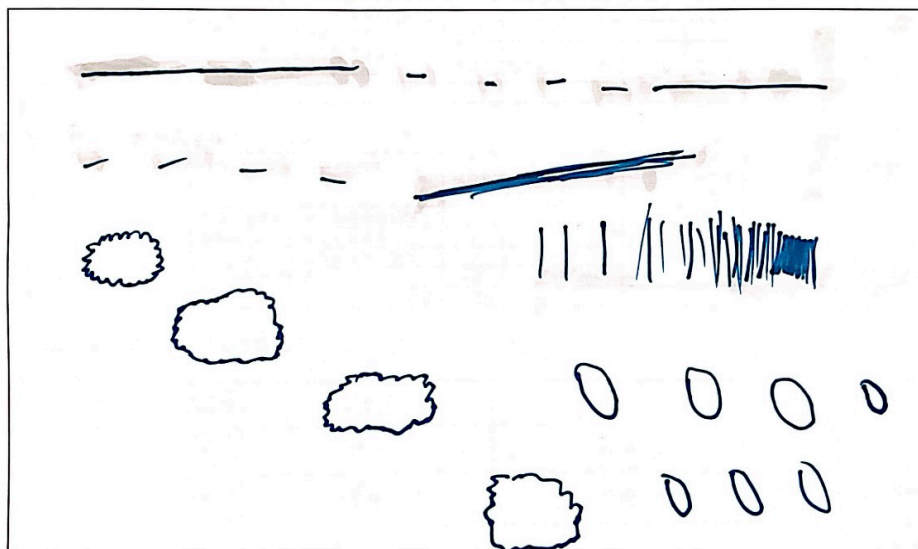
Able to Record Both Rhythm and Pitch
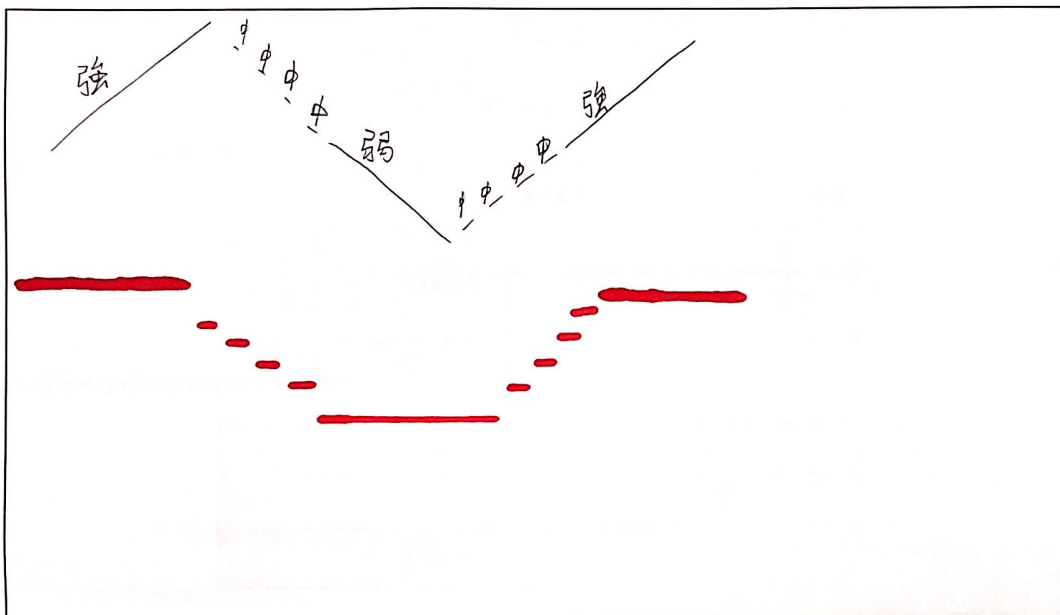
中一 音樂劇之旅　班別：1B　姓名：Student B

課堂工作紙

一、聆聽音樂選段，用圖像符號記錄樂句的音高、節奏、力度及速度變化。善用點、線、面、體、色彩等元素！

70

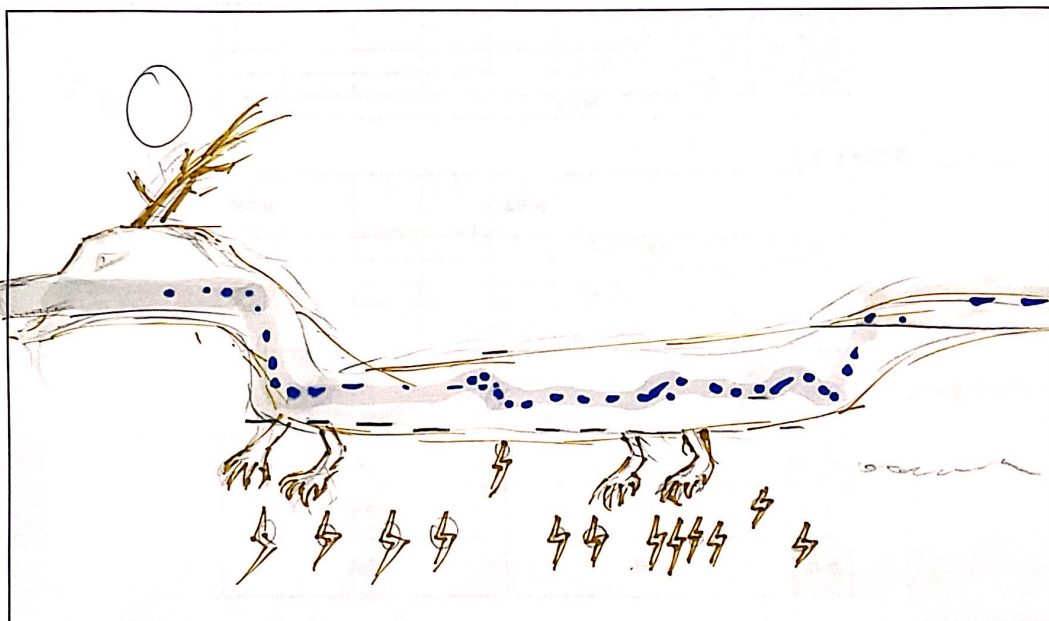## 課堂工作紙

一、聆聽音樂選段，用圖像符號記錄樂句的音高、節奏、力度及速度變化。善用點、線、面、體、色彩等元素！

Able to Show Artistry

課堂工作紙

一、聆聽音樂選段，用圖像符號記錄樂句的音高、節奏、力度及速度變化。善用點、線、面、體、色彩等元素！

課堂工作紙

一、聆聽音樂選段，用圖像符號記錄樂句的音高、節奏、力度及速度變化。善用點、線、面、體、色彩等元素！

課堂工作紙

一、聆聽音樂選段，用圖像符號記錄樂句的音高、節奏、力度及速度變化。善用點、線、面、體、色彩等元素！