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Chapter I Introduction

This chapter serves to introduce the background to the “Macao Special Education Curriculum Design Project”, illustrating new trends and concepts in special education, and explaining the positioning and usage of the “Supplementary Curriculum Guide (Special Education)” (hereafter referred to as “Supplementary Guide”).

The “Supplementary Guide”, a core document to the “Macao Special Education Curriculum Design Project”, aims to inform schools and teachers of the philosophy, positioning, and implementation mode of the plan as they carry out Macao’s special education curriculum in practice.

A. Origin and rationale for the Supplementary Guide

1. The latest trend in special education

Over the past three decades, the international community has witnessed transformative changes in the concepts and practice in special education. Since the publication of the Salamanca Statement by UNESCO in 1994, inclusive education (or integrated education) has become the dominant educational model for students with disabilities around the world. The Salamanca Statement emphasizes the concept of Education for ALL and holds that students with disabilities should have access to equal educational opportunities as ordinary students. This concept is applied to the domain of curriculum design and leads to the inclusive curriculum model (One Curriculum for All).

2. The growing trend in the promotion of inclusive curriculum

The fundamental ethos of inclusive education is that all students should have equal rights to education, and one exemplification of which is to the right to study according to the same curriculum. Therefore, special education curriculum must be guided by the principle of “inclusion”---the curriculum is considered “One Curriculum for All” only when it caters to students of different abilities (including students with serious or severe intellectual disabilities).

The General Assembly of the United Nations passed the Convention on the Rights of Persons with Disabilities (CRPD) (hereafter referred to as the Convention) in 2006 to promote and protect the rights of all persons with disabilities. The Convention states that necessary adjustments should be made under certain circumstances to ensure that persons with disabilities have equal access to their rights and the exercise thereof. The People’s Republic of China signed the Convention in 2007 which was later passed and approved by

the Standing Committee of the National People's Congress in 2008. This means that China has the obligation to implement the Convention and must take appropriate measures to this end.

The curriculum policies adopted by countries around the world in the practice of inclusive education share the common feature of establishing standards or goals that cover the capabilities of all students. It is important that these standard areas are all derived from the central curriculum of formal education and that they can also include the abilities of all students, including those with serious to severe intellectual disabilities.

3. Development and current situation of special school curriculum in Macao

For years the development of special education curriculum in Macao has been reliant upon the research and initiatives of individual schools themselves. Although there have been exchanges and mutual consultations among the schools in this process, there is still the lack of a unified curriculum structure, module contents, and assessment criteria. Also, the curriculum leans heavily towards catering to the needs arising from the weaker capabilities of students. The reference to the formal education curriculum in special education curriculum is limited to selecting contents from textbooks used in formal education and revising them to form the main body of the special education curriculum.

The Macao SAR government began to legalize the formal education curriculum in 2014, and has successively promulgated the Administrative Regulation No. 15/2014, "Curriculum Framework for Formal Education of Local Education System" (hereafter referred to as "Curriculum Framework") and Administrative Regulation No. 10/2015, the "Basic Academic Attainment Requirement of Local Education System" (hereafter referred to as "The Requirements of Basic Academic Attainments"). "The Requirements of Basic Academic Attainments" for Early Childhood Education, Primary Education, Junior Secondary School Education and Senior Secondary School Education have also been implemented year by year since the academic year 2015/2016. This means that the formal education curriculum in Macao is proceeding to standardization and unification in a programmatic fashion. The legislation of formal education curriculum in the territory can be regarded as the most appropriate time for Macao to design its special education curriculum, because the purposes, subject structure, and learning units of the formal education curriculum under the principle of equal educational opportunities should be applicable to students with special educational needs. The key is that teachers need to have a set of guidelines to supplement or adapt the formal education curriculum according to the learning abilities and learning modes of students with special educational needs. Therefore, the Macao Education and Youth Affairs Bureau (hereafter referred to as the DSEJ) invited the Centre for Advancement in Inclusive and Special Education (CAISE) of The University of Hong Kong, together with special education teachers from nine public and private schools in Macao, to initiate a three-year plan, namely, the Macao Special Education Curriculum Design Project. The core tasks of the plan include:

- 1) Developing and drafting the Learning Ability Progress Level (hereafter referred to as the Level) for six subjects (Chinese, Mathematics, General Studies, Science and Humanities, Arts, and Information Technology, Sports, and Health);
- 2) Compiling the “Supplementary Curriculum Guide (Special Education)”.

The emphasis of the plan is that the compilation of the special education curriculum should be based on the formal education curriculum, which is the future direction for special education development in Macao and also the purpose of this plan. This direction not only guarantees students the right to study according to the same curriculum, but also ensures that the educational elements of the curriculum will not be compromised due to excessive emphasis on skill training. In addition, teachers can build a community with affiliated schools and reach consensus on the assessment criteria when formulating the same curriculum structure. The plan also emphasizes that the Level and the Supplementary Guide should be compiled with special education teachers in Macao as the main contributors. The process of writing the Level and the “Supplementary Guide” involved gathering the fruits of specialist teachers’ professional knowledge and years of accumulated teaching experience in each subject, which enabled the final writing to possess unique Macao characteristics.

B. Objectives of the Supplementary Guide

The purpose of the “Supplementary Guide” is to provide support for teachers in planning, developing and formulating curriculum for students with special educational needs. Teachers can make references to and combine the use of the guideline from the formal education curriculum, the “Curriculum Framework” and “The Requirements of Basic Academic Attainments”. In general, the “Supplementary Guide” can help schools to develop an inclusive education system (Special education curriculum system) from the following aspects:

- Review and revise the present directions in special education and lay the foundation for developing a new special education system;
- Link up with Macao’s formal education curriculum and identify priorities appropriate for the special education curriculum;
- Respond to students’ diverse learning needs;
- Overcome barriers to teaching and assessment for full inclusion of all students.

C. Functions of the Supplementary Guide

The functions of the Supplementary Guide are provided in the following aspects:

- Provide information to help teachers plan, prepare, develop and design courses catered to students with different learning needs according to the characteristics of each subject; illustrate how to adjust the course contents so that all students can have the opportunity to study formal education courses according to their own abilities;

- Provide a spectrum of learning ability descriptors to demonstrate the levels of learning ability and learning outcomes;
- Establish the relationship between “The Requirements of Basic Academic Attainments” and the special education curriculum;
- Provide a coordination mechanism of learning assessment, with the emphasis on the principle of comprehensive judgment;
- Provide sample classroom activities, stimulate students’ curiosity, teach students in accordance with their aptitude, and practice the important educational principle of teaching tailored to the individual students’ abilities.

D. Characteristics of the Supplementary Guide

1. Designing inspiring learning activities

Chapter III of the Supplementary Guide shows relevant learning areas of various subjects and their importance to students with special educational needs. Teachers may have the impression that some of the complicated and abstract topics in certain subjects are beyond the understanding of students with special educational needs; some examples of teaching activities are demonstrated in Chapter V of the Supplementary Guide for teachers to adjust the teaching scenarios and goals. This ensures that even students with lower ability levels can study the contents of related subjects.

2. Adaptable to different learning needs with the formal education curriculum as its basis

Chapter IV of the Supplementary Guide, in conjunction with the “Curriculum Framework” and “The Requirements of Basic Academic Attainments”, retains as many relevant contents within the learning area of each subject as possible. The curriculum objectives and learning outcomes are based on the formal education curriculum and can be adjusted according to the differences in learning.

3. Easy to identify students’ abilities with the continuous description of various levels of learning abilities in the learning areas of each subject

To enable every student with special educational needs to find their entry point in each learning area of various subjects, the spectrum of learning ability level descriptors for each subject is provided in Chapter VII of the Supplementary Guide, covering learning abilities from the lowest level (or those appearing the earliest) to the highest level (or those compatible to be admitted to ordinary schools), for teachers to clearly identify the levels of students’ learning ability in each learning area, which is the core element of the Learning Ability Progress Level.

4. Easy to know the progress of the teaching priorities in major education stages

In order to show clearly the levels of learning ability of students with special educational needs at different age groups, the Learning Ability Progress Level is divided into four phases according to the age of students. In these four phases, students are expected to make progress not only in learning experience in line with their age and social development, but also in subject knowledge so that they can accumulate knowledge and experience in the learning process. Teachers can also avoid unnecessary repetition to improve educational efficacy.

5. Uniform terms to describe different groups of students

We use “students with special educational needs” to replace terms which have been used to describe different groups of students, such as the hearing impaired students, visually impaired students, physically impaired students, slow learners, or students with mild, moderate, or severe intellectual disabilities. We believe that each student is on the same route of learning progress, with different needs in education. We do not explicitly classify students in the psychological and medical systems, because we design students’ learning objectives mainly based on their ability levels in different subject areas. For example, a student who is classified as suffering from “cerebral palsy” in the psychological and medical system may have an average level of intelligence even if he or she cannot speak or can only sit in a wheelchair, or with relatively weak motor sensory ability. Based on the concept proposed in the Learning Ability Progress Level, a student’s learning ability in Physical Education may be only at level L3, while his or her learning ability in Chinese "listening" may have reached level L10.

This method of describing the levels of students’ learning ability can change the perception of students’ learning potential among teachers or other stakeholders. At the same time, teachers can refer to different ability levels to set more suitable learning goals for students so as to raise their expectations of the students’ learning ability.

E. How to Interpret the Supplementary Guide

The Supplementary Guide is designed to cover students with special educational needs aged between 3 to 21, including students in special education classes and in special education small classes, as well as inclusive students in regular classes. Students enrolled in various special education classes are the focus of the Supplementary Guide, since most of the students in the above mentioned classes are at notably different levels of learning ability in different subjects. Nevertheless, teachers who teach students of different gender and ethnic, cultural, religious, and family backgrounds can all use the Supplementary Guide as a teaching reference.

In the Supplementary Guide, the term “teacher” may include homeroom teacher, teachers of various subjects, subject directors, teaching assistants, parents, therapists, counselors, social workers, psychologists, principals and all others who take care of students with special educational needs. When using the Supplementary Guide, teachers should refer to the curriculum guides of the DSEJ and school-based curriculum materials, for planning and compiling the teaching contents, according to different levels of education, as well as the learning ability level of students with special educational needs. The Learning Ability Progress Level also provides an accurate description of students’ learning performance and ability.

2

Chapter II

Objectives, Curriculum Framework and Teaching Principles of Arts Education

This Chapter is compiled with reference to the formal education curriculum guidelines of Arts Education in Macao, which indicates that under the principle of the same curriculum framework, the arts curriculum for students with special educational needs originates from the formal education curriculum, and students enjoy the same learning opportunities.

A. Objectives of Arts Education

- a) To expand students' artistic vision and guide them to value cultural diversity

Through arts education, students are encouraged to develop their love for the country, the city and the community; to integrate art and culture to expand students' international outlook; emphasise interdisciplinary education to encourage students to absorb knowledge in a culturally diverse environment.

- b) To develop students' perception, understanding, and appreciation of art

Diversified forms of art activities can help cultivate students' perception and understanding skills, enabling them to not only acquire rich experiences of artistic creation, but also develop interest in culture and arts through daily life, and pay attention to the connection between arts and life. Arts education involves not just imparting knowledge and training skills, but also letting students perceive and experience arts through independent inquiry and cooperative learning. Students can link the creation, appraisal and reflection of art, and promote their aesthetic development and sensibility through learning and practicing in artistic activities.

- c) To nurture students' lifelong interest in arts and develop positive personality

Arts education should match the characteristics of students' mental growth and aesthetic development, arouse their interest and imagination in art, develop their knowledge and ability of arts appreciation, evaluation, creation and performance, encourage them to actively participate in learning activities and kindle lifelong interest. In the meantime, arts education should exploit students' potential, build their awareness of communication and cooperation through social participation, aid their personal development and develop a positive personality in them.

- d) To exploit students' artistic potential and cultivate their ability to explore, imagine and innovate

Teachers should set up an equal, free, open, flexible and resource-rich teaching environment to guide students. In the process of feeling, exploring, appreciating and creating arts, students can probe into their relations with arts, society, culture and history, recognise their artistic potential and become daring to express themselves

and stimulate innovations. To cater for individual differences of students and develop school-based art curriculum:

Arts education requires the cooperative efforts of a school. The school should develop its school-based arts curriculum and make curriculum decisions in accordance with its teaching philosophy and students' abilities, characteristics and needs, so as to promote the development of students' artistic excellence and positive personality.

B. Adjustment of the Arts Curriculum Framework

Arts education includes visual arts and music. The main objective of these two fields of education is to cultivate students' imagination and critical responses to arts, so that they can express themselves through arts and promote their physical and psychological wellbeing. Learning arts also helps nurture their taste and character, establish positive values and attitudes, which facilitates their all-round development.

This Curriculum Guide is mainly based on "The Requirements of Basic Academic Attainments" in formal education and includes the fields of visual arts and music. At the same time, it has been revised to contain the following four learning areas according to the learning process of students with special educational needs, i.e., "Cultivating Critical Responses to Arts", "Developing Skills and Processes", "Understanding Arts in Context", and "Developing Creativity and Imagination".

a) Cultivating Critical Responses to Arts

This area is determined in reference to the "Appreciation" of arts in early childhood education, the "Appreciation" of music in primary education, the "Appreciation and Appraisal" of visual arts and "Appreciation and Perception" of music in junior secondary education, as well as the Systematic Approach to Mainstream Education (SAME) Curriculum Project of Hong Kong.

b) Developing Skills and Processes

This area is determined in reference to the "Experience" of arts in early childhood education, "Experience and Perception" of visual arts and "Singing and Instrumental Performance" of music in primary education, "Basic Concepts and Common Knowledge" of music in junior secondary education, as well as "Developing Skills and Processes" in the SAME Curriculum Project of Hong Kong.

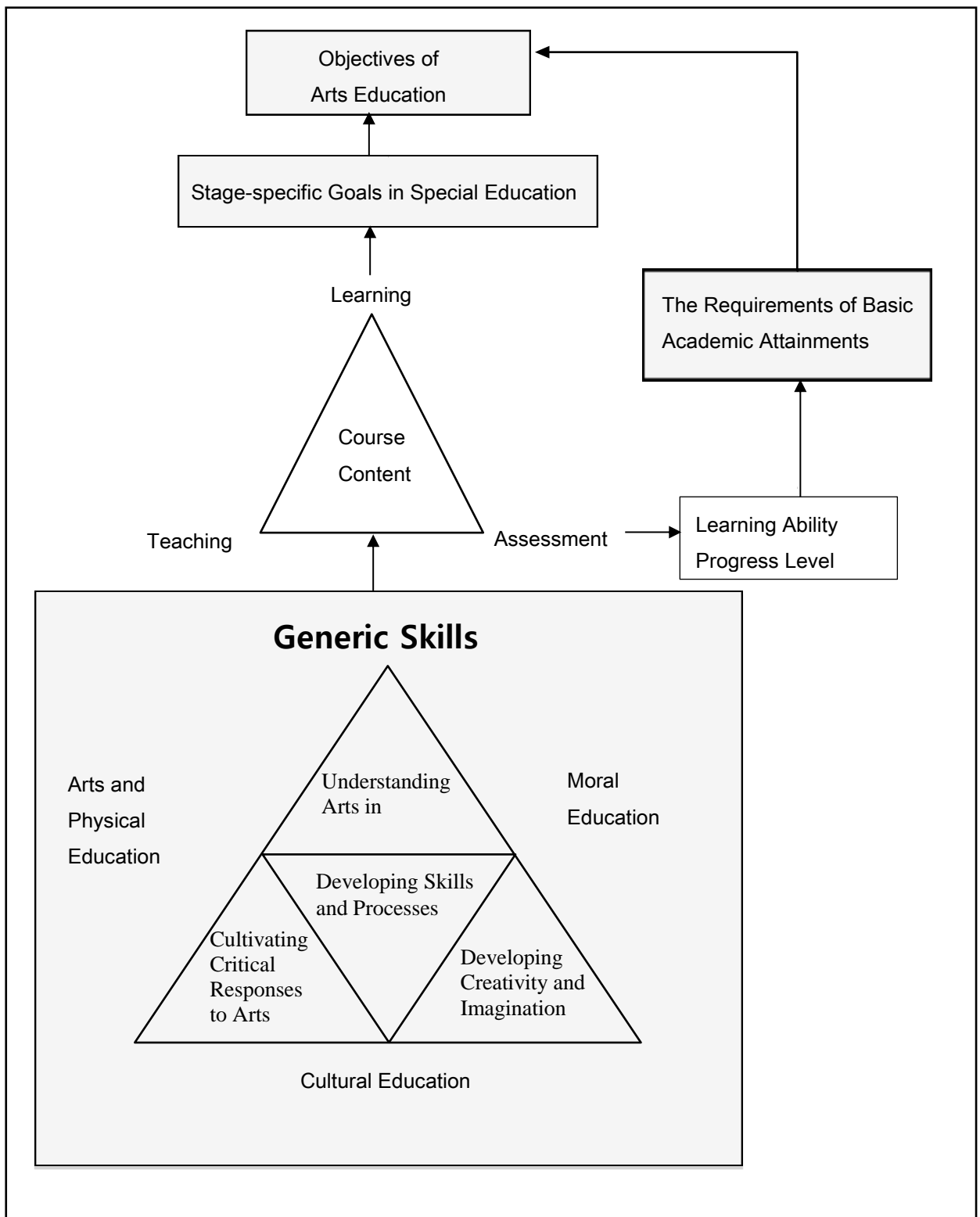
c) Understanding Arts in Context:

This area is determined in reference to the "Reflection and Evaluation" of visual arts in primary education, "Understanding and Respect" of visual arts in junior secondary education, as well as "Understanding Arts in Context" in the SAME Curriculum Project of Hong Kong.

d) Developing Creativity and Imagination:

This area is determined in reference to "Expression and Creation" of arts in early childhood education, "Creation and Expression" of visual arts and "Creation" of music in primary education, "Creation and Presentation" of visual arts and "Creative Performance and Stage Experience" of music in junior secondary education, as well as the SAME Curriculum Project of Hong Kong.

Curriculum Framework of Arts Education (Special Education):



C. Course Positioning of Arts Education

Schools should provide students with a balanced curriculum so that they can receive a whole-person education. Arts education is an important field to cultivate students' whole-person development. It enables students to attain all-round development in "Aesthetics" according to their own attributes so that they are capable of life-long learning, critical and exploratory thinking, adapting to change and innovating. In addition, arts education also enables students to lead a healthy lifestyle, stimulate their interest in artistic and physical activities, and cultivate critical responses.

D. Teaching Principles of Arts Education

In Arts Education, the various courses must be designed according to students' mental growth characteristics, interests, aesthetic experience and expressive abilities to meet their needs. At the same time, in the process of curriculum implementation, it is necessary to create proper environment and learning spaces to construct knowledge in adherence to the "Student-Orientated" principle. The following teaching principles can promote the artistic learning of students with special educational needs:

- Nurture aesthetic sensitivity;
- Encourage creativity, hold an open attitude and listen carefully to students' ideas in their creative process;
- Nurture cultural awareness, draw inspirations from daily life and establish the connection between arts and life;
- Cultivate critical thinking, make good use of different assessment methods to promote students' learning;
- Develop students' generic skills, values and attitudes and effective communication skills through the learning of arts;
- Provide adequate learning resources and materials to expand students' artistic experience;
- Encourage students to explore arts-related knowledge and skills;
- Cater for individual differences.

3

Chapter III

Responding to Students' Learning Needs in Arts Education

This chapter discusses the basic characteristics of arts education and its importance to students with special educational needs and proposes to adjust the learning content and curriculum implementation to ensure that all students have the opportunity to learn in all fields.

A) Importance of Arts Education to Students with Special Educational Needs

The field of Arts education includes the visual arts and music subjects, both of which cover the following four learning areas: Developing Creativity and Imagination, Developing Skills and Processes, Cultivating Critical Responses to Arts, and Understanding Arts in Context. Artistic activities can cultivate students' creativity, aesthetic sense, and a flexible, open and respectful attitude towards others. Students with special educational needs can experience the pleasure of arts through various activities, which can help develop their sensory abilities, so that they can use different senses to express feelings and thoughts. In addition, arts education is meaningful to students with special educational needs in the following dimensions:

- Provide different learning opportunities and rich visual, tactile and sensory experiences, which promote fine motor skills and multi-limb coordination and inspire imagination and creativity.
- Stimulate students' understanding and response to the outside world.
- Show their ability in learning fields less limited by language skills and feel the satisfaction of creation.
- Learn to express feelings in different ways, communicate with others and accept others.
- Learn to appreciate oneself and build self-confidence.
- Gain more aesthetic experience, know the relationship between art and culture, and develop interest in appreciating artworks of different cultures through exposure to artworks, thus promoting lifelong learning.

B) Learning Content of Arts Education

a) Main Teaching Objectives

Mainly based on the needs of students with special educational needs and the concept of the same curriculum framework, the following main teaching objectives are emphasised. These objectives only highlight learning priorities and do not include all the learning outcomes that we expect students to achieve. Teachers can use the following teaching objectives as a framework for curriculum planning and try to reach the objectives of the four learning areas of arts through a variety of activities.

Cultivating Creativity and Imagination

- use media and tools to consciously create different works of art;
- utilise information technology and creative skills for artistic creation;
- use basic elements of art to express thoughts and feelings;
- show one's imagination through unique artworks.

Developing Skills and Processes

- know the characteristics of different art media;
- learn basic skills of art through imitation and experimentation;
- explore and conceive different ways to complete an artwork.

Cultivating Critical Responses to Arts

- develop sensitivity to works of art;
- establish preferences for certain artistic characteristics;
- respond to or comment on artworks in arts language.

Understanding Arts in Context

- understand the specific function of arts in daily life;
- connect artistic works with the context reflected in them;
- be aware of the different social, cultural and historical backgrounds of artworks and their unique expression.

b) Generic Skills

Generic skills are the basis of students' learning, including creativity, critical thinking skills, collaboration skills, communication skills, problem solving skills, self-management skills, numeracy skills, study skills, and information technology skills. Students can develop various generic skills through participating in different artistic activities, which can also promote the learning of arts.

The following are some examples of developing students' generic skills through artistic activities:

Communication Skills

In classroom activities, students with different abilities can choose to participate with different ways of expression. For example, some students can use language (including body language), sound and materials as their media to project personal thoughts and emotions through different creations; other students can make appropriate responses when cooperating with others, share their personal feelings and appraise the value of artworks.

Creativity

Students can explore and experience artistic activities with different senses. Some students can explore different sounds through their bodies and voices or explore various visual arts elements through different materials. Students with greater abilities can rearrange the pitch and dynamics of familiar melodies, or imagine the things they observe and use visual elements to express emotions to perception of things.

c) Values and Attitudes

Through learning arts, students can enhance their understanding of themselves, society, their country and ethnicity, and broaden their learning experience and establish correct values and attitudes.

The following are some examples of helping students establish correct values and attitudes through learning arts:

Understand the Relationship between Art and Culture

When learning to appraise arts, students can recognise that the creation and expression of different works of art are influenced by social background, history, culture, etc. They can also analyse and reflect on the theme, content, forms and skills of artworks and their close link to culture.

Respect Different Views and Orientations

Students can listen to or observe other people's works of art in class, express their support or appreciation for others' works by applause or other means, or describe their likes and dislikes of different artworks.

C) Curriculum Adjustment of Arts Education

Schools should cater for students' differences to guarantee equal learning opportunities and encourage them to give full play to their potential. Teachers should set appropriate learning expectations, progress and tasks for students to enhance their abilities. Teachers can introduce more contents in each learning stage according to "The Requirements of Basic Academic Attainments" in music and visual arts, and adjust the courses in accordance with students' abilities, so that they can take part in meaningful and moderately challenging learning activities. Teachers should impart knowledge, skills and understanding in appropriate ways that can enhance students' abilities.

D) Enhancing the Effectiveness of Arts Education

Effective arts education should be all-round, multi-angle and student oriented. Teachers can provide students with special educational needs with effective ways to learn arts according to the following suggestions:

- Use computers (operating keyboards, mouses, joysticks and other equipment) and perceptual training to allow students to express their responses to and choices of arts in the most suitable way.
- Give appropriate assistance and pose challenges according to the different needs of students. For example, give students enough time to try and finish artistic activities on their own in a familiar environment.
- Apply reinforcement principle according to the needs of different students; give appropriate reinforcers under appropriate circumstances so as to improve students' learning motivation and effectiveness.
- Arrange students in appropriate positions so that they can be more focused and make meaningful responses.

- Adopt multi-sensory teaching methods when appropriate to give students hands-on experience. For example, arrange relevant objects in or out of the classroom for students to learn through experiencing and touching;
- If students have other disabilities, teachers should design alternative activities based on their abilities to make up for the disadvantages and to increase their opportunities to participate in activities.

For students with different learning impairments, teachers can refer to the following suggestions:

a) Students with hearing impairments:

The curriculum design should strengthen the teaching of sign-speech language, so as to make it more convenient for students with hearing impairments to communicate with others. Even in courses that require more visual concentration and hands-on operation, students' learning results will be limited if there is no communication and discussion between teachers and students. Therefore, in visual arts courses, teachers can include some content of art appreciation and apply relevant auxiliary facilities and teaching materials, so that students can also have the opportunity to express their experiences and feelings.

b) Students with visual impairments:

Students with total visual impairment:

- Do not move objects in the classroom frequently. If there is any change in classroom arrangement, teachers should inform the students' with total visual impairment so that they can rebuild their psychological map and avoid hitting obstacles.
- Give clear instructions to students' with total visual impairment. For example, they will have difficulty knowing whether "here" means to their left or right.
- When teaching with slides, teachers should translate the slides into *braille* in advance, so that students' with total visual impairment can preview the content before class.

Partially sighted students:

- Have proper lighting, especially on the blackboard. Proper lighting can make most partially sighted students see the blackboard writings clearly.
- Pay attention to the colour contrast. Greater colour contrast between the chalk and the blackboard helps partially sighted students read.
- When designing visual arts curriculum, teachers should add more tactile or auditory elements, coupled with supporting facilities and materials, so that partially sighted students will have more opportunities to be exposed to arts.

c) Students with physical disabilities:

The adjustment of the physical environment and the provision of barrier-free environment are crucial. For example, for a student in wheelchair to participate in artistic activities, there needs to be a desk of a certain height or a tray fixated on the wheelchair. If a student needs to lay down or on

his/her stomach to undertake activities, teachers can arrange the student to work safely on the floor after the assessment by medical professionals or therapists. The tools and media of arts also need to be adjusted as students with physical disabilities may not be able to grasp or hold small-sized tools and media.

d) Students with speech impairments:

Students need to be provided with auxiliary communication tools, such as Augmentative and Alternative Communication (AAC) systems and tablets. Attention should be paid to the content and key points expressed by students. Encourage students not to stop speaking or singing simply because of slurred pronunciation, hoarse voice, impaired intonation, voice loss or other issues. Give them enough time to adjust and express themselves. Encourage them to use multiple ways to assist oral expression, for example, rhythm cards or picture cards. It is also important to conduct activities in a quiet environment.

e) Students with Autistic Spectrum Disorder:

The performance of students with autism may be affected by stubborn behaviours or difficulties in adapting to changes. They may neglect the key for being too persistent or sticking to details and find it difficult to understand things or identify the core issue from a macro perspective. Their performance in activities may be impacted by social and communication difficulties. Some students with autism have other functional limitations, such as sensory sensitivity to the external environment, insufficient concentration and fluency in thinking, limited ability to plan, weak fine motor coordination and control, which all affect their performance. Teachers can make adjustments to meet the special needs of individual students so that they can demonstrate their true abilities and levels. In view of the limitations of students with autism, teachers may consider making the following adjustments to provide adequate support to meet the special needs of individual students.

- Repeat the instructions in a simple, direct and clear manner.
- Remind students to concentrate on classroom activities.
- Instruct and guide patiently if a student's performance is affected by stubborn behaviours, for example, stopping when encountering a topic that he/she does not understand, or sticking to a specific pattern and constantly erasing and redrawing, thus failing to finish the drawing within the specified time limit.
- Under special circumstances, designated teachers may be arranged. For example, arrange teachers familiar with students with autism to offer special guidance.
- Provide special arrangements in the classroom, for example, a seat with less sensory stimulation.
- If the performance of a student with autism or his/her classmates in group discussions is impacted by the student's communication difficulties or stubborn behaviours, teachers can arrange the student to have group activities with more classmates he/she is more familiar with.

Some students with autism may have more severe functional limitations. When teachers have made adjustments but the effect is still not satisfactory,

they may refer to the recommendations of professionals such as psychological counsellors, speech therapists or occupational therapists before making further adjustments. In addition, many students with autism also have difficulties in oral expression. Teachers can refer to relevant materials to help communicate with students and assist them in learning.

f) Students with Attention-Deficit/Hyperactivity Disorder (ADHD)

Students with ADHD are more easily distracted by the environment and find it difficult to listen attentively or undertake tasks that require a continuous and high-level of concentration. They tend to be more impulsive and are prone to make mistakes. In arts classes, teachers can make the following adjustments according to the special needs of individual students to enhance their learning.

- Arrange a venue with less environmental distractions.
- If students are distracted in class, they may verbally be reminded to focus; or the teacher may gently tap the desk in order to call upon them to participate in the activities
- Remind students how much time they have to finish the task from time to time.
- Repeat instructions or demonstrations throughout activities.
- Give students opportunities to perform during activities.

g) Cross-disciplinary collaboration

In arts education, teaching efficiency can be improved by establishing cross-disciplinary cooperation. Cross-disciplinary teams include psychological counsellors, occupational therapists, speech therapists and physiotherapists. Collaboration of these professionals can draw up personalised teaching plans according to the individual situation of students, and take on collaborative classroom learning, individual or group training accordingly. For example, visual arts teachers can ask physiotherapists to assist students individually in wrist training during class. Teachers can help students learn effectively and promote learning efficiency through cooperation with parents and professional teams.

4

Chapter IV

Learning Ability Progress Level and Requirements of Basic Academic Attainments

Since the 2015/2016 academic year, “The Requirements of Basic Academic Attainments for Local Formal Education” have been gradually implemented year by year across the education levels in Macao. This chapter elaborates on the connection between the Learning Ability Progress Level and “The Requirements of Basic Academic Attainments”, and further explains the function and application of the Learning Ability Progress Level.

A. Relationship between the Learning Ability Progress Level and the Requirements of Basic Academic Attainments

1. The Requirements of Basic Academic Attainments

The Macao Special Administrative Region promulgated “The Requirements of Basic Academic Attainments” in 2015, which set out the basic academic attainment expectations for all levels of formal education in Macao, including early childhood education, primary education, junior secondary school and senior secondary school education. “The Requirements of Basic Academic Attainments” aim to provide specific requirements on the fundamental qualities expected for students upon completing various education levels, including basic knowledge, skills, ability, emotion, attitude and values. It also provides standards to guide and regulate teaching practice, and to assess teaching quality.

2. The Learning Ability Progress Level

In principle, the content of “The Requirements of Basic Academic Attainments” should cover all students. However, each student with special educational needs features differences in learning ability and learning progress, while “The Requirements of Basic Academic Attainments” designed and formulated based on various education levels fail to give an effective demonstration of their learning outcome. Students learn through a continuous process and make progress step by step. A progressing level design which covers the entire learning journey may better reflect the learning outcomes of students with special educational needs. Therefore, the Learning Ability Progress Level refers to a set of systematic descriptions of performance indicators, where, starting from the very basic reflective act and the motor sensory perception, several progress levels are set to describe the ability of students, and demonstrate the learning progress of students with special educational needs within each learning area, and thus give a better exemplar of the uniqueness of special education.

3. The connection between “The Requirements of Basic Academic Attainments” and the Learning Ability Progress Level “The Requirements of Basic Academic Attainments” and the Learning Ability Progress Level are both performance indicators within the subject area. “The Requirements of Basic Academic Attainments” describe the basic ability of the whole student community upon completion of a specific education level in the formal school; while the progress level refers to a continuously developing spectrum of learning processes for an individual, targeted at the learning ability of each student with special educational needs. In line with the curriculum regulations, the Progress Level refers to the descriptions of learning performance from the “Requirements of Basic Academic Attainments” at each education level to the greatest extent, illustrating students’ learning efficacy.

B. Structure and Connotation of the Learning Ability Progress Level

1. Structure of the Learning Ability Progress Level

The Progress Level is a system composed of different levels, where different levels of learning ability are arranged in a progressive order. For the structure of the Learning Ability Progress Level, one may refer to the Learning Ability Progress Level Chart:

- In correspondence with the ability of students with special educational needs in Macao, the Learning Ability Progress Level is divided into 18 levels, which describes the features of motor sensory development of early-stage infants, and the learning ability of ordinary students in early childhood period, lower primary school period, higher primary school period and junior secondary school period.
- The levels are represented by the Letter “L”, which is taken from its English translation (Learning Ability Progress Level).
- Progress level for each subject is composed of two major parts, “the sensorimotor development stage” and the “curriculum subjects’ stage”. Progress level of both parts, based on learning development, is divided into different “levels”, from the learning model of the earliest stage (L1-1 to L3-2), to levels related to each subject (L4 to L18).
- The ability level at each stage during sensorimotor development is further divided into two sublevels to enable a better mastery of the learning progress by teachers and stakeholders, as the sensorimotor stage is based on the cognitive development of infants in the early stage which requires more detailed description. The ability descriptions from L1 to L3 are applicable to all subjects and learning areas. Subject related examples are provided to demonstrate the specific learning scenarios and experiences related to each subject.
- Descriptions regarding learning performance follow closely the contents of “The Requirements of Basic Academic Attainments” at each educational level, with appropriate modifications in accordance with the characteristics of students’ learning performance at each level.

- The progress level is classified into several areas based on the priorities in each subject:
 - ✧ Chinese: “listening”, “speaking”, “reading”, and “writing”;
 - ✧ Mathematics: “Numbers and Algebra”, “Measurement, Graphics and Space”, and “Statistics and Probability”;
 - ✧ Common knowledge, General Studies, Science and Humanities Education: “self-development”, “humanistic society and life”, “natural environment and life”, and “science and life”;
 - ✧ Physical Education and health: “sports skills”, “sports and fitness”, “sports and physical/mental health”, and “sports and social adaptability”;
 - ✧ Information technology: “communication and cooperation”, “application and creation”, and “concept and perception”;
 - ✧ Art: “developmental skills and process”, “artistic circumstances”, “creativity and imagination”, and “arts appreciation”.

Chart of the Learning Ability Progress Level

Senior secondary education level	Junior secondary education level	Primary education level	Infant education level					
Scope of learning ability for students with special educational needs				Learning Ability Progress Level	Learning ability for ordinary students	Special education levels		
Minority				L18	Junior secondary school	Senior secondary level		
				L17				
				L16				
Part of students	Minority			L15	Higher primary school	Junior secondary level		
				L14				
				L13				
Majority	Part of students	Minority		L12	Lower primary school	Primary level		
				L11				
	Majority	Majority	Part of students		L10		Early childhood period	
					L9			
					L8			
					L7			
All	Majority	Majority	Minority	L6	Motor sensory development stage	Infant level		
				L5				
		All	All	All			All	L4
								L3-2
All	All	All	All	L3-1	Motor sensory development stage	Infant level		
				L2-2				
				L2-1				
All	All	All	All	L1-2	Motor sensory development stage	Infant level		
				L1-1				

2. Connotation of the Learning Ability Progress Level

- The scope of learning ability for students with special educational needs at each education level is assessed and evaluated based on the experience and observations of professional special-education teachers. In line with their growth and development, students with special educational needs are expected to reach L6 level to the utmost in the early childhood education stage, while students with special educational needs in senior secondary school stage rarely exceed L18. It should be pointed out that students with special educational needs do have the potential to demonstrate learning ability exceeding the estimated scope at certain education levels. For example, a student with special educational need in the early childhood stage may exceed the L6 level, and a student with special educational needs in the senior secondary school stage may outperform L18 level. In these scenarios, the same curriculum structure should apply to the students to extend his/her learning level to L7 or the level of the formal senior secondary school education.
- The Learning Ability Progress Level describes the abilities of students demonstrated in the learning experience, arranged in a progressive learning process. The Learning Ability Progress Level only represents the significant indicators at each educational level for each subject, which shall not be considered as representations of the overall learning content, nor the specific curriculum. Therefore, descriptions of the Learning Ability Progress Level should not be considered as equal to the curriculum content or learning objectives.

C. Learning Development Stages

1. Sensorimotor Development Stage

Human development in (at) the infant stage is mostly reflected by the sensorimotor development. Motor sensory training plays an important role in fundamental education. All learning acts and cognitive behaviors of students start with information collection and analysis by effectively utilizing the motor sensory ability, followed by systematic processing of the information. The process of information selection highlights a sound rapport among the acute sensory motors and accurate sensory coordination, motors and technics. Therefore, whether students can receive and analyze information, extract and store knowledge in memory, and utilize knowledge in the proper time and condition is subject to his/her acute sensory ability, appropriate selection and react, and long term memory.

All children go through the sensorimotor development stage. Most children pick up these skills in a natural manner in daily life without taking specific courses; however, students with special educational needs are restricted to various extent by a slower development in intelligence and learning progress, therefore students with special educational needs require special training and study to master relative skills.

Uzgiris & Hunt (1975) proposed the six scales of sensorimotor and cognitive foundations in early developmental stage, including:

- The development of visual pursuit and the permanence of objects
- The development of means for obtaining desired environmental events
- The development of vocal imitation and gestural imitation
- The development of operational causality
- The construction of object relations in space
- The development of schemes for relating to objects

The above mentioned six scales, universally applicable to all learning fields, constitute the foundation for cognitive development for infants. In other words, these abilities are the foundations for all subjects; students with special educational needs, especially students with severe learning disorder, develop quite slowly in the early stage. Therefore, these students may not be able to surpass L3-2 level within the complete special education learning stages. Under such circumstances, a broad and balanced curriculum system within their capability is of great significance as it enables the opportunity to get access to rich learning experience.

2. Early childhood stage

The early childhood stage, as the starting point of formal education, is recognized as an important stage to lay the foundation for lifelong learning and whole person development. The early childhood growth and development is a continuous spectrum with established sequences. Generally speaking, children reaching a certain age or developmental stage demonstrate corresponding changes in their physical ability, cognition, language, behavior and social interaction patterns. These developments are subject to predetermined genetic factors as well as to acquired experiences and educational environment.

Though students with special educational needs fail to develop at the speed of ordinary children, their developmental process demonstrate(s) the same patterns. For example, a student learns to walk before mastering running, and learns to speak individual words before speaking full sentences. Thus, the purpose of establishing the Learning Ability Progress Level is to provide a stage-based reference for teachers and stake holders, so that the teachers can develop a better idea of the status quo of students and learning targets (direction). In compilation of descriptions on the level L4 to L9, special reference is taken from the materials regarding characteristics of early childhood development to include the developmental milestones in the description.

3. The stage of cognition and skill development

While students grow, they continue to make progress in physical ability, knowledge and skills on the basis of early childhood development. In accordance with the cognitive development theory proposed by Piaget, students reaching the mental age of six have entered the period of concrete operations. In this period, students are able to solve issues based on concrete experience and logical thinking, utilize specific objects to assist thinking, and better understand the principle of reversibility and conservation. They are fairly good at the use of inductive logic, and handling issues involving complicated and abstract standards.

As mentioned above, students with special educational needs are not different from ordinary children regarding the cognitive development process. If the mental age of students with special educational needs can reach the period of concrete operation, it is possible for them to learn more complicated and abstract content. However, due to the diverse and complicated patterns of students with special educational needs, their developmental process may not be the same as ordinary children. For example, they may not complete learning contents within one year that ordinary children are able to complete within one year. Therefore, the descriptions on ability and performance based on different levels enable teachers and stake holders to recognize the cognitive ability of students with special educational needs and their developmental curves. Starting from L10, each level is approximately equal to the learning content of the average child within one academic year.

4. The stage of higher-order thinking development

The recent decades witness a widely supported proposal on reforming the curriculum and teaching paradigms in the international community, which strongly calls for equipping students with higher-order thinking to cope with the ever-changing world. Yeung (2012) elaborated on the connotations of higher-order thinking, including four dimensions as below:

- Traditional thinking strategies
- Core thinking skills
- Integrated thinking models
- Thinking dispositions

Some students with special educational needs, especially those with severe learning disorders, may not be able to reach the stage of higher-order thinking regarding cognitive development, but this shall not rule out the possibility that they can cultivate (obtain) higher-order thinking upon abundant learning experience. Therefore, providing a broad range of balanced courses for students with special educational needs can help them to broaden their experience and enhance their abilities, which is also the duty of teachers.

D. Application of the Learning Ability Progress Level in Learning and Teaching

1. The Learning Ability Progress Level has the following advantages :

- The Learning Ability Progress Level provides a systematic and clear description concerning the learning performance of students at each level, enabling the school, teachers, parents and other stake holders to better understand the learning ability of students and communicate with among stake holders;
- The Learning Ability Progress Level provides details on the assessment of learning progress, a framework for teachers to refer to in the process of identifying and reporting learning outcomes. The Learning Ability Progress Level can also provide assistance to formulation and modification of future learning objectives and plans to promote the learning outcome;

- Teachers need to collect massive data on the learning performance as evidence of learning outcome; Teachers should carefully observe the learning performance of students, enhance knowledge of students, which is conducive to adjust the teaching strategy;
- In collection of performance evidence, teachers should discuss on “evaluation coordination” to reach common consensus on student evaluation, which is conducive to enhancing teacher’s understanding of the Level principles and their professional development.

2. Applying the Learning Ability Progress Level to promote learning

It is commonly believed that the subject area of formal education curriculum is too challenging, abstract and out of reach for students with special educational needs. The reason for this widely held perception lies in the current practice of prescribing levels of ability for each subject unit, which requires students to reach certain learning level at specific learning stages. For example, only students reaching primary school level are allowed to learn Tang poetry. As a matter of fact, the learning content should be considered as the vehicle of learning, while the core of learning should be put on the objective and the individual growth of students in each subject area, including knowledge, skills and attitude; Therefore, the method of establishing curriculum based on the framework and foundation of formal education in accordance with the ability level of students, can ensure that all students make balanced and extensive development. The level-based special education featuring high efficacy is also the foundation of inclusive education which can improve the students’ ability via the learning content.

The textbook in each subject is the learning vehicle. The guiding principle for curriculum design is to broaden students’ life experience, enable them access to objects at different levels and develop knowledge together with individual experience and understanding. Students with severe learning disorders, due to genetic limitation, may not exceed the motor sensory development stage even with years of learning. However, learning that connects multiple subjects provides students with an extensive perspective, which is also the principle of depth and scope in curriculum design.

Students with special educational needs should adopt the same teaching topics and modules as those of the ordinary students to ensure the scope and balance of curriculum, though teachers with professional experience can exercise discretion to adjust the contents based on the learning ability of the students. This practice may properly address the lack of proper teaching textbooks for classes or students with special educational needs. When the teachers get hold of the learning progress of students, they should adjust the learning contents on the basis of regular curriculum, and design learning experience attending to the students with special educational needs. Schools should hold “learning units” for each level, each subject and each area, to satisfy the learning requirements of students at each educational stage, so that they won’t be exposed to the same teaching units repeatedly.

3. Applying the Learning Ability Progress Level to assess learning efficacy

To enable students with special educational needs to learn under the curriculum framework of formal education, the key lies in designing a set of progress level that includes the fundamental abilities within the scope of each subject. We believe that all students, irrespective of their ability level, have the ability to learn, though to different degrees of development and progress. Therefore, the Level start(s) from the motor sensory development stage of infants; each student (including a student with severe learning disorder), in principle, could demonstrate their learning ability within the scope of each subject. In this way, teachers can set goals, design activities and set out expected outcomes in each subject area in line with the learning content. The learning experience of students is based on his/her performance within individual ability, thus the teachers may effectively cater to the differences among students based on their learning ability.

The Learning Ability Progress Level is also a tool to assess learning progress, and should not be used as part of the teaching content. Students with special educational needs may not make learning progress as expected, with fluctuations from time to time, thus the Learning Ability Progress Level shall not be applied to daily progress assessment, but rather the learning outcome of students upon a period of study.

Data on the Learning Ability Progress Level of each school should be collected and uploaded to the data processing platform., where the system, with a certain amount of data accumulated, can conduct data analysis for the purpose of teaching feedback and improving teaching efficacy, including analysis on the cross-school, cross-subject, cross-area and cross-year performance report, as well as the annual progress for certain students.

4. Applying the levels to promote professional development

The Learning Ability Progress Level provides teachers with a set of language to describe the learning performance of students. It not only can strengthen professional communications among teachers working in the same and different schools, but also help to establish the special education culture within a school. The set of language can also play a role in home-schooling practice, enabling parents to better understand the students and their learning performance.

When applying the Learning Ability Progress Level to identify the level of students' learning ability, teachers should collect examples of students' learning performance, which may include photos, videos and audios. Teachers should organize an "assessment coordination" meeting to discuss the learning level of the student concerned. These processes help teachers to have a more thorough understanding of the status of the student and design more relevant learning activities.

When teachers describe or interpret the Learning Ability Progress Level, they can experience the multiple feasibility of special education, and understand the concept of the same curriculum framework; within the appropriate curriculum framework, it is possible and necessary to provide formal education opportunities to all students (including students with special educational needs). Schools should develop common consensus on this perspective, which may help to consolidate the professional foundation for special education, and improve professional development of teachers in special education schools.

5. The Learning Ability Progress Level is not designed for the following purposes:

- × to demonstrate the learning ability of students on a daily basis;
- × to conduct progress assessment on a daily basis;
- × to specify the learning content or to be used as a concrete development curriculum list;
- × to assume the same levels for students in each learning area or teaching unit;
- × to assume that the performance of students at a specific subject topic equals their annual progress, and form individual learning objectives on such basis;
- × to be the label to describe students;
- × to identify and recognize students with special educational needs.

Chapter V

Opportunities and Activities

The focus of this chapter is to explain the feasibility of Arts Education as opportunities and suggested teaching activities for students with different needs at different learning stages.

Arts education is a contents-based subject. Its goal is to enable students to develop creativity and critical thinking skills, cultivate aesthetic sensibility, establish cultural awareness, and develop communication skills. Therefore, when selecting teaching units, teachers should provide opportunities for students to experience creation in different fields and understand the arts of different cultures so as to cultivate their aesthetic sensibility and critical responses. This is the unique feature of arts education.

This chapter provides examples of teaching activities in four educational levels respectively. Each example takes into account the age, maturity and ability level of students, and lists the expected learning outcomes of students with different ability levels. The scheme of work demonstrates that students with different learning abilities can have different performances in different learning areas. In order to show the differences of students' abilities more concisely, only three levels with significant differences in each educational level are selected for illustration, and the actual teaching should be adjusted according to the students' actual abilities. The following examples provide practical suggestions for teaching contents and activities and serve as models for future schemes of work. Please refer to Appendix IV.2 for the table.

(A) Example of Teaching Activity in Early Childhood Education

Field of Study:	Arts Education (Visual Arts)	Learning Areas:	Developing Skills and Processes Understanding Arts in Context	Stage:	Infant education
Duration of Learning:	4 lessons				

Unit Name:	Birthday party
Formal Teaching Goal:	Make birthday cards
Teaching Objectives:	In this unit, students can: <ul style="list-style-type: none"> • learn the creative skills of rubbing, scrunching and tearing paper through making birthday cards; • appreciate the works produced by themselves and by their classmates; • briefly describe the different kinds of birthday cards.
Keywords:	Craft paper, glue stick, colour pen, cardboard paper, collage, tear, splice, create

Teaching Objectives	Examples of Feasible Teaching and Learning Activities and Experience	Performance Descriptors	
<p>Learn the creative skills of rubbing, scrunching and tearing paper through making birthday cards.</p> <p>Appreciate one's own works and works by classmates.</p> <p>Briefly describe different birthday cards.</p>	<p>The teacher says that a birthday party is to be held soon and asks students to help make birthday cards.</p> <ul style="list-style-type: none"> • Students explore different types or materials of birthday cards, such as three-dimensional birthday cards, melody birthday cards, hand painted birthday cards, and wooden birthday cards. • Students briefly describe the differences in birthday cards. (L5) • The teacher distributes colour paper and crepe paper, and asks students to experience tearing and twisting of the paper. • The teacher demonstrates how to tear colour paper into strips and twist crepe paper into different shapes, e.g., granular or elongated, and asks students to do the same. • Students make birthday cards by adopting the creative skills of rubbing, scrunching and tearing. • Students appreciate birthday cards made by themselves and their classmates. 	L2-1	<ul style="list-style-type: none"> • Able to feel the texture of different colour paper and crepe paper. • Able to imitate the action of rubbing, scrunching and tearing paper (but unable to twist crepe paper into different shapes). • Able to focus at works placed in front of him/her.
		L3-2	<ul style="list-style-type: none"> • Able to touch his/her preferred colour paper or crepe paper for a relatively long time. • Able to imitate the teacher to twist crepe paper into different shapes. • Able to observe works adhered to the board.
		L5	<ul style="list-style-type: none"> • Able to describe different types or materials of birthday cards. • Able to make birthday cards by adopting the creative skills of rubbing, scrunching and tearing. • Able to point out his/her favourite works

(B) Example of Teaching Activity in Primary Education

Field of Study:	Arts Education (Music)	Learning Areas:	Developing Skills and Processes Understanding Arts in Context	Stage:	Primary education
Duration of Learning:	6 lessons				

Unit Name:	Ensemble
Formal Teaching Goal:	Develop basic skills of instrumental playing and singing by reading sheet music
Teaching Objectives:	Through this unit, students can: <ul style="list-style-type: none"> • distinguish the timbres of different instruments; • beat the right rhythm with the melody; • know how to read the rhythm cards.
Keywords:	Tambourine, rainbow bells, maraca, rhythm card

Teaching Objectives	Examples of Feasible Teaching and Learning Activities and Experience	Performance Descriptors	
Distinguish the timbres of different instruments.	<p>Conduct listening exercises:</p> <ul style="list-style-type: none"> • Students listen carefully to a certain instrument that the teacher is playing behind them, for example, a maraca or a tambourine. • After listening, students are able to identify the corresponding instrument from three of the instruments. <p>Students close their eyes and listen attentively. The teacher coughs and taps the desk with unsteady beats, then steps with a steady beat. Then students answer which sounds are emitted with a steady beat.</p> <p>Musical rhythm:</p> <ul style="list-style-type: none"> • Students count the beats as the teacher plays the music. They learn the tempo of the music and move to the beat. 	L3-2	<ul style="list-style-type: none"> • Able to play the tambourine and rainbow bells and feel the different timbres the instruments.
Able to beat the right rhythm with the melody.		L5	<ul style="list-style-type: none"> • Able to understand the beginning of the music, echo the rhythm when the music is played, and stop immediately when the music ends. • Able to recognise the rhythm of music and enjoy participating the activities

Teaching Objectives	Examples of Feasible Teaching and Learning Activities and Experience	Performance Descriptors	
<p>Know how to read rhythm cards.</p>	<ul style="list-style-type: none"> • Students make the same movement with a steady beat. When the teacher says “switch”, students need to switch to a new movement in the next beat. • Students get familiar with the melody of “Baa Baa Black sheep” and acquire greater familiarity through using body percussion as an instrument, e.g., clap hands or snap fingers. • Students use the rhythm cards of the seven colours of the rainbow, and play the rhythm of a song with rainbow bells. • Several students play together, with each one responsible for two to three bars until the end of the song. 	L9	<ul style="list-style-type: none"> • Able to actively play the rainbow bells following the prompt of the rhythm cards. • Able to cooperate with classmates to play a whole song.

(C) Example of Teaching Activity in Junior Secondary Education

Field of Study:	Arts Education (Visual Arts)	Learning Areas:	Developing Skills and Processes Understanding Arts in Context	Stage:	Junior Secondary
Duration of Learning:	6 lessons				

Unit Name:	12-Colour Wheel (Colour Mixing)
Formal Teaching Goal:	Fun 12-Colour Wheel Project
Teaching Objectives:	<p>Through this unit, students can:</p> <ul style="list-style-type: none"> know the basic principles of colour and the importance of colour in life, express emotions and feelings with colour, strengthen their understanding of colour and colour wheel by colour-mixing exercises and 12-colour wheel making.
Keywords:	Poster paint, watercolour pen, palette, colour, hue, colour wheel

Teaching Objectives	Examples of Feasible Teaching and Learning Activities and Experience	Performance Descriptors	
Through teaching and guidance, students will learn the basic principle of colour and the importance of colour in life, and express emotions and feelings with colour.	<p>Students watch the animation “World of Colours”, answer the teacher’s question, “What would life be like without colour?”, and discuss the importance of colour in life. Students listen to the teacher’s introduction to the basic principles of colour and the concepts of colour: hue, chroma, value, and the primary colour triad.</p> <p>Students perform the following activities:</p> <ul style="list-style-type: none"> Learn how to mix colours. Mix and paint with the colours of red, red-orange, orange, and yellow-orange. 	L5	<ul style="list-style-type: none"> Able to talk about the relationship between colour and one’s mood and emotion. Able to talk about the role of colour in life. Able to distinguish different colours.
Trough colour-mixing exercises and by making the 12-colour wheel, students’ understanding of colour and colour wheel will be strengthened.	<ul style="list-style-type: none"> Mix and paint with the colours of yellow, yellow-green, green, and blue-green. Mix and paint with the colours of blue, blue-purple, purple, and red-purple. Discuss the feelings brought by different colours. Complete the mixing of 12 colours, and start to design the pattern and theme of the colour wheel; cut and paste colours to create their own 12-colour wheel by changing the shape (without changing the sequence of colours). The teacher gives timely guidance. After finishing the work, discuss and share with the class. 	L9	<ul style="list-style-type: none"> Able to make a 12-colour wheel from the three primary colours. Able to understand the principle of the primary colour triad
		L12	<ul style="list-style-type: none"> Able to change the shape of the 12-colour wheel and design a 12-colour wheel with personal characteristics.

D) Example of Teaching Activity in Senior Secondary Education

Field of Study:	Arts Education (Music)	Learning Areas:	Developing Skills and Processes Understanding Arts in Context	Stage	Senior Secondary
Duration of Learning:	4 lessons				

Unit Name:	Create and Perform with Environmentally Friendly Musical Instruments
Formal Teaching Goal:	Use environmentally friendly materials, apply scientific knowledge and the principles of sound production of various musical instruments, such as the area of the resonant chamber, vibration frequency, etc., to make musical instruments.
Teaching Objectives:	Through this unit, students can: <ul style="list-style-type: none"> • learn that tapping vessels made of different materials can produce different timbres, • make musical instruments by applying the principles of sound production in various instruments, including wind, string, and percussion, and perform with these instruments.
Keywords:	Musical instrument, wind, percussion, water bottle, rubber band

Teaching Objectives	Examples of Feasible Teaching and Learning Activities and Experience	Performance Descriptors	
<p>Learn that tapping vessels made of different materials can produce different timbres.</p> <p>Make musical instruments by applying the principles of sound production in various instruments, including wind, string, and percussion, and perform with these instruments.</p>	<p>Make environmentally friendly musical instruments:</p> <ul style="list-style-type: none"> • Students tap different materials such as rubber, wood, glass and metal, and point out that the sound made by tapping glass and metal is loud and clear, and that by rubber and wood is deep and full-bodied. (L5) • Students wrap rubber bands of different thicknesses around an empty tissue box, pluck each rubber band, and point out that thick rubber bands produce lower-pitched sounds, and thin ones make higher-pitched sounds. (L9) • Students blow air across the mouths of water bottles of different sizes and learn that larger water bottles emit lower-pitched sounds, and smaller bottles emit higher-pitched sounds. (L12) • Students make environmentally friendly instruments with their favourite materials. • Perform with the instruments. 	L5	<ul style="list-style-type: none"> • Able to differentiate timbres made by tapping different materials. • Able to perform by tapping different materials.
		L9	<ul style="list-style-type: none"> • Able to notice that different materials emit different pitches of sounds by tapping different materials and plucking rubber bands of different thicknesses. • Able to perform by pulling or plucking rubber bands.
		L12	<ul style="list-style-type: none"> • Able to notice that blowing air across the mouths of different sizes of water bottles makes different pitches of sounds • Able to perform by blowing air across the mouths of water bottles.

6

Chapter VI

Assessment and Rating Coordination Mechanism

This chapter explicates the methods to apply the Learning Ability Progress Level to student's assessment, putting the emphasis on professional consultation. In daily teaching practice, teachers are encouraged to observe the learning performance of students, collect examples and identify the learning outcome. It is suggested to read this chapter together with Section 4 in Chapter IV on the application of the Learning Ability Progress Level in teaching and learning.

A. Need for Rating Coordination

It is inadequate and unreliable to judge the students' ability level based on the observation of one single learning event. Examples for student assessment should be accumulated from multiple learning scenarios over months. Teachers, based on the examples collected from different learning opportunities and scenarios, can make professional decisions concerning the students' ability to proceed to learning in a new level.

Teachers should adopt the principle of "comprehensive judgment", based on the data and results of school assessment, to determine the appropriate level when judging the level of students' ability. However, different opinions may arise among teachers on the performance for some students. In order to reach valid and consistent judgment, it is necessary to develop a rating coordination mechanism within the same school or among schools.

"Comprehensive judgement", as is indicated by the name, refers to the practice of determining the ability level of students through multiple examples. It is not compulsory for students to obtain the learning outcomes fitting all the descriptions for the level concerned, yet they do need to fit a majority of the descriptions to be qualified for the level considered. To be more specific, among the 6 described items in the specific level, the student should fit 4 or 5 items and demonstrate potential in the remaining items for which he/she may temporarily fail to meet the standard due to environmental factors or physical disability. In other words, more rigorous standards should be adopted to determine student performance.

The "rating coordination" mechanism, which enables teachers and stake holders to review, revise and determine the descriptions concerning rating judgments of students' ability, is initiated to help schools to achieve reliability and consistency in student performance assessment. A solid assessment procedure can thus be established via regular "adjustment" practice. An effective adjustment cycle starts from a team of teachers launching the assessment project, followed by the whole school participation which helps to enhance the skills and confidence on assessment validity, and finally develops into a robust assessment procedure with cross-school identification.

Conducting "rating coordination" among teachers within one school can generate the following effects:

- To have focus group meetings to discuss student ability;
- To familiarize teachers with the application of the Learning Ability Progress Level;
- To consolidate the teachers' understanding on descriptions of levels;
- To promote teachers' understanding of the assessment and promote their professionalism;
- To enable dialogues among teachers, staff and professionals for the purpose of reaching proper judgment based on personal observation and experience.

Schools can also improve the quality of “rating coordination” via discussions with students and their family. The teachers should realize that:

- discussion with students on their homework and sharing with student their progress contributes to student's perception of their own study and ability;
- discussion on student progress with people who interact with the students at various environments is beneficial to decide the most appropriate “ability and performance” of students;
- Informal discussions among teachers could offer important insights into the student development in other areas, which is conducive to enhance all the teaching staff's recognition and perception of the students' ability.

B. Practice of Rating Coordination

The rating coordination mechanism is a simple process designed to ensure the reliability and adequacy of the assessment approaches teachers adopt. Participants in rating coordination can be teachers and other professionals within the same school, or teachers from other schools. Teachers firstly conduct preliminary rating for an individual student in accordance with the levels on the basis of the collected examples for students' performance. Teachers should share their assessment decision and supporting examples on the rating coordination meeting, and discuss with colleagues to reach consensus on the reliability of the judgment. In this process, teachers will discuss the examples of performance for students of similar levels on the same subject to reach judgment consistency. The rating result should be recorded in the table provided in Appendix 4.1.

The rating coordination mechanism is based on professional dialogue. Teachers can adjust their judgment and reach consensus in the rating coordination process, to reach an agreement on the reliable examples that can powerfully support the level of ability students have achieved. The rating coordination mechanism aims to ensure the effectiveness and consistency of the teacher's judgement, and to promote teachers' professional development. Subject directors as well as other professionals also play an important role in the process of rating coordination.

A school should conduct rating coordination activity within the school each academic year, to ensure a unified judgement of teachers on the understanding and learning outcomes of the assessment principles; the following approaches are suggested for rating coordination activity:

- Teachers collect examples regarding the learning performance of students via various learning opportunities and scenarios.
- Teachers apply the principle of “comprehensive judgment” to decide the levels of students' ability based on the collected examples and other materials.
- The school should hold rating coordination meeting to discuss the students' learning ability and reach consensus.
- Teachers discuss the learning ability of other students based on the principle and examples in the first discussion.

- It may be necessary to revise the results achieved in the first discussion to keep the consistency of judgment.
- The school should design a specific system to appropriately save the records of performance examples for each individual student and upload the rating level into the level database for further analysis.
- The assessment based on the levels and rating coordination meetings is suggested to be conducted once each academic year.

After the rating coordination meeting, teachers can save the examples supporting the level judgements as part of the school assessment framework, and discussion materials for joint activities among schools (if applicable) concerning the rating coordination mechanisms.

C. Notes on Example Collection

It is very important for teachers to collect multiple learning examples to support the judgment. Examples and evidence can be from various sources in diversified forms, including:

- Pictures and video clips
- Observation records
- Class quiz
- Anecdotes
- Reports
- Self-evaluation of students
- Peer review
- Students' works
- Other forms of works and practices

Teachers can keep records based on their own observation, or the observation reported by other people, to assist and support judgment on students reaching a certain level of learning ability. The providers may include:

- Other teachers
- Teaching assistants
- School staff
- Speech therapist
- Physiotherapist
- Occupational therapist
- Social worker
- Parents
- Siblings
- Classmates
- Peers, etc.

Learning environment has a significant impact on students' behavior. Factors in the learning environment, such as lack of experience, limited opportunities, overly low or high expectations, and inappropriate teaching practice, may become obstacles to learning and hinder the students from understanding their potential. When students get along with strangers in an unfamiliar environment or a formal learning environment, they will feel great pressure, and thus fail to learn or demonstrate their ability in an effective manner. In other

words, students, in familiar surroundings and accompanied by trusted teachers, can reliably repeat some reactions. However, students should be able to transfer what they have learned to new scenarios or generalize for similar situations.

Teachers can observe the performance and reaction of students outside the classrooms, to develop a more thorough understanding of the students' ability to apply the learned knowledge to the new scenario. In addition, it is also crucial to record the response of students at home, in the community, different classrooms and other learning opportunities and activities. Scenarios outside the classroom can provide a good opportunity to judge the performance and ability of students in applying the communication skills, literacy, social interaction and computation.

No matter what kind of examples teacher collect, they should provide background information for record and supporting judgement. Relevant background information includes:

- Date and time of the performance recorded;
- The scenario. For example: in class, in the community, or at home;
- The people with the students, such as therapist, teaching assistant or peers;
- Related resources used, such as the computer or teaching equipment;
- Whether the response is “new” (first time), “manifesting” (new but unstable response), or “established” (expected response of students under certain occasions and conditions);
- Degree of guidance, support or prompts offered to the students in making the responses, such as demonstration, imitation or verbal prompts;
- Usage of communication assisting tools (reasonable assistance);
- Whether the teacher has made adjustments or revisions to demonstrate the learning process, such as the learning outcomes to be replaced, or specific examples recorded.

Most importantly, teacher can develop a clear understanding of the current ability of students and their expected learning progress in the process of collecting examples. The examples of learning performance include:

- Examples of what students “are capable of”;
- Evidence collected over a long period from different learning situations;
- Works of students completed without assistance (the degree of assistance also need to be recorded. The gradually declining assistance is also a recognition of progress.);
- Learning outcomes that fit the level, but not included in the descriptions;
- Reasonable usage of assisting tools to help students achieve learning outcome;
- Exemption of learning performance due to special needs of students;
- Non-monolithic learning event;
- Learning outcomes beyond the descriptions;
- Example of students' interest in looking for not yet mastered content.

Chapter VII

Attainment Level Descriptors of Learning Ability Progress Levels in Arts Education

The Learning Ability Progress Level of Arts Education is composed by “Seed Teachers” with reference to curriculum guides, “The Requirements of Basic Academic Attainments”, and textbooks in conjunction with their accumulated teaching experience. The levels are divided into two parts: motor sensory development stage and disciplinary development stage, covering learning performances from early childhood education to senior secondary education. Descriptions for the motor sensory development stage applies in all learning areas while the disciplinary development stage has four learning areas: “Cultivating Critical Responses to Art”, “Developing Skills and Processes”, “Understanding Arts in Context”, and “Developing Creativity and Imagination”.

A. Motor Sensory Development Stage (applicable in all learning areas)

L1-1: Students begin to engage in activities and build experience.

- To visually track an object that is moving slowly although in an unsteady manner. For example, the student tries to track a maraca or a colourful toy moving in front of him/her.
- Attempt to look at objects. For example, when the teacher is holding a maraca or a colourful toy in the sight of students, the student will look at the maraca or at the colorful toy.
- Make a sound other than crying or laughing when emotionally stable, for example, the sound of “ah, ah”.
- Show interest in familiar and simple movements without trying to imitate. For example, when the teacher waves goodbye, the student watches the teacher’s hand movements, but does not imitate.
- Start to show some conscious activities. For example, when the teacher moves reflective paper towards the student’s eyes, the student will blink.
- Try to observe objects. For example, when the student hears the sound of a maraca, he/she will try to turn to the source of the sound.
- Response reflexively. For example, react to sudden sounds or movements.

L1-2: Students gradually notice activities and gain experience from them.

- Notice that a slowly moving object is gradually disappearing. For example, the student looks at a maraca or a colourful toy disappearing from his/her sight.
- Focus on certain people, events, objects or parts of objects, and try to touch them. For example, when the teacher rings a handbell in the sight of the student and places the bell within his/her reach, he/she will try to touch it.
- React to sounds similar to those made by babies and try to imitate but without success. For example, when the teacher makes the sound of “ma”, the student opens his/her mouth and tries to imitate but fails to do so.
- Show interest in familiar and simple movements and try to imitate. For example, the student imitates the teacher’s waving goodbye, though the imitation is not accurate.

- Repeat arm (or body) movements to maintain the dynamic of an object. For example, the student holds a maraca and continuously shakes it to make sound.
- Determine the location of a sounding object and focus on it. For example, the teacher stands behind the student and shakes a maraca randomly on the left, right or top of the student. The student can find the source of the sound and look at it.
- Start to explore objects with the mouth. For example, the student puts a maraca and dough into his/her mouth respectively to explore the differences of the two objects.

L2-1: Students begin to have more consistent responses to familiar people, activities and objects.

- Remove the cover to retrieve an object after seeing it being covered. For example, after the teacher covers the castanets or colour pens with a cloth in front of the student, the student can lift the cloth to retrieve the object.
- Repeat a movement (e.g. shaking arms) to create interesting experiences. For example, the student repeatedly shakes a tambourine to make sounds, and appears excited.
- Imitate and make similar sounds. For example, when the student hears “ba”, he/she can imitate and make similar sounds.
- Imitate familiar movements in real time. For example, when the teacher dips a finger in the paint, the student also touches the paint with his/her fingers.
- Participate in exploration activities and make the same clear gesture to express “request” when the activity stops. For example, when the teacher suddenly stops playing music, the student will tap the desktop to indicate that he/she wants to continue listening.
- Visually track fast-moving objects. For example, when a maraca falls to the ground within the sight of the student, he/she can follow the trajectory of the falling object.
- Visually inspect several objects at the same time and try to trigger a response or communication. For example, the student looks at two different musical instruments, and picks them up to play.

L2-2: Students begin to show initiative in interactive activities.

- Directly and correctly find a completely covered object placed in three different places. For example, the student can find a completely covered rainbow bell or light clay among three positions: front, left and right.
- Take the initiative in interactive activities. For example, the student takes the initiative to move and fetch light clay and play with it.
- Imitate familiar monosyllables. For example, when the teacher sings “bo”, the student can imitate and utter the sound of “bo”.
- Attempt to imitate unfamiliar movements. For example, when the teacher rubs the light clay with hands, the student attempts to imitate the movement.
- Take the initiative to make movements to indicate “request”. For example, point to the colour pens to indicate the desire to doodle.
- Operate in an experimental way and have short-term memory of the outcome. For example, put colour pens into a container and pour out the pens by reversing the container.
- Express one’s usual choices and likes and dislikes. For example, when the student sees a musical instrument he/she dislikes, he/she will push it away.

L3-1: Students begin to communicate consciously with people.

- Maintain focus briefly and show the ability to retrieve an object under three layers of covers. For example, after watching the teacher put a rainbow bell in a box and cover it with two coloured cloths in the box, the student can still retrieve the object from the box.
- Remember the reactions learned for a relatively long period of time, understand the connection between things, and apply it to fetch an object. For example, pull the cloth toward oneself in order to get the xylophone placed on the cloth.
- Imitate words with unfamiliar pronunciations, though the imitation is not very accurate. For example, when the teacher sings reduplicated words, e.g., “jump jump jump” and “twist twist twist”, the student tries to imitate, though not accurately.
- Imitate unfamiliar movements. For example, when the teacher draws a circle on the paper with a brush, the student can imitate the movement of drawing a circle.
- Make movements or expressions consistently to make the things or phenomena of interest continue. For example, the teacher is swinging to the rhythm of the music. When the movement stops, the student can nudge the teacher to indicate that he/she wants the movement to continue.
- Explore objects in more complex ways. For example, explore the texture of different objects.
- Communicate consciously to express one’s needs. For example, the student can lead the teacher to the painting cabinet or point at pictures to show that he/she wants to see the pictures.

L3-2: Students gradually learn to use conventional communication methods.

- Find an object hidden in one of the three layers of covers. For example, when the teacher puts a rainbow bell in one of three layers of cloths within the sight of the student, the student can still retrieve the bell.
- Systematically try to adopt feasible methods to solve problems. For example, the student tilts a container of pigments so as to pour out the pigments.
- Use conventional communication methods and express choice with movements or gestures. For example, touch one of two musical instruments to indicate the chosen one.
- Imitate unfamiliar movements. For example, the student rotates his/her forearms to imitate the rotation of train wheels.
- Give an object to the teacher when attempting to open it. For example, the student gives a colour box to the teacher and signals the teacher to help open it.
- Remember the things learned for a long period of time. For example, take out colour pens from the locker without any cues.
- Take the initiative to explore things for a long time. For example, the student can play the glockenspiel for a long time to feel the different pitches.

B. Disciplinary Development Stage (including four learning areas: Cultivating Critical Responses to Art, Developing Skills and Processes, Understanding Arts in Context, and Developing Creativity and Imagination)

L4: Developing Skills and Processes

- Consciously pick up and explore tools and materials for different artistic activities. For example, play with a triangle or doodle with a paintbrush.
- Imitate movements, sounds or words in artistic activities. For example, when the teacher sings “la”, the student follows and imitates; when the teacher presses the light clay, the student presses as well.
- Become familiar with some skills and apply them to creative activities. For example, apply glue on surfaces or shake a maraca.
- Recognise familiar artistic activities. For example, when seeing the teacher hit a tambourine or noticing a light clay work, the student can fetch a tambourine or light clay.

L5: Developing Skills and Processes

- Recognise the timbres of musical instruments and find the right instrument. For example, when the teacher shakes a tambourine behind the whiteboard, the students can pick up a tambourine from a basket of various instruments.
- Choose right tools and instruments in artistic activities to connect with daily life experiences. For example, shake a rattle drum to imitate the sound of thunder.
- Shake the maraca when the music starts and stop when the music ends.
- Identify appropriate materials to create artwork. For example, to make paper carnations for Mother’s Day, the student can choose crepe paper to make the petals.

L6: Developing Skills and Processes

- Know how to choose materials, tools or musical instruments, and demonstrate and apply the basic skills learned to complete the creation.
- Participate in performances and take turns to play music with others.
- Imitate the teacher’s artistic activities. For example, imitate the teacher and roll a lump of light clay into a ball.
- Color within a specified area in a picture book

L7: Developing Skills and Processes

- Use musical instruments in the right way. For example, beat the tambourine with one’s hands and play the flute with one’s mouth.
- Hum familiar nursery rhymes.
- Know the characteristics of different materials and use them in artistic activities. For example, use three hues to draw a colourful flower.
- Describe the usage of artistic materials. For example, watercolour pigments should be mixed with water before use.

L8: Developing Skills and Processes

- Begin to master singing skills. For example, sing with the right tempo, dynamics, and pitch of the music.
- Match body movements with the rhythm of music. For example, sing “Bingo” while making corresponding movements according to the lyrics and rhythm.
- Master more than one handcrafting skill, such as cutting, kneading, rolling and stacking.
- Describe the characteristics of the materials selected. For example, choose cellophane to make a lantern with transparent effects.

L9: Developing Skills and Processes

- Respond accurately to teacher's cues on dynamics of a song, i.e. loud/soft.
- Play songs with simple musical instruments. For example, perform "Twinkle, Twinkle, Little Star" with rainbow bells.
- Able to explain the colours used in a painting, for example, cold colours or warm colours.
- Complete a designated picture based on the pre-painted image, by adding visual elements such as lines of different thicknesses and various shapes of different sizes.

L10: Developing Skills and Processes

- Sing the solfege following the teacher's hand signs.
- Know how to compare different songs. For example, know that "Twinkle, Twinkle, Little Star" and "Moonlight Lullaby" have different tempos and atmospheres.
- Clap with the steady basic pulse of the music.
- Draw three-dimensional images with simple lines according to the shapes of objects. For example, draw a box.

L11: Developing Skills and Processes

- Accompany songs by clapping to the strong and weak beats steadily.
- Distinguish the emotions expressed by colours, and explain the feelings brought by cold colours and warm colours. For example, the student can tell that red colour makes one feel warm and pleasant.
- Pay attention to the visual features of objects and describe everyday items. For example, describe the shape of a vase and its details (e.g., patterns on the vase).
- Understand the differences of materials and creative skills of artworks. For example, master various methods of applying watercolours (spraying, flipping and splashing pigments).

L12: Developing Skills and Processes

- Identify simple rhythmic patterns. For example, play the rhythmic patterns of "The Little Bees".
- Apply the knowledge learned to explain ascending, descending, conjunct and disjunctive motions and repeated notes, and express one's understanding of music. For example, learn from the teacher to sing "The Little Bees" with body movements: step forward with disjunctive motions, squat down with ascending motion, and clap hands with repeated notes.
- Use visual elements to express thoughts and feelings. For example, draw lines of different thicknesses to indicate the branches and trunks of a tree.
- Pay attention to the composition, and show the spatial structure in drawings, such as up and down, front and back, left and right, and far and near.

L13: Developing Skills and Processes

- Sing the solfege syllables, i.e., DRMFSLT.
- Name the solfege syllables represented by each number (1-7) in the numbered musical notation.
- Sing songs with dotted notes or clap to the rhythm, for example, “The Little Sun”.
- Identify the arrangement of phrases in a simple music structure, such as beginning, middle and ending parts.
- Identify the metres in songs, for example, “waltz” has a 3/4 metre.
- Use light and dark tones to draw light and shadows in a sketch.

L14: Developing Skills and Processes

- Sing two songs in common metre into counterpoint, for example, “Mary Had a Little Lamb” and “Pease Pudding Hot”.
- Use pitched instruments to play songs with simple melodies. For example, play “The Little Sun” with a xylophone.
- Use appropriate tools and techniques to create prints.
- Use different compositions to express emotions. For example, draw messy thick lines to express anger.

L15: Developing Skills and Processes

- Learn the widely used pentatonic scale, i.e., DRMSL.
- Know the names of the notes in different positions of the musical staff. For example, the C note is written on a ledger line below the treble staff, and the note G is on the second line of the treble staff.
- Use pitched instruments to play B, A and G notes with accuracy.
- Know the meaning of an interval. For example, know how to distinguish a third (d-m) from a fifth (d-s).
- Master composition skills. For example, use different angles to construct the ideas to be expressed.
- Use colour gradation to achieve different effects, such as depth, shading, progression, and fading.

L16: Developing Skills and Processes

- Describe the structure of major scales.
- Use notes of various values in creation, such as quarter note, eighth note, and sixteenth note.
- Use different colours in painting to set off each other and create a sense of depth.
- Learn about Chinese ink paintings and use ink of varying density to create images with Chinese characteristics, e.g., lotus flowers.

L17: Developing Skills and Processes

- Describe the functions and differences of slurs and ties on a staff.
- Know the relationship between major and minor and apply it in music creation. For example, know that the relative minor of C major is A minor.
- Describe the features of sequence, for example, in Beethoven’s Symphony No. 5 “Fate”.
- Describe the features of the *rondo* form. For example, Beethoven’s “Für Elise” is in *rondo* form, where the principal theme alternates with one or more contrasting themes.
- Know the characteristics of clay and use clay boards to make three-dimensional works.

L18: Developing Skills and Processes

- Master compound metres, e.g., 6/8 and 9/8.
 - Recognise the timbre of several Chinese and Western musical instruments and choose the right instruments in music. For example, use cello for melancholic music and Suona for festive celebrations.
 - Use a carving knife to carve simple patterns on a rubber plate, and then use pigments to print the patterns on paper.
 - Knead clay into strips to make utensils.
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L4: Understanding Arts in Context

- Recognise familiar sounds in daily life, such as ambulance sirens, school bells, doorbells, and telephone ringtones.
- Notice visual works in the surroundings. For example, observe different installation works in a shopping mall.
- Try to draw familiar people and objects in life. For example, draw a circle to represent one's mother.
- Respond to familiar sounds. For example, associate lullabies with sleeping.

L5: Understanding Arts in Context

- Think of the corresponding scenarios on hearing familiar sounds. For example, when hearing toilet flush sound, the student can match it with a picture of a washroom.
- Connect music with life experience. For example, dance happily when hearing "Happy Birthday".
- Distinguish the use of artworks and other items. For example, the student knows how to hang a drawing on the wall and give pictures of related topics to the teacher to make wall newspaper.
- Make simple artworks in a situation pre-set by the teacher. For example, the teacher tells the class to make birthday cards for an upcoming birthday party, and the student colors the birthday cards with different colour pens.

L6: Understanding Arts in Context

- Use actions to express one's evaluation of peers' performance. For example, respond by clapping or laughing when other students finish their artistic activities.
- Use body movements and facial expressions to demonstrate the meaning of lyrics of familiar songs. For example, pretend to swim like a shark when hearing the song "Baby shark".
- Develop a preliminary understanding of the content of artworks. For example, say or express in other ways that there is a house, a tree and a person in the painting.
- Use imagination to create one's own artwork based on the patterns designated by the teacher. For example, when the teacher provides triangle pattern, and the student can draw on the triangle and create other patterns.

L7: Understanding Arts in Context

- Describe or point out the matter related to artistic works. For example, when seeing Christmas cards or hearing Christmas songs, the student can say that Christmas is approaching.
- Describe the connection between music or artworks and daily life. For example, be aware of different occasions in daily life, and know that the Chinese New Year is often accompanied by New Year songs and decorations.
- Distinguish common theme songs in daily life, such as the national anthem and “Dragon Boat Races”.
- Work on the teacher’s designated theme with the materials provided to create artworks.

L8: Understanding Arts in Context

- Behave properly when watching performances. For example, keep quiet during a concert.
- Distinguish works of art displayed in different occasions or festivals. For example, know that the ornaments and decorations of Christmas and Chinese New Year are different.
- Use pictures or words to describe the music related to a specific occasion. For example, associate “Mickey Mouse March” with Disney theme park.
- Complete artistic works with one’s own conception based on a theme specified by the teacher. For example, the teacher asks the class to draw the sun, and the student can complete the drawing by using the shapes he/she have learned.

L9: Understanding Arts in Context

- Behave properly in different musical scenarios. For example, stand at attention when the national anthem is played.
- Distinguish the emotions in music and choose appropriate pieces for different occasions. For example, distinguish the happy “Ode to Joy” and the passionate “Symphony No. 5 (Fate) ”.
- Distinguish the emotions associated with two different drawings. For example, the teacher shows a picture of colourful flowers and a picture of a barren desert, and the student can tell which one evokes happier feelings.
- Behave properly when appreciating artworks. For example, do not touch artworks on display.
- Use artworks to create enjoyment in life and beautify one’s living space. For example, buy some small ornaments to decorate the classroom.

L10: Understanding Arts in Context

- Talk about or show with pictures the contents of the listened song.
- Respond to short musical phrases symbolising familiar things. For example, after hearing the first bar of the tune symbolising class dismissal, the student stands up and get ready to say goodbye.
- Create artworks and installations with the materials provided and according to the teacher’s requirements.
- Identify the different presentation forms of arts in life, such as advertisements in magazines, publicity posters in shopping malls and sculptures in parks.

L11: Understanding Arts in Context

- Point out the functions of different kinds of music in daily life, such as TV commercial jingles, wedding music and lullabies.

- Distinguish the atmosphere of music, such as the gentleness of lullaby, the joy of celebration music, and the eerily slow rhythm of music in horror films.
- Know the functions of visual arts in living environment. For example, sculptures in parks can help beautify the space, and arrangement of artworks in shopping malls can attract consumers.
- Realise the different customs and cultures reflected in visual arts. For example, realise the relationship between visual arts and festivals and beliefs from the observation of New Year decorations.

L12: Understanding Arts in Context

- Recognise classic Chinese and Western music pieces and local ballads, such as “Moonlight Lullaby”, “Dance of Youth”, “Oh Susanna”, and “Symphony No. 5 (Fate)”.
- Distinguish Eastern or Western musical instruments from their appearances and learn about the music culture of a place through instruments. For example, know that erhu is a Chinese instrument and guitar is a Western one.
- Distinguish Eastern or Western works of art from their appearances. For example, know that the terracotta warriors in Xi’an are ancient artworks in China.
- Compare the ideas represented by artistic elements in different cultures. For example, white represents purity and peace in the West, but is often used in funerals in the East.

L13: Understanding Arts in Context

- Describe some relevant characteristics of artworks in different cultures. For example, Chinese operas and Western musicals use different costumes, pop music and orchestras use different instruments.
- Distinguish the periods of artworks from their appearance. For example, the student views different kinds of wall paintings in the Dunhuang Caves and can determine the period from the content of the paintings.
- Summarise the historical background reflected in works and the emotions expressed by artists. For example, Beethoven’s early works belong to the Classical period and his later works belong to the Romantic period.
- Explore the social state expressed in paintings by paying attention to details of the characters. For example, the painting “Along the River during the Qingming Festival” reflects the social life at that time.

L14: Understanding Arts in Context

- Recognise the timbres of different types of Eastern and Western musical instruments, such as string, woodwind, brass and percussion.
- Describe the common types of musical instruments in artistic performances. For example, Western musical instruments are used in operas and Chinese instruments in Cantonese operas.
- Compare the elements of artworks of different times and describe their features. For example, artists in the Tang Dynasty tended to use bright colours in paintings, while the Qing Dynasty used more pale colours.
- Understand the cultural features of different regions through appreciating local artworks, e.g., the totems of the Miao people.

L15: Understanding Arts in Context

- Know the differences of popular songs in different times and their backgrounds.

- Describe the different scenarios expressed by the music. For example, “Peter and the Wolf” uses different orchestral music to illustrate different situations.
- Name famous artists and their representative works, such as Van Gogh’s “Sunflowers”.
- Design posters and wall newspapers according to different festivals or themes.
- Analyse the relationship between environmental design and the community. For example, placing the right sculptures can help create a comfortable and beautiful environment in the community.

L16: Understanding Arts in Context

- Analyse the function of music and sound effects in films.
- Understand the scenario and meaning expressed in a song. For example, “Over the Rainbow” illustrates the film protagonist’s dream of flying over the rainbow.
- Analyse the spatial concepts between objects, i.e., distance, surrounding and sequence.
- Analyse the features of installation artworks and their relationship with the community, for example, the Charging Bull on Wall Street.

L17: Understanding Arts in Context

- Describe the general development of Cantopop music in different eras, representative figures and songs. For example, the representative singer of the 70s includes Sam Hui, and his representative work is “The Private Eyes”.
- Recognise the national anthems of several countries and the sentiments expressed in them. For example, the USA national anthem “Star-spangled Banner” underlines solidarity.
- Create simple musical phrases according to a scenario of a story and write them down in graphic notation.
- Know the development of calligraphy in the Six Dynasties. For example, the Southern and Northern Dynasties have different styles of calligraphy.

L18: Understanding Arts in Context

- Identify the influences of historical, cultural and political events on artistic creation.
- Comment on how social backgrounds and values affect the styles and content of pop songs.
- Comment on the cultures behind music genres in various countries and their influence on other genres. For example, blues originated in African American cultures, and later exerted influence on jazz, rock and roll and pop music.
- Know the influence of different societies and cultures on the theme and expression of artistic works. For example, interpret the messages conveyed by the depiction of saints in Byzantine and Renaissance arts.
- Analyse artworks to express one’s concerns for certain issues. For example, photographing the deteriorating environment in the countryside to express one’s concerns about environmental protection.

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L4: Developing Creativity and Imagination

- Attempt to follow when listening to simple and distinct music or seeing others drawing. For example, when holding a musical instrument, the student can tap it naturally with the rhythm; when seeing the teacher or classmates drawing, the student can naturally pick up the colour pens to doodle.

- Explore the timbres of different musical instruments or doodle with different pigments and enjoy themselves with fun. For example, the student can shake a maraca, ring a handbell and tilt an ocean drum back and forth to listen to the timbres with pleasure.
- Perceive the continuity of music or visual elements and pick up lyrics of a familiar song from where it stopped. For example, the teacher sings “ABCDEF” in the “ABC SONG” and the student can sing “G” naturally to complete the phrase.
- Respond with body movements or facial expressions to simple and familiar melodies. For example, smile, clap hands or swing the body when hearing soothing melodies.

L5: Developing Creativity and Imagination

- Identify obvious changes and features of music or visual elements. For example, the student shows excitement when hearing *accelerando* or *ritardando* in music or in an artwork of point wave, chooses a circle from two shapes to represent the composition features.
- Consciously repeat or imitate sounds one just heard, and actively observe and imitate the teacher’s different playing methods to make musical instruments produce different sounds. For example, the student can imitate the sounds of animals or use castanets to imitate the quack of a duck demonstrated by the teacher.
- Explore musical instruments and tools in artistic activities and use the learned skills to create one’s own works. For example, point out repeated colours on the paper.
- Recognise the beginning and end of music. For example, get ready to sing or get up to dance when the music starts, and stop the performance or return to the seats when the music ends.
- Draw meaningful doodles. For example, draw a set of lines or shapes to express one’s own ideas.

L6: Developing Creativity and Imagination

- Use body movements to demonstrate obvious changes in music. For example, try to match the *accelerando* or *ritardando* by moving the body or clapping in accordance with the changing tempo.
- Identify unique combinations in music. For example, sing “bingo” when the specified word/phrase appears in the song “Bingo”.
- Use different shapes in drawing. For example, draw a triangle and rectangle to represent a house.
- Use different colours to draw pictures with different meanings according to one’s own wishes.

L7: Developing Creativity and Imagination

- Use familiar movements to express obviously different atmospheres in music. For example, imitate a crawling turtle to express a slow rhythm, and a hopping rabbit to symbolise a fast rhythm.
- Imitate rhythms by calling and echoing. For example, when the teacher claps with a simple rhythm, the student can imitate it immediately and clap repeatedly.
- Describe unique combinations in music and use the same or repeated methods to create combinations. For example, after listening to songs that imitate animal sounds, students can use the same method and match the prompt of a picture with the sound of the corresponding animal.

- Develop symbolic images, draw specified simple shapes and use the shapes to symbolise specific things. For example, draw a circle to represent a head and a strip to represent an arm or a leg.

L8: Developing Creativity and Imagination

- Create body movements to express different atmospheres of music. For example, improvise dance moves according to the fast -slow tempo and melody of the music.
- Start to master relatively steady rhythms and perform in an ensemble or a chorus through calling and echoing. For example, the student can perform the rhythm of the music with body movements or musical instruments and can echo the sound sung by the teacher with a steady rhythm.
- Use specific rhythmic patterns to create simple and short melodic phrases. For example, the student can create new melodies with a specific rhythmic pattern by striking a glockenspiel.
- Describe the relationship between the subject and the background. For example, after observing some portraits, the student tries to draw eyes on the background of a face.

L9: Developing Creativity and Imagination

- Create different movements according to the rhythmic commands given by the teacher, such as clapping hands, stepping, and patting thighs.
- Use different musical instruments or different playing methods to express different musical atmospheres. For example, after listening to songs, the student can select a drum to express strong and bouncy melodies and shake a maraca continually to express weak and consistent melodies.
- Use call and response to improvise one's own rhythmic commands.
- Use symbolic images to draw designated objects.
- Create designated images. For example, use jigsaw puzzles to create the image of a boat.

L10: Developing Creativity and Imagination

- Create rhythms to show the beats and obvious changes of pitch, tempo and dynamics of duple time. For example, show the rhythm of a march by stepping forcefully.
- Use human voice to create sounds. For example, create different voices for a child and an old man.
- Learn to use graphical notation. For example, try to draw symbols to indicate the sounds one hears.
- Apply dots, lines and planes to draw objects of a certain theme.

L11: Developing Creativity and Imagination

- Create rhythms, body movements or use different percussion instruments to show the beats, ascending/descending motions, and obvious changes of pitch, tempo and dynamics of duple and triple time. For example, the students beating vigorously the tambourine by playing thunder, and shaking the maraca gently when playing light rainfalls.
- Create sounds for familiar actions in life. For example, use a descending *glissando* to describe the action of playing on a slide.
- Engage in music activities of call and response and improvise one's own melodies. For example, after hearing a question of the ascending scale “drmf”, the student can create an answer to complete the musical conversation.

- Try to record music with systematic graphic notation. For example, try to use graphic notation to accompany songs.
- Begin to draw in greater detail. For example, try to draw the facial features of characters.

L12: Developing Creativity and Imagination

- Create music with ascending, descending, conjunct and disjunctive motions and repeated notes. For example, freely arrange musical phrase cards of ascending, descending, conjunct and disjunctive motions and repeated notes to create one's own musical works.
- Start to use simple instruments to play short melodic phrases.
- Use imagination on things one observes or remembers and try to express with non-traditional materials. For example, use plastic bottles to form the shape of a human.
- Use visual elements to show objects or emotions. For example, use blue to symbolise the sky, and short, connected lines to represent rain.

L13: Developing Creativity and Imagination

- Use human voice to create sounds for actions such as hopping, sliding, and rotating. For example, use intervals to create short melodies showing hopping frogs.
- Create simple melodic phrases to match story scenes, and record with graphic notation.
- Observe carefully, use different drawing techniques actively, and draw the detailed features of sceneries.
- Use artistic elements and design concepts in composition.

L14: Developing Creativity and Imagination

- Start to use IT tools for simple artistic creation.
- Use different musical instruments, major scales and dotted notes to create appropriate music for a given scene. For example, using the glockenspiel and ascending *rondo* form to show the scene of little squirrels climbing up the trees and dancing.
- Compose music in binary form.
- Begin to show spatial concepts of objects through size and height. For example, create a sense of three-dimensionality by drawing distant objects smaller and closer objects larger.

L15: Developing Creativity and Imagination

- Apply the skills learned to compose variations for musical pieces. For example, use sixteenth notes to compose variations for "Happy Birthday".
- Compose musical phrases with one's voice and use them to accompany music. For example, create rhythmic *ostinato* to accompany "Russian Dance".
- Compose music in ternary form (A–B–A).
- Use computer software to make music arrangements. For example, record a soundtrack and make arrangements with the software Audacity.
- Grasp the relationship between light/shadow and colour. For example, draw the light and shadow of objects with different shades of coloured pencils.

L16: Developing Creativity and Imagination

- Present original artworks in groups and conduct peer appraisal.

- Create rhythms with triplets and syncopations and play musical games in the form of questions and answers. For example, a pair of students clap rhythmic questions and answer with triplets and syncopations and find the same rhythm in the answers as in the questions.
- Use provided rhythmic phrases, repeated notes and conjunct and disjunctive motions to expand melodies and record the melodies in graphic notation.
- Know various shapes of nature found within the community where one lives and draw the concave and convex forms of relief with colour pens or other media.
- Know various methods of frottage and apply them in creation to express emotions with different textures.

L17: Developing Creativity and Imagination

- Improvise rhythmical phrases with complementing effect by using body percussion or African musical instruments. For example, after hearing the rhythm performed by the teacher with body percussion, the student can improvise his/her own rhythm with the same instrument to form complementing rhythmic phrases.
- Use the technique of metric modulation to adapt songs, perform the adapted works in groups, and conduct peer appraisal. For example, adapt “Happy Birthday” with different metres.
- Know the unique ways of expression of various artistic media. For example, when depicting fireworks, use water brushes to draw balanced lines extending outward from the firework.
- Understand various perspective methods of watercolour paintings of landscape and architecture, master the composition methods of 1-point perspective/foreshortening/two-point perspective, and use imagination to paint after appreciating the paintings.

L18: Developing Creativity and Imagination

- Use self-made musical instruments, create graphic notations in groups, and play music phrases accordingly.
- Use the 4/4 metre to create 10-bar-long music in *rondo* form and add musical terms or performance marks indicating tempo and dynamics where appropriate.
- Apply the knowledge of chords to write triad harmony for melodies and adapt it into two-part songs.
- Understand rhythm and movement in abstract three-dimensional sculptures, master various principles of rhythm and movement and create one’s own work.

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L4: Cultivating Critical Responses to Arts

- Maintain concentration for a relatively long time when participating in familiar artistic activities. For example, when the student hears the teacher play familiar songs, he/she can listen attentively.
- Notice different sounds (of musical instruments or in the environment) or different shapes, forms and colours of objects during class activities, and carry out exploration. For example, pick up the triangle and explore its sounds.
- Feel and respond to the characteristics of different materials. For example, the student feels the pleasure of paper tearing and collage through collage activities, or draws with the tip of a pen.
- Recognise common materials used in visual arts activities, such as modelling clay, coloured paper and glue.

L5: Cultivating Critical Responses to Arts

- Participate in artistic activities and begin to respond to the content in different ways. For example, spontaneously swing one's body in response to the music.
- Have different responses when hearing the sounds of different musical instruments or watching different works of art. For example, when shown a colourful painting, the student keeps looking at it.
- Use gestures, words or point to pictures to express preference for artistic activities. For example, when hearing familiar melodies or seeing colourful flowers, the student will smile or clap hands.
- Develop interest in artworks, feel the beauty in them and establish preliminary aesthetic experience. For example, try to imitate the posture of an interesting sculpture.

L6: Cultivating Critical Responses to Arts

- Imitate different sounds (of musical instruments or in the environment) in classroom activities or use different materials to imitate the artistic works presented by the teacher. For example, imitate the teacher to draw simple shapes with crayons.
- Start to distinguish different artistic expressions. For example, have different reactions to different types of music (brisk and lively, or strong and sturdy).
- Demonstrate and understand simple artistic expressions. For example, recognise the materials and appliances used to make collages.
- Appreciate artworks or music and develop personal preferences. For example, the student can select his/her favourite works among many options with simple comments or actions.

L7: Cultivating Critical Responses to Arts

- Describe the relationship between sound and image. For example, the students can show the obvious change of fast-slow tempo in music with the changing speed of body movements.
- Recognise the sounds of common musical instruments, such as tambourine, maraca and triangle.
- Explain the meaning of the lyrics and make movements to express it. For example, when singing "The Face Song", the student can point to the corresponding organ mentioned in the song.
- Describe the relationship between a pattern and the background. For example, find out the lines and shapes that represent the trunk in a painting, and add other patterns to complete the tree.

L8: Cultivating Critical Responses to Arts

- Imitate different sounds and drawing skills. For example, the student can imitate and sing with different pitches and dynamics; and use simple shapes and lines to draw a human face.
- Distinguish the timbre of different musical instruments. For example, know that African drums and Chinese drums produce different timbres.
- Compare the tempos of two pieces of music and tell which one is faster. For example, the teacher plays "Flight of the Bumblebee" and "Swan Lake" respectively and lets the student swing freely to feel the music. The student can tell that "Flight of the Bumblebee" has a faster tempo than "Swan Lake".
- Distinguish the forms of different visual artworks, such as plane and three-dimensional works.

- Be willing to showcase one’s own work to others and make a brief introduction.

L9: Cultivating Critical Responses to Arts

- Describe the sound features of different animals. For example, birds have a higher pitch and dogs have a lower pitch.
- Explain the creative media of different visual arts works, such as paper collage, clay, water-based materials or ready-made materials.
- Express simple feelings, likes/dislikes after participating in familiar artistic activities.
- Recognise similar or different timbres or musical phrases. For example, after listening to the first and second sentences of the “Surprise Symphony”, the student can tell that the same musical instruments or methods of sound production are applied.

L10: Cultivating Critical Responses to Arts

- Distinguish and describe different sound and visual elements. For example, the student can distinguish some highly contrasting timbres and rhythms, or distinguish treble from bass.
- Notice the change of tempo and dynamics in music. For example, when teacher plays “Hungarian Dance”, the student can feel the changes of tempo and dynamics.
- Compare one’s own works with others’ and point out the differences. For example, point out that different colours, sizes and other elements are used.
- Express feelings and reasons for likes/dislikes after participating in familiar artistic activities.

L11: Cultivating Critical Responses to Arts

- Use different body movements to express different musical sentences. For example, the teacher teaches the student to sing “A Ram Sam Sam”, and the student can use different movements to indicate different sentences.
- Use words or pictures related to musical elements to briefly explain the differences of musical phrases, such as different instruments, tempos or pitches.
- Identify the advantages and aspects to be improved in one’s own work and try to make modifications. For example, use a different colour pen.
- Comment on artistic works briefly. For example, describe the emotions or symbolic meanings (joy, anger, sorrow, tension, etc.) expressed in the works.

L12: Cultivating Critical Responses to Arts

- Express feelings about music in different ways. For example, use pictures or gestures to describe one’s feelings after hearing a piece of music.
- Explain the use of musical elements in a work, such as conjunct and disjunctive motions.
- Describe the pieces of music one hears. For example, describe the atmosphere presented by the music.
- Identify the visual elements in artworks. For example, choose highly contrasting colours on the colour palette.
- Learn about the features of works by different artists and try to apply their methods and techniques in one’s own works. For example, draw portraits by imitating the techniques of cubist painters.

L13: Cultivating Critical Responses to Arts

- Know the classification of artistic works. For example, distinguish symphony, pop music and opera.

- Recognise dotted rhythms in songs. For example, sing and clap hands with the dotted rhythms of the Korean folk song, “Arirang”.
- Compare the styles of different painters. For example, describe the styles of Impressionism and Pointillism.
- Distinguish different types of prints, such as intaglio, relief, wood, and multicolour prints.

L14: Cultivating Critical Responses to Arts

- Know whether the melody is ending by listening to phrases in a song. For example, when listening to “Only in the World”, the student knows that a thrown kiss gesture can be used after “I love you” to signify the end of the song.
- Recognise the *crescendo* and *decrescendo* of sounds in everyday life and apply the knowledge in musical works. For example, the sound of an ambulance passing by embodies *crescendo* and then *decrescendo*.
- Compare the dynamics of lines and structures in different paintings. For example, when looking at a picture of a building and a picture of an ocean, the student can tell that the former has more straight lines and the latter more curved lines.
- Describe works of art and learn to appraise arts interactively. For example, respond to the teacher’s questions and express the overall impression toward a piece of art.

L15: Cultivating Critical Responses to Arts

- Listen to phrases in a song and learn to signify the end of the song by singing the last phrase in *ritardando* and *decrescendo*. For example, in “Only in the World”, the student can sing the last verse “I always do” with decreasing tempo and dynamics.
- Express one’s feelings toward music and the atmosphere in the music through words, drawings, images or gestures. For example, listen to Beethoven’s “Pastoral Symphony” and express one’s feelings toward the music.
- Analyse the visual elements and organizational principles of artistic works and describe one’s feelings evoked by the works. For example, when seeing the patterns of flowers, the student can say that they are painted with curves and in symmetry, which makes them pleasant to the eye.
- Share one’s feeling of the visual phenomena noticed in nature and daily life, and connect them with works of art.

L16: Cultivating Critical Responses to Arts

- Analyse triplet and syncopation rhythms, find and clap triplet rhythms in music. For example, listen to Mendelssohn’s “Wedding March” and find the triplet rhythms.
- Describe and analyse the melodic direction and expression of music. For example, listen to Khachaturian’s “Sabre Dance” and Handel’s “Joy to the World”, identify the conjunct and disjunctive motions and pitch changes.
- Compare the styles of different artists and summarise the similarities and differences. For example, compare “Pollock’s Number 1” and “Rothko’s Orange and Yellow”.
- Compare the features of abstract expressionist, colour field and hard edge paintings.

L17: Cultivating Critical Responses to Arts

- Analyse the tonality of music. For example, know that Mendelssohn’s “Wedding March” is in major.

- Remark on the characteristics of different musical periods, such as Baroque, Classical, Romantic and 20th Century, and talk about the features.
- Analyse and summarise the features of structuralist sculptures by appreciating the works.
- Analyse the creative motivation of artist and the characteristics of their works. For example, analyse sculptor Claes Oldenberg's creative motivation and the characteristics of his works.

L18: Cultivating Critical Responses to Arts

- Know the concept of transposition, for example, the transposition of Eason Chan's "Bicycle".
- Describe the effect of transposition on songs. For example, "There Is Always Love" by Beyond becomes more passionate after the transposition.
- Analyse the duration of notes commonly used in different musical periods. For example, sixteenth notes are commonly used in Bach's works.
- Comment on the main differences between "International Style" and "Postmodern Style" in artistic architecture.

Appendix 1

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Key words

Curriculum Framework for Formal Education of Local Education System

- It refers to a set of curriculum framework formulated by the government to apply to ordinary schools. The content of the framework generally includes the aim, objective and development principle of the curriculum framework, classification of the subjects, arrangement of educational activity period, as well as the learning contents for major subjects at each education level. The formal curriculum in Macao is determined through legislative process.

The Requirements of Basic Academic Attainments

- The Requirements of Basic Academic Attainments refer to the basic qualities that students should possess upon completion of the education levels including the early childhood period, primary school, junior secondary school and senior secondary school education, covering progress in basic knowledge, skills and competence, as well as development in emotion, attitude and values.

Formal Education Curriculum

- The Formal Education Curriculum refers to the curriculum suggested by the government towards all schools, including a series of curriculum documents which specify the curriculum objective and target, learning objective, structure of the subjects, generic skills, values, attitudes and subject instructions.

School-based Curriculum

- The School-based Curriculum refers to the curriculum developed by the school and teachers, in line with the learning status quo of students for the purpose of helping students to realize the educational aim and objective. School-based Curriculum is the balanced outcome between the central curriculum guidance and the professional autonomy of the school and teachers.

Learning Ability Progress Level

- The Learning Ability Progress Level refers to a set of descriptions regarding performance indicators, which are used to express the learning level of students in a progressive manner. The Learning Ability Progress Level of Macao is divided into 18 levels (from L1 to L18), which correspond to the motor sensory development in infancy period, and the learning abilities of students in early childhood, lower primary school, higher primary school and junior secondary school period. Therefore, the Learning Ability Progress Level serves as a shared framework for reference for teachers to assess and report the learning outcome of students.

Attainment Level Descriptors

- The Attainment Level Descriptors, corresponding to the Learning Ability Progress Level, are the textual descriptions on the learning ability of students at each level. The Attainment Level Descriptors apply to all students, including students in formal

schools or students with special educational needs in special education schools. Each descriptor provides reference on the ability level of students within the learning area. The contents of the Attainment Level Descriptors do not represent the whole curriculum nor the learning outcome.

Education Level

- The Education and Youth Affairs Bureau of Macao classifies formal education in Macao into four different educational levels, the early childhood education (3 years), primary education (3 years), junior secondary education (3 years), and senior secondary school education (3 years). Each education level has its own special curriculum framework and requirement for basic academic attainments.

Learning Stage

- The Learning Stage refers to different learning periods for a student in the whole learning process. Generally speaking, a three-year learning period is defined to be a learning stage. The learning stages in Macao include the early childhood stage, lower primary school stage, upper primary school stage, junior secondary stage, and the senior secondary school stage. The learning stage carries slight difference compared to the education level formulated by the Education and Youth Affairs Bureau of Macao.

Students with Special Educational Needs

- Students with Special Educational Needs usually carry one or multiple features of learning difficulty, thus they are in need of special education service. The primary categories of learning difficulty include, listening disorder, visual disorder, physical disorder, mental disorder, learning disorder, emotional and behavioral issues, attention-deficit/hyperactivity disorder, autism spectrum disorder, dyslexia, and education for intellectually gifted students.

Motor Sensory Training

- Motor Sensory Training plays a significant role in fundamental education. To learn or to engage in cognitive behavior of any kind, students first need to effectively appropriate and perceive, to collect and analyze data or materials. All students need to receive motor sensory training. While most students have naturally mastered the skill in daily life, some students with special educational needs need to enhance and grasp this skill via special motor sensory training experience.

Scheme of Work

- Scheme of Work is the template for the learning units in each subject. Every Scheme of Work specifies the teaching objective of the unit, students' ability level and learning activities, while providing an enumeration of the expected performance for students of different ability levels.

Learning Outcome

- The Learning Outcome refers to the expected learning performance of students upon completion of a course or a certain learning stage. The learning outcome is devised based on the learning objective and learning focus. Therefore, the learning outcome

could promote learning by serving as the basis for learning performance assessment and by reflecting the expected learning performance of students upon completion of a course.

Learning Focus

- The Learning Focus refers to the key contents developed in accordance with the learning objective, providing reference to schools in curriculum design and teaching. The learning focus provides a detailed description on the knowledge and ability to be mastered, as well as the interest, attitude and habits to be cultivated in different learning areas and various learning stages.

Learning Diversity

- The Learning Diversity refers to the learning differences among students in the learning process. In teaching practice, we should cherish the unique talents of each student, attend to their diversified learning needs, adapt teaching methods based on individual needs, help students to discover their aptitude and talents, and provide opportunities for students to create and release their potential towards obtaining appropriate achievements.

Frequently Asked Questions

1. Is the Learning Ability Progress Level equal to the curriculum? If not, what is the relation between the Learning Ability Progress Level and the curriculum?

The Learning Ability Progress Level refers to a set of systematically progressive Attainment Level Descriptors. The Learning Ability Progress Level, composed of selected indicative contents from the Curriculum Framework for Formal Education of Local Education System and the Requirements of Basic Academic Attainments, serves the function of assessing the learning ability and learning progress of students. Teachers can refer to the assessment results based on the Learning Ability Progress Level so as to adjust the learning objectives and activities, and to determine the expected learning outcome. However, the Learning Ability Progress Level does not represent the overall content of what ought to be a broader curriculum.

2. Why “The Requirements of Basic Academic Attainments” cannot be directly used to describe learning ability and learning performance?

“The Requirements of Basic Academic Attainments” refer to the basic qualities that students should possess upon completion of the education levels including the early childhood, primary school, junior secondary school and senior secondary school education. The philosophy behind this concept is based on the generalized performance of the targeted population. For students with special educational needs, designing or formulating learning ability objective merely on the basis of education levels may not adequately reflect their learning process. Therefore, introducing the Learning Ability Progress Level enables full display of the ability level for students with special educational needs at the Progress Level for each learning area, attending to individual differences while improving the step-by-step learning progress.

3. What is the relationship among “The Requirements of Basic Academic Attainments”, the Learning Ability Progress Level, and classroom teaching?

“The Requirements of Basic Academic Attainments” are targeted at students who have completed a certain educational level; the Learning Ability Progress Level refers to the level of learning performance and ability at a certain process, which is aimed at individual students. The former refers to the requirement on learning outcome, while the latter focuses on the learning process. In class teaching, a teacher should always examine students’ learning outcome based on “The Requirements of Basic Academic Attainments”, and adjust expected learning performance in accordance with their ability level. It should be noted that neither “The Requirements of Basic Academic Attainments” nor the Learning Ability Progress Level constitutes part of the teaching content.

4. When should rating be conducted? Do students all advance by one ability level each year?

Rating for the purpose of ascertaining learning performance baseline for reference can be conducted at the beginning or at the end of each academic year, or conducted every two years depending on different school conditions. However, rating more than once each year is not recommended. Students with special educational needs exhibit ability diversity. Some students may advance by one or two ability levels within one year, while others may improve one ability level every few years. There are also cases where students with severe learning disorder stay at one certain ability level or even regress due to various physical conditions within more than 10 years of learning experience.

5. As the fundamental stage for the learning area of each subject starts with the motor sensory development stage, will a student with severe learning disorder stay in the initial motor sensory development stage from early childhood period to senior secondary school period, without making progress to learn proper subject knowledge? If so, what is the point of dividing into six subjects?

Textbook content for each subject is the carrier of learning. The principle for curriculum design is to expand the students' learning experience. The six subjects expose students to different learning situations and objects of different levels, enabling them to develop individual cognition combining their personal experience and perception. Though it is possible that students with severe disorder may stay at the motor sensory development stage even after years of learning, the linked subjects will broaden and enhance student's learning experience. This is the concrete practice of the principle of width and depth in curriculum design. Otherwise, students with severe learning disorder will be exposed to repeated motor sensory trainings over a long time, which goes against the principle of integrated education, or the special education we aspire to achieve.

6. A student starts receiving education at 3 and completes education at 21. If the curriculum is not compiled based on education level, or even if the ability level of students is specified based on a region in the Learning Ability Progress Level, does it mean that students without making improvement in learning ability for over 10 years have to learn the same content from 3 to 21? How are the operational specifications explained?

The purpose of designing the Learning Ability Progress Level for six subjects is to make it a tool to assess the learning process, rather than to define it as the teaching content. Teachers should adjust the learning content and design the learning experience for individual students on the basis of the regular curriculum. The school should prepare sufficient Scheme of Work for each grade and each subject within each area to cover each learning level, so that students will not learn the same unit repeatedly.

7. Why is the peak level of learning ability set at Form 3 of formal education for special education curriculum in Macao?

Based on past experience, when highly competent students with special educational needs reach Form 6, their learning performance is similar to formal education students at Form 3. Therefore, we made reference to the learning outcome at junior secondary school in formal education curriculum to describe the levels in senior secondary school (L16-L18) in the Learning Ability Progress Level. If a student's learning performance reaches the level of Form 3 in formal education curriculum, it is not necessary for the student to study in a special education class.

8. Is the teacher for special education required to use the textbooks prepared for the educational level of the students and design the teaching content in accordance with the level of the students' learning ability? Do students learn the same content at different education level?

The answer is yes. The learning topics/units for students with special educational needs should be the same as students in regular schools, to keep the breath and balance of the curriculum. The age and learning experience of students with special educational need should be taken into consideration by teachers who are specialized in adjusting the teaching content based on the learning ability of students.

9. Currently, most teaching materials for special education class are compiled by the teachers. How will the issue of students' use of textbook in special education class be tackled?

All teachers should design adequate teaching materials for students. Schools with special education classes may consider forming a network to compile and share the Scheme of Work, which is ideally the long-term development objective for special education in Macao.

10. When the Learning Ability Progress Level and the Curriculum Supplements are completed, how should teachers apply them to teaching practice? What else should be used together with the Learning Ability Progress Level and the Supplementary Guide? How can they benefit the teachers in teaching practice?

The Learning Ability Progress Level is used to identify indicators of students' learning performance, serving as the shared language for teachers to describe learning performance, which enables teachers to master the learning progress of students. Teachers should not consider the Learning Ability Progress Level to be formal teaching content. The Supplementary Guide serves as guiding documents for special education curriculum, to supplement the formal education curriculum document with special education descriptions. The Supplementary Guide specifies the principles, forms and direction for special education curriculum development. The Learning Ability Progress Level and the Supplementary Guide combined will benefit teacher to understand the ability of students and decide appropriate teaching content.

Appendix 4

Forms

The appendices provide useful documents for teachers to develop the Learning Ability Progress Level. Depending on their concrete situations, schools may adapt these forms accordingly.

1. Record of examples of students' learning performance

This form is used for the rating coordination mechanism. Schools may use this form to record the collected examples and contents, or to reassess students' learning performance. Details on how to use this form is provided in chapter VI: Rating coordination mechanism and example collection.

2. Scheme of Work

The Scheme of Work presents the opportunities and feasible practices for students with special educational needs to be educated according to the formal curriculum. The form lists the learning performances of students with different learning ability under different learning areas and objectives. The Scheme of Work can also provide practical suggestions to the teacher to design and improve the teaching plan, teaching contents and activities.

Appendix 4-1

XXX School

Record of examples on student learning performance

Subject:	Learning Areas:	Learning Stage:
Name of Student :	Learning Diversity:	
Unit Name:		Date:
Teaching Activity:		
<u>Types of Learning Performance Examples:</u> performance in class activity homework assessment/test case exploration/ case study multimedia files(videos/pictures/audios) self-evaluation peer review others		
Content and description of the examples-initial learning performance:	Content and description of the examples-review learning performance:	
Initial Rating:	Review Rating:	
Comprehensive Rating:		
Rating Director: Rater/Subject Teacher:	Date:	

Appendix 4-2
Annual Scheme of Work of XXX school in xxx Year

Subject:		Learning Areas:		Stage:	
Duration of Learning:					

Unit Name:	
Formal Teaching Goal:	
Teaching Objectives:	Through this unit, students can:
Keywords:	

Teaching Objectives	Examples of Feasible Teaching and Learning Activities and Experience	Performance Descriptors	

Item description:

Item	Description
Unit Name	<ul style="list-style-type: none"> • selected from the formal curriculum • a common topic that helps to broaden students' learning experience • could inspire students' learning interest
Formal Teaching Goal	<ul style="list-style-type: none"> • selected from the formal curriculum, specifying that the teaching content originates from the formal curriculum • have enough content for a given teaching session • include the basic knowledge that most students are able to master in this teaching unit
Teaching Objectives	<ul style="list-style-type: none"> • divide the formal teaching goal into three to four tasks to reach formal learning goal of the teaching unit • outline the learning objectives within the reach of the students' ability through a given teaching unit, with a precise description of the learning areas for students with special educational needs at various learning levels • use assessable descriptions and encourage students to get involved. For example, students should be able to tell/differentiate/apply the formats of letter writing .
Keywords	<ul style="list-style-type: none"> • list the vocabulary (around 10 words would be sufficient) students need to use for learning the teaching unit • include keywords that are important and relevant to the subject, so as to enrich the students' ability to express ideas in relation to the subject • place important keywords in prominent locations in the classroom
Examples of Feasible Teaching and Learning Activities and Experience	<ul style="list-style-type: none"> • adopt student-centered teaching • describe the activities carried out by students • make reference to the formal curriculum when designing activities, adding local cultural elements • design activities targeting the whole class participation in large scale activities to motivate and enhance learning experience • specify activity requirements for students with different learning abilities • nature of activities in line with the age and social experience of students
Performance Descriptors	<ul style="list-style-type: none"> • describe the performance with reference to the targeted teaching objectives, not the activity performance • refer to the descriptions on the progress level • specify observable learning performance

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In case of any discrepancy between the English version and the Chinese version,
the Chinese version shall prevail