

The Education University of Hong Kong
Bachelor of Education (Honours) (Visual Arts)

Honours project entitled
Investigate the influence on pupils' learning on applying
Cooperative Learning in Visual Arts

Submitted by

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Declaration

I, *Au Hin Tung*, declare that this research report (*Investigate the influence on pupils' learning on applying Cooperative Learning in Visual Arts*) represents my own work under the supervision of *Dr. Wong So Lan* and that it has not been submitted previously for examination to any tertiary institution.

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11 April 2019

Abstract

Cooperative learning has been developing for many years. In recent years, there have been more studies on cooperative learning in different disciplines (Bobrick, B, 2008; Yip Chung Da, 2008; 馮停珍, 2006; 鄧耀南, 2016) and these data showed positive results on cooperative learning. Since there is less relevant research on cooperative learning in visual arts subject in Hong Kong, therefore, the researcher is interested to explore what are the possible reasons for visual arts teacher apply or not to apply cooperative learning in visual arts subject and how does cooperative learning influence and help pupils in learning visual art. The qualitative research approach is used in order to delve teacher views and student learning outcomes of cooperative learning to analysis. Through Semi-structured interviews with visual arts teachers in Hong Kong primary schools, the results of the findings that show that most of the interviewees' assurance cooperative learning make positive influences on students in visual art subject. This study analyzed that there are some common influences of cooperative learning benefits to students in visual art. One specific influence has been found that cooperative learning in visual art that can improve students' abilities of art appreciation and criticism. Research reveals that the teacher's personal belief, internal examinations of SSPA and the students' age could be the factors that influence on pupils' learning on applying cooperative learning in visual arts. It is hoped that the awareness cooperative learning in visual arts subject would be aroused and enable pre-service teachers and in-service teachers to apply cooperative learning.

Keywords: Cooperative learning, visual arts education, teaching and learning

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Chapter 1: Introduction

1.1 Background

Two years ago, I have experienced my first block practice in a primary school. I observed the original visual arts teacher's lesson; she only uses didactic teaching known as the lecture. Didactic teaching usually use in structural subjects, it is a convenient and efficient way to deliver systematic knowledge to students in a short period of time (簡紅珠, 2000). However unilateral teaching and communication could make students be passive and loss their critical and creative thinking (簡紅珠, 2000), also, as a teacher, it is hard to cater to individual students' differences in a class.

I taught seniors pupils during the block practice in 2017. As the *document Learning to Learn* the Curriculum Development Council (2001) have mentioned, "Attitudes and abilities of students are more important than knowledge indoctrination."(P.8) The current teaching development that regards learning focus on students, peer interaction, and active learning. I tried to apply strategies of cooperative learning in visual arts lessons. The result has shown that by applying cooperative learning in an adequate way, it made lessons more effective and increased students' interest in visual arts as well as the knowledge of visual arts.

Cooperative learning has been developing for many years. In recent years, there have been more studies on cooperative learning in different disciplines (Bobrick, B,2008; Yip Chung Da, 2008; 馮停珍,2006; 鄧耀南,2016). The result and findings see table 1.

Table 1.1 Integration of related studies on cooperative learning in schools

Researcher (Country) (Published year)	Research Topic	Research Method	Result and Finding
馮停珍 (Hong Kong) (2006)	探討應用「合作學習」教學策略於小二及小三中、英、數科目以改善學生的學習態度和成績	Action Research	<ol style="list-style-type: none"> 1. students increased the interest in Chinese, English and mathematics learning. 2. 60%students have improved their academic performance. (3 consecutive years) 3. Most of the students like cooperative teaching strategies in class. 4. Most students are cooperative and had a positive performance.
Bryan Bobick (Greece) (2008)	A study of cooperative art education in elementary art classrooms	Qualitative methodology	<ol style="list-style-type: none"> 1. Over 80% of the responding primary school teachers found cooperative learning in elementary art education curriculum to be successful and useful. 2. cooperative learning has strengthened the visual art learning and had a positive contribution to the students' visual art learning. 3. Most of the students had enthusiastic and positive attitudes toward cooperative learning activities.
Yip Chung Da (Taiwan) (2008)	The Application of Cooperative Learning to Visual Art Teaching in the Fourth Grade of Inclusive Elementary Class	Action Research	<ol style="list-style-type: none"> 1. Under the influence and help of the groupmates, the student who has no enthusiasm, increase the learning interest and gain accomplishments from the outcome. 2. The learning content is gradual and interlocking to let students have plenty of time to invest in activities and be more creative. 3. For long-term cooperative learning, it improves the maturity of students' artwork because students have the opportunity to observe each other and stimulate each other's ideas.
鄧耀南 (Hong Kong) (2016)	透過合作學習提升中一級學生課堂參與的教育行動研究	Action Research	<ol style="list-style-type: none"> 1. Improvement in learning motivation and attitude. 2. Increased the interaction between teacher and students as well as peers. 3. Learning atmosphere more positive.

(Bobrick, B,2008; Yip Chung Da, 2008; 馮停珍,2006; 鄧耀南,2016)

As table 1.1 shown above, by applying cooperative learning in school made advantages and lead to positive results. It could improve students' learning interest, motivation, and attitude. It could strengthen students' learning to gain accomplishments from the outcome. Students could also have more opportunities to observe each other and stimulate ideas to become more creative. Last but not least, it increases the interaction between teachers and students as well as peers to makes the learning atmosphere more harmonious.

These data caused my interest to study on the influence on pupils' learning on applying cooperative learning in visual arts. Why do Hong Kong teachers apply or not apply cooperative learning in lessons? I would like to know the consideration of visual arts teachers and students learning performance and accomplishments in visual arts learning in Hong Kong.

1.2 Objectives

Basic Education Curriculum Guide (Primary 1 - 6) (Curriculum Development Council, 2014) mentioned that the education style of Hong Kong should be shifted from teacher-led to student-centered. It emphasized that teachers need to provide opportunities for students to participate in learning. This coincides with the concept of cooperative learning. Fung Ting Chan (馮停珍, 2006) and Tang Yiu Nam (鄧耀南, 2016) showed us positive results on their educational action researches related to applying cooperative learning in academics subjects respectively in a primary school and a secondary school in Hong Kong. I would like to know whether there are similar effects on visual arts, such as enhance students' motivation to improve their learning and gain accomplishments from the outcome in visual arts subject in primary school.

The purpose of this study is to investigate how visual art teachers conduct cooperative learning and why they consider these activities important. Also, the content and strategies of cooperative learning and the ways these activities facilitated, and the barriers teachers have encountered while using cooperative learning in visual art subject in Primary school will be discussed.

Since there is less relevant research on cooperative learning in visual arts subject in Hong Kong. I hope this study will be a reference and enable pre-service teachers and in-service teachers applying cooperative learning in visual arts lessons.

1.3 Research Questions

1. What are the possible reasons for visual arts teachers to apply or not to apply cooperative learning in visual arts subject?
2. How does cooperative learning influence and help pupils in learning visual arts?

1.4 Significance of Study

This research focus on Hong Kong's primary schools. Though the above research questions, the researcher has examined and discussed the changes in students' learning by applying cooperative learning in the visual arts subject. The factors of teacher who apply or not to apply cooperative learning in visual arts are discussed, also the researcher revealed about visual arts teaching and learning in Hong Kong's primary schools. The findings are benefit to the visual arts education field and as a reference for pre-service teachers used to develop successful cooperative learning experiences in visual arts subject.

Chapter 2: Literature Review

In order to understand the influence on pupils' learning effectiveness and applicability by applying cooperative learning in visual arts teaching, the literature reviews will discuss on the following two aspects, theories of cooperative learning and the types of cooperative learning and teaching.

2.1 Cooperative learning

In 2002, Curriculum Development Council has promulgated the reforms of the school curriculum for Hong Kong primary and secondary school. One of the main focuses of the reform is to transfer the learning and teaching paradigm and emphasize teachers providing opportunities for students to participate in learning. The shift of learning and teaching paradigm is from teacher-led to student-centered (Curriculum Development Council, 2014). For visual arts subject, there are references for cooperative learning strategies in different chapters mentioned in *Arts Education Key Learning Area Curriculum Guide* (Primary 1 - Secondary 6) (Curriculum Development Council, 2017). Cooperative learning has become increasingly important in Hong Kong education. Yet, the efficacy of cooperative learning is depended on how teachers employ in their teaching.

The common idea of cooperative learning in Hong Kong which is a teaching strategy that lead students to achieve goals together through cooperation in the same learning environment (葉娟卿、蘇詠梅和黎敏兒, 2010). Through the use of cooperative learning, students' learning could be gradually transferred from passive learning to participatory learning (Education Bureau, 2009).

2.1.1 The theoretical basis of cooperative learning

The history of cooperative learning can be traced back to 1970s. David and Roger Johnson (Johnson and Johnson, 1994) had created the Cooperative Learning Center at the University of Minnesota by the early 1970s. Other than that, scholars in the United States (Dewey, 1916/1997; Piaget, 1932/1997; Vygotsky, 1987) had started to study the strategies and curricular about cooperative learning.

Since 1970, many scholars have developed a variety of cooperative learning strategies based on different theories of cooperative learning (see Table 2.1 for details). Among them, John Dewey's (1859-1952) democratic education theory, Jean Piaget's (1896-1980) cognitive development and Lev Vygotsky's (1896-1934) scaffolding theory were the theoretical basis of cooperative learning (黃政傑和林佩璇, 2008).

Table 2.1 Theoretical basis on cooperative learning

Scholars Education belief	John Dewey (1859-1952) (Dewey, 1916/1997)	Jean Piaget (1896-1980) (Piaget, 1932/1997)	Lev Vygotsky (1896-1934) (Vygotsky, 1987)
student- centered	✓	✓	✓
interactions with the environment	✓	✓	
interacting with other	✓	✓	✓
based on the perspective of the student's experience	✓		✓
scaffolding			✓

(Dewey, 1916/1997; Piaget, 1932; Vygotsky, 1987; 黃政傑和林佩璇, 2008)

Based on the table 2.1, student- centered is the common point of all three well-known scholars' educational view. Dewey (1916/1997) believed schools have the responsibility to assist students to expand their horizon that responds to new thoughts by capturing students' interests. Piaget (1932/1997) had emphasized students should study in an active discovery learning environment. He mentioned that schools should let students explore, question, experiment and participate in activities on their own, it would have more benefits on students' learning. Vygotsky (1934/1987) also said: "What the child is able to do in cooperation today he will be able to do individually tomorrow (P.211)."

Three scholars had stressed the importance of student- centered learning. Interacting with other is another key point of education. Since the skills and behaviors of children's performance are continually changing, the interaction and assistance with peers and adults have a positive effect on children's cognitive development (Vygotsky, 1987). Dewey (1916/1997) also believed that children learn best when they interact with other people. Piaget (1932/1997) proposed the students' experiences in cooperative relationships with others are necessary to contribute their developments because children are social beings, teachers should provide activities and set up the environments for students to interact.

Cooperative learning has been proved by scholars and researchers, which shown effectiveness in different subjects. Will it also benefit Hong Kong students by applying cooperative learning in visual arts? I wonder do primary school visual arts teacher provide these cooperative learning opportunities for students.

2.1.2 Characteristics of cooperative learning

On the basis of the educational theories, many scholars including: Robert E. Slavin (Slavin, 1980); David and Roger Johnson (Johnson and Johnson, 1994); Parker (Parker, 1985); and Sharan & Shaulov (Sharan and Shaulov, 1990) have different definitions given to cooperative learning. However, five common characteristics could be sorted out in those theories according to Johnson and Johnson (1994):

1. Positive interdependence: students helping and supporting each other, takes turns to be leader and facilitated each other's success.
2. Face-to-face interaction: to encourage more interaction, assist and dialogue within the group.
3. Group and individual accountability: responsible for own and others' learning and care about the group overall performance.
4. Interpersonal and Social skills: educate students to show respect and encourage to each other's and emphasis on positive social skills. Each student has opportunity to take turns being the leader.
5. Group processing: emphasize on reflection in the process and continuous self-improvement.

According to the above characteristics, not all learning in a group can be defined as cooperative learning (Smith and MacGregor, 1992). Comparison of cooperative learning and group learning analyzed as follow (see Table 2.2):

Table 2.2 Comparison of cooperative learning and group learning

Characteristics	Cooperative Learning	Group Learning (Smith and MacGregor,1992; Scheunemann, 2017)
1.. Positive Interdependence	✓	✓ / ✗
2. Face-to-face interaction	✓	✓
3. Group and individual accountability	✓	✗
4. Interpersonal and social skills	✓	✗
5. Group processing	✓	✗

(referenced from Slavin, 1980; Parker, 1985; Sharan and Shaulov, 1990; Smith and MacGregor,1992; Johnson and Johnson, 1994; Scheuermann, 2017)

To sum up, cooperative learning focus on students' learning, it emphasizes students to learn interactively and their collaboration with each other. The *Basic Education Curriculum Guide* (2014) mentions that the social interaction is very important to students and encouraged teachers to apply cooperative learning in lessons to increase the learning effectiveness of students. Students' learning motivation can be improved by the learning community and the encouragement of interactive group processes in classroom. Do Hong Kong visual arts teachers fulfill the above five characteristics of cooperative learning in visual arts lessons? I hope to find out answers by the study.

2.2 Types of cooperative learning and teaching

Theories and the characteristics of cooperative learning show many benefits. We found that the role of teachers should be as facilitators to guide and stimulate students' learning (Piaget, 1932/1997). Teachers need to provide materials and favorable environment for students and allow them to discover new learning (Pass,2004). To activate cooperative learning, teachers' application of cooperative

learning method is important. Below sections, I will discuss strategies and factors to be considered in cooperative learning in the visual arts subject.

2.2.1 Cooperative learning groups patterns

Students usually divided into groups in visual arts lesson in Hong Kong. It is important to understand strategies of cooperative learning in grouping students. There are three kinds of grouping in cooperative learning: informal groups, formal groups and cooperative base groups (Johnson, Johnson, & Holubec, 1998). Each type of grouping has its purpose and application (see Table 2.3).

Table 2.3 Three Types of grouping

Groups	Features	Function
Informal Groups	<ul style="list-style-type: none"> • A short-term group, usually from a few minutes to one class period • non-structured 	<ul style="list-style-type: none"> • to draw students' attention • change up the format of a lecture by providing group activities • have quick discussion or sharing • checking for understanding, brainstorming, problem-solving, summarizing, or review.
Formal Groups	<ul style="list-style-type: none"> • last from one class period to several weeks • heterogeneous or homogeneous groups • members are consistent 	<ul style="list-style-type: none"> • used in activity that has particular goal or task to accomplish • project learning and group-based assignment or writing report in lessons.
Cooperative base Groups	<ul style="list-style-type: none"> • A long-term support group, which last for a school year or more • members are consistent with different aptitudes and perspectives • meets regularly to give each other support, encouragement, and assistance in school (Bryan Bobick, 2008) 	<ul style="list-style-type: none"> • "To make academic progress and develop cognitively and socially in healthy ways." (Johnson, Johnson, R. and Holubec, 1998, p.10) • building relationships and trust during cooperative learning

(Johnson, Johnson and Holubec, 1998 and Bryan Bobick, 2008)

The possibility of using informal groups and formal groups cooperative learning pattern in visual arts lessons (figure 2.1) would be higher than cooperative based groups due to the primary school education curriculum of Hong Kong.

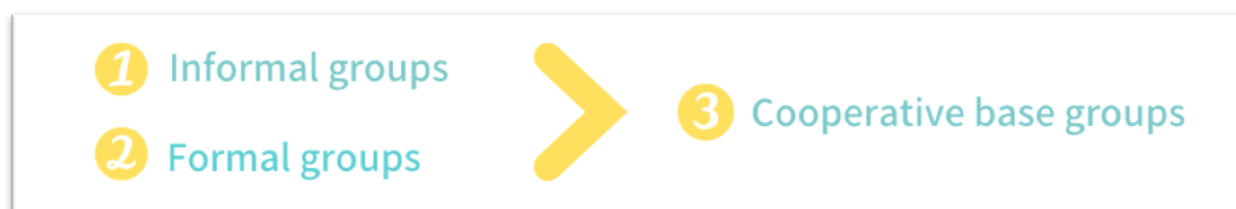


Figure 2.1 The possibility of grouping in Hong Kong

Since the Curriculum Development Council (2014, 2017) encouraged teachers to provide opportunities for students to participate in learning. Teachers can arrange students with different abilities to work in groups to support each other, allows students to discuss different concepts through dialogues, discussions, group cooperation, and share ideas and resources to develop ideas and expand knowledge areas in classes.

Researcher Tan Yiu Nam from Hong Kong found out by arranging students into informal groups of grouping strategy is always used while applying cooperative learning in Chinese language, English language, mathematics as well as liberal studies (鄧耀南, 2016). Positive results have been shown. As Hong Kong schools re-schedule classes per year (章月鳳和鄧耀南, 2014), informal groups and formal groups will be more suitable. However, what kinds of grouping strategies suit best in visual art learning need to be study.

Table 2.4 The integration of cooperative learning strategies

Scholars Strategies	Robert E. Slavin (Slavin, 1980)	David and Roger Johnson (Johnson and Johnson, 1984)	Parker (Parker, 1985)	Thomas R Guskey (Sharan and Shaulov, 1990)
Group-based learning	✓	✓	✓	✓
Heterogeneous grouping	✓		✓	
Training on interpersonal and group study skills	✓	✓	✓	✓
Taught learners to divide work in a group		✓		
Provide a cooperating learning environment for learners			✓	
Goal Oriented	✓	✓		✓
Improved learning and reflection of learners	✓	✓	✓	

(Excerpted from Slavin, 1980; Johnson and Johnson, 1984; Parker, 1985; Sharan and Shaulov, 1990)

There are some common strategies of cooperative learning by integrating the point of views from scholars (Slavin, 1980; Johnson and Johnson, 1984; Parker, 1985; Sharan and Shaulov, 1990) (see Table 2.4 for details). All of them agreed on cooperative learning are group-based learning and it can train student' interpersonal and group study skills. In addition, three out of four scholars shared the view on goal-oriented was one of the cooperative learning strategies.

Cooperative learning exercises can be developed to fit within multiple categories (Johnson, et al., 2006). It means cooperative learning can be applied in different subjects by using the corresponding strategies. As Curriculum Development Council (2017) mentioned in Primary 1 to Secondary 6 Arts Education Key Learning Area Curriculum Guide (P1 - S6), visual arts subject in primary school emphasizes the communication skills, nurture aesthetic sense and cultural awareness of students, and construction on their diversified development. Therefore, cooperative learning ought to suitable in

visual arts lesson in Hong Kong primary schools. However, although the capabilities of cooperative learning are closely related to the visual arts subject, the actual situation remains to be studied.

2.2.2 Factors of using cooperative learning

Besides the use of grouping strategies, there are some factors affect the successes using cooperative learning. Table 2.5 showed factors form teachers and students that encourage cooperative learning (see Table 2.5).

Table 2.5 Classroom factors that encourage cooperative learning

Teaching	
Knowledge transfer	Concentrated on building knowledge by the interaction between teacher and students.
Seating plan	Seats are arranged in groups to facilitate group activities.
Opportunity	Each student has the opportunity to speak in class and within the group.
Encourage and reward	Both external rewards such as score and appreciation and incentives for inner learning motivation are given by the teacher
Learning	
Attention	Student could pay more attention to group mates, learn, assist, and to share opinions and learning materials with each other, but not only focusing on teacher.
Participation	Interact with groupmates by exchange information, ideas; questioning and suggesting instead of being silent requested by teacher.
Responsibility	Students take responsibility for own and other. share the learning achievement in group mutually.

(Modified from Jacob, 2001)

As the education reform in Hong Kong intended to shift the strategies of learning from teacher-led to student-centered (Curriculum Development Council, 2014), teachers should change their mindset from domination identity of instructors to facilitators. Table 2.5 shows that knowledge transfer,

seating plan, given out the opportunities and show encourage and reward appropriately to students, they will pay attention, being more participation and responsibility by applying cooperative learning in visual arts subject.

Johnson and Johnson (1998) indicated that “the more guideline of cooperative skills provided by teachers results to students’ academic performance elevated.” Therefore, the role of teachers has a great influence on the success of students’ cooperative learning. Do visual art teachers in Hong Kong want to implement cooperative learning in visual arts lessons? What are the possible reasons for visual arts teachers to apply or not to apply cooperative learning in visual arts subject?

2.3 Conclusion

Responding to the findings of the above literature, the application of cooperative learning in visual arts learning is affected by grouping strategies and classroom factors to be considered by visual arts teachers. Since teachers’ thought is an important factor affects the application of cooperative learning, analyze visual arts teachers teaching design and pupils’ learning process and outcome will be able to reveal the influence of students’ learning will be made.

To summarize the above discussion, following charts (see Figure 2.2) is the research framework which can help the researcher analyze the characteristics of cooperative learning and the effects of applying cooperative learning in visual arts subject in Hong Kong.

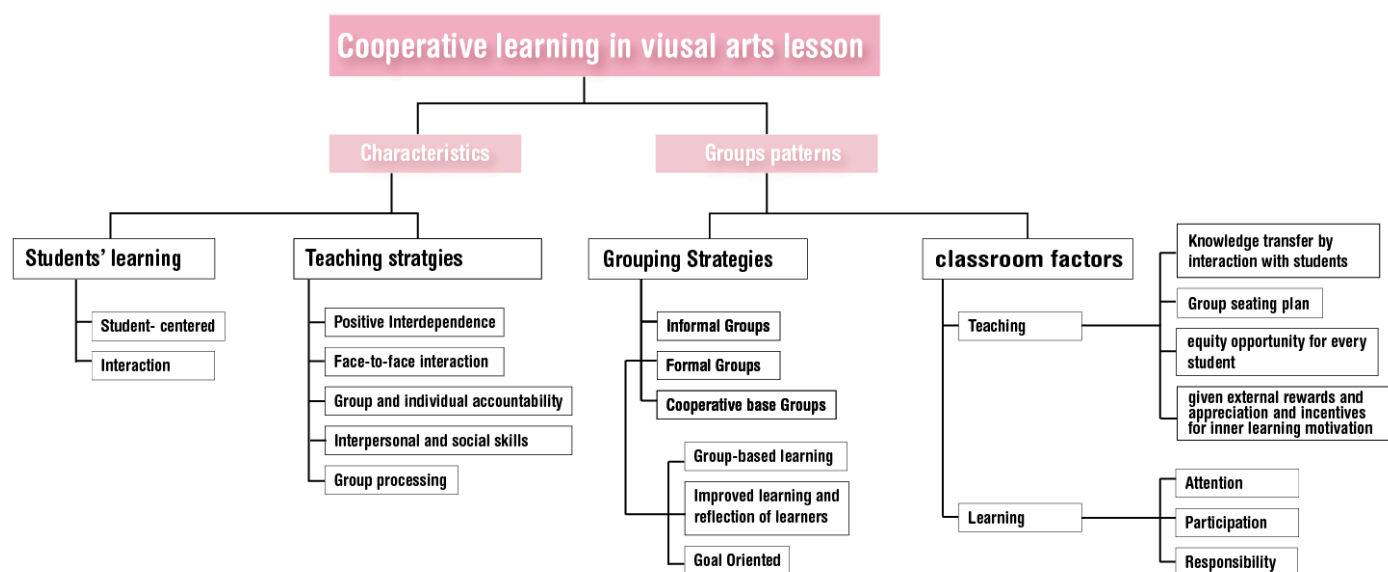


Figure 2.2 Research framework

Chapter 3: Methodology

Refer to the research questions of the study: question1: What are the possible reasons for visual arts teachers to apply or not to apply cooperative learning in visual arts subject? and question 2: How does cooperative learning influence and help pupils in learning visual arts? This study is intended to explore what are the possible reasons for visual arts teacher apply or not to apply cooperative learning in visual arts subject and how visual arts teachers think that cooperative learning influence and help pupils in learning visual art. Qualitative research approach is used in order to delve teacher views and student learning outcomes of cooperative learning to analysis. Visual arts teachers in Hong Kong primary schools will be invited for interviews to express their personal thought and experiences in visual arts cooperative learning.

3.1 Research method

Qualitative research approach is used in the research to discover the possible reasons of teacher apply or not to apply cooperative learning in primary school visual arts teaching. Qualitative research can be applied to explain phenomena, people's behaviors and life experiences, as well as given significance (Keegan, S., 2009). It can also help the researcher finds out the in-service visual arts teachers' thought on cooperative learning in teaching by the flexibility evolves during study inductive.

The researcher is the primary data collection tool, collect data sources from teachers. Including the record of students' learning such as photos provide by the interviewees. By triangulating the sources (Denzine, 1978) to understand personal feelings and opinions from respondents. It can strengthen the overall understanding of the research objectives to further enhance the reliability, validity as well as the consistency of the study.

Denzine (1978) proposes that there are types of triangulation, with the aim of enhancing the overall understanding of research objectives through a variety of research sources, analysts, theories and methods, which helps to improve the credibility and effectiveness of research. "Interviews, observations and document" are commonly used methods of data collection. Therefore, this triangulation method is used for triangulation to increase the effectiveness of research content in this study (see figure 3.1).

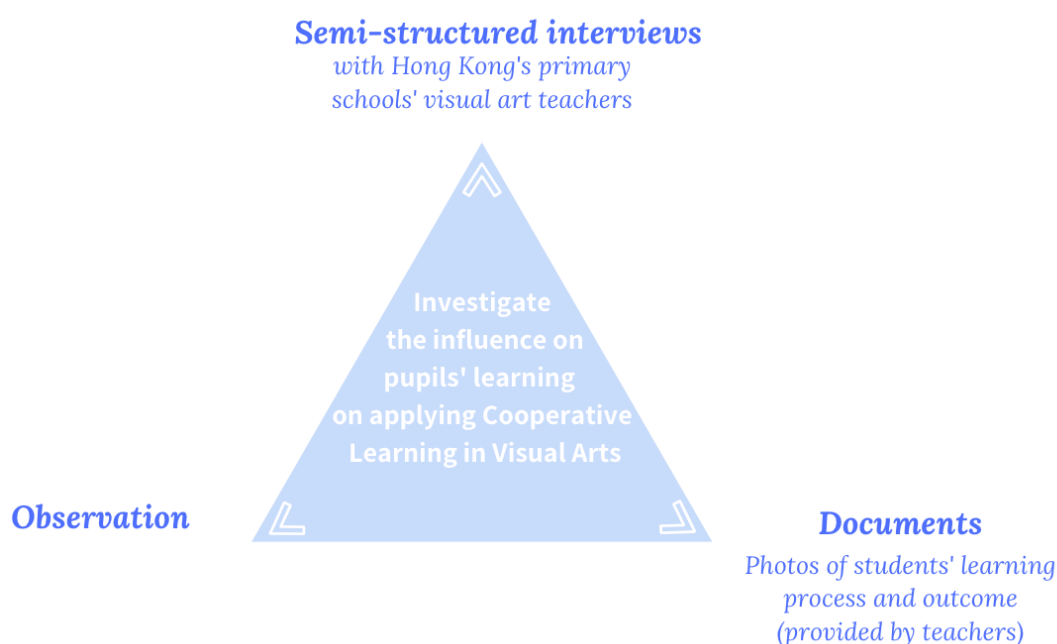


Figure 3.1 Triangulation method

3.1.1 Interviews Questions

Semi-structured interview can conduct an in-depth understanding on interviewees and lead to a more opened attitude for interviewer to collect data. Same basic interview questions had set based on the research objectives and research questions for comparing the view of interviewees (see figure 3.2). Further questioning will be asked in view of interviewees' response to helps gather more information moreover to reflects the real situation (Yuan Fang, 2002).

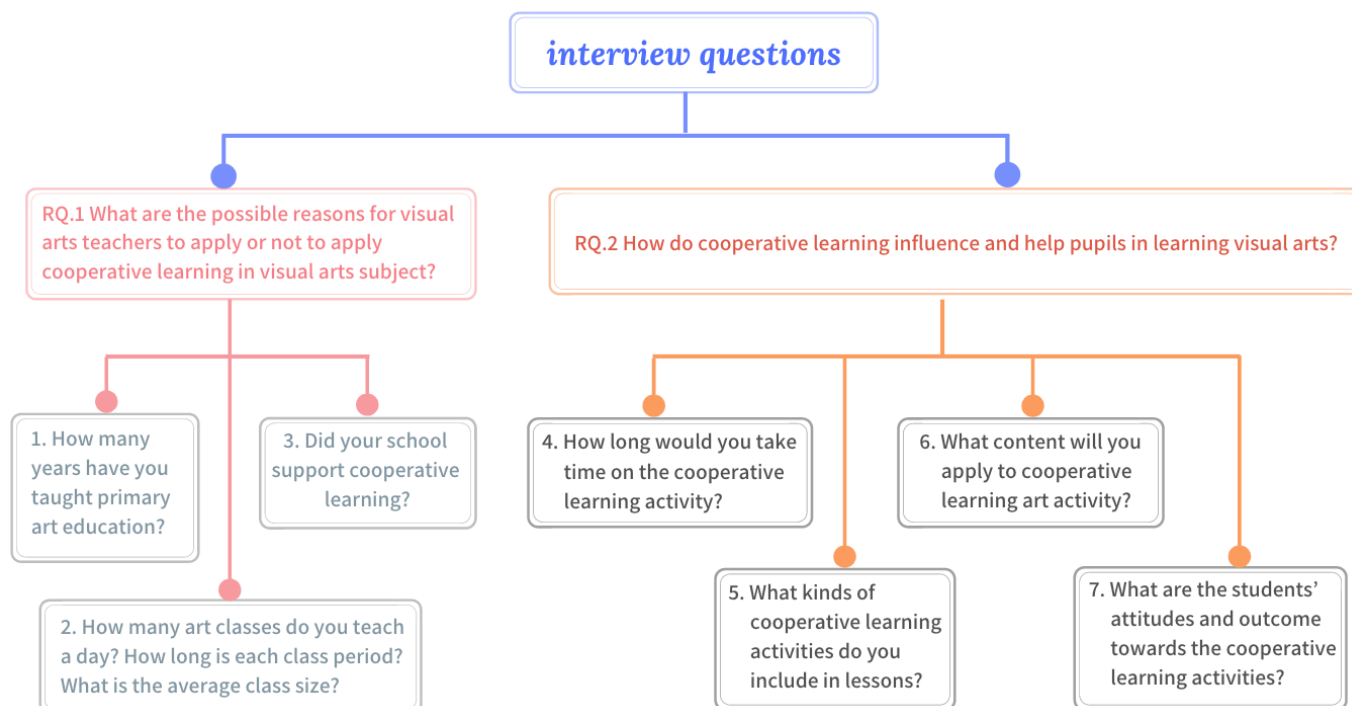


Figure 3.2 structure of interview questions

The interview questions are designed as follows.

1. How many years have you taught primary art education? (Research question 1)
2. How many art classes do you teach a day? How long is each class period? What is the average class size? (Research question 1)
3. Did the visual arts department of your school support cooperative learning? (Research question 1)
4. How long would you take time on the cooperative learning activity? (Research question 2)
5. What kinds of cooperative learning activities do you include in your visual arts lessons? (Research question 2)
6. What were the students' attitudes and outcome towards the cooperative learning activity? (Research question 2)
7. What content will you apply to cooperative learning art activity? (Research question 2)

In addition, interviewer had record and drop notes taking during interviews. Recording ensures that all content spoken by respondents can be retained for later analysis. Additionally recording, notes will be taken to record respondents' reactions (Sharan and Elizabeth, 2015).

3.2. Research Target

According to the research topic: “Investigate the influence on pupils' learning on applying Cooperative Learning in Visual Arts”, visual arts teachers teaching in Hong Kong primary schools are invited. The in- service teachers who possesses 8 years or more teaching experiences in primary visual arts subject and visual arts subject panel head or above position in Hong Kong are the criteria for the selection of interviewees (see Table 3.1). The participants’ willingness of sharing their personal views, experiences and provide examples that involved cooperative learning are considered. Before invitation sent, researcher had confirmed these visual art teachers have included cooperative learning activities in their art education career.

Table 3.1 Research target data

Respondents (Code)	Gender	Years of Teaching (in visual art)	Title	Interview date
Teacher 1 (T1)	F	20 years	○ Vice Principal	13 Feb 2019
Teacher 2 (T2)	M	18 years	○ Visual Arts subject panel head ○ Academics Development Team Officer	25 Feb 2019
Teacher 3 (T3)	F	15 years	○ Visual Arts subject panel head ○	26 Feb 2019
Teacher 4 (T4)	F	8 years	○ Visual Arts subject panel head ○ Arts Education KLA Coordinator	17 Feb 2019

3.3 Research schedule

This study determines the research topic, research questions, research motivation and purpose, and continues to analysis the literature, finally, establish a research framework and revise the research design. Then, researcher organize and analyzes the data through semi-structured interviews to draw the results of the study (see table 3.2).

Table 3.2 Research schedule

Date	Progress
28 May 2018	Submission of project proposal <ul style="list-style-type: none">○ Identify research topics and directions
15 October 2018	Literature review, research design research methodology <ul style="list-style-type: none">○ Reading literature○ Review literature and collate research○ Design interview questions
14 December 2018	Submit the Ethical Review Application
February 2019	Data collation and analysis <ul style="list-style-type: none">○ Interviews○ Data analysis and composing research results○ Compile research implications and recommendations
21 March 2019	Project Presentation
11 April 2019	Submit Honors Project report

3.4 Limitation

Due to the time constraints only four visual arts teachers can be interviewed. Their opinions and the information obtained cannot represent the views on cooperative learning of the field of art education or all subject teachers in visual arts. As well as the sample was comprised of visual art teachers with varying backgrounds, which can affect the results of the interviews. Therefore, the results of this research can only be a reference.

Chapter 4: Findings and Analysis

This study mainly collects information by interviewing four in services primary school visual arts teachers to explore the influence on pupils' learning on applying cooperative learning in visual arts, the following showed the analysis result of this study by sperate in to two sections based on the research question 1 and 2.

4.1 Teachers' factors on applying cooperative learning in visual arts teaching

Through the individual interviews of four visual arts teachers, summarizing their teaching characteristics also the personal experiences and views on applying cooperative learning. The result can be drawn out as several aspects to response research question one, which is the understanding of cooperative learning; the frequency of using cooperative learning; and, the difficulties and solutions while applying cooperative learning in visual arts subject.

4.1.1. Teachers' understanding of cooperative learning

From the literature review, we have already known that not all learning in a group can be defined as cooperative learning (Smith and MacGregor, 1992). Only group learning which fulfils the five main characteristics of claim to be cooperative learning. By summarized four teachers' interview data (see table 4.1), Teacher 1(T1), Teacher 3 (T3), and Teacher 4 (T4) have fulfilled the five main characteristics in their cooperative learning activities. However, Teacher 2 (T2) has only reach two out of five characteristics, which are group and individual accountability, and interpersonal and social skills.

Table 4.1 Teachers' understanding of cooperative learning

Characteristics of cooperative learning	T1 (20 years)	T2 (18 years)	T3 (15 years)	T4 (8 years)
(1) Positive interdependence	✓		✓	✓
(2) Face-to-face interaction	✓		✓	✓
(3) Group and individual accountability	✓	✓	✓	✓
(4) Interpersonal and social skills	✓	✓	✓	✓
(5) Group processing	✓		✓	✓

Why would Teacher 2, who has 18 years teaching experiences in visual arts did not possesses all five main characteristics of cooperative learning? He mentioned that:

“Usually, students cooperative learning by grouping for share tools and material; clean up the tables.” (interview, Teacher2, A3)

Teacher 2 thinks that student sharing tool in visual arts room can be defined as cooperative learning. However, literature review and other interviewees (Teacher 1, 3 & 4) did not mentioned. Is this counted as cooperative learning? Could those teachers who possesses all characteristics of cooperative learning help students’ learning in visual arts?

Through the teacher's definition of cooperative learning from the interview, the research of found that the more understanding on cooperative learning concept, cause more demonstrates their depth of understanding of cooperative learning and further influence their use of cooperative learning strategies. Two common advantages have summarized below:

(1) Solve the teaching dilemma in visual arts

Based on Teacher 1,3 and 4: *"Students can excitement and interaction between one another to build the frame of Scaffolding. However, the student thinks on his own in one-way teaching. The teacher has to assist them one by one."* (interview, Teacher1, A5)

"Usually, only 1 or 2 outstanding students will rise up their hand when I ask a profound question. However, these warm-up activities through cooperative learning lend student to interaction more. And to enhance classroom vibes." (interview, Teacher3, A6)

"The teaching were straight forward before applying cooperative learning in this school. "The interaction of students as well as the communication skills are higher." (interview, Teacher4, A6)

I found that teacher who has fulfilled the second characteristic of cooperative learning: Face to Face interaction (see table 4.1 (2) for details) indicated that it could help to solve the teaching dilemma in visual arts through cooperative learning.

(2) Elevate visual arts teachers' teaching innovation

Other than that, one more finding out of literature review had been analysis, which is implementing cooperative learning promote teachers' teaching innovation. From the interviews, we can see patterns of their cooperative learning activities they have design. Teacher 1, 3, 4 are usually provide singular art work for each student at first, by using the subject knowledge and creativity, teachers plan and organize cooperative learning activities for students, lead them to gather individual works and create a uniformed art piece together. Teachers can form and effect to students inspiring and interacting with each other by applying cooperative learning in visual arts lesson, by that to elevate their teaching innovation.

Teacher 1 has provided an example: *“Let's use the “Totem Village” creations by primary 5 students as an example (see figure 4.1) First, the teacher provides information and guide to students for understanding totem. After the basic knowledge, we provide some pictures of animal totems for students to discuss the symbolic meaning of the animals in groups, then present their drafts in class [see figure 4.1(a) (b)] .Each group of students from a village and every single student will design an individual totem [see figure 4.1(c) (d)] to represent themselves as well as matching the spirit of their village. Finally, they combine their work. [see figure 4.1(e)]”* (interview, Teacher 1, A7)



Figure 4.1(a) students' draft 1



Figure 4.1(b) students' draft 2



Figure 4.1(c) student individual work 1



Figure 4.1(d) student individual work 2



Figure 4.1(e) student's co creation

Figure 4.1(a) (b) (c) (d) (e) Primary 5: Totem village, provided by Teacher1

Teacher 3 provided another example (see figure 4.2): *"First, teacher teaches relevant unit knowledge to the students, then students will do grouping and start to plan a storyboard together. After that, student will design the costume for their finger character individually [see figure 4.2(a) (b)]. At last, action still, filming and editing will be done by students cooperatively [see figure 4.1(c) (d)]."* (interview, Teacher 3, A5)



Figure 4.2(a) student individual work: finger character



Figure 4.2(b) finger character headshot



Figure 4.2(c) filming for the thumbs theater video



Figure 4.2(d) A group portfolio of the thumbs theater

Figure 4.2 (a) (b) (c) (d) Primary 6: Thumbs Theater, provided by Teacher3

Similar pattern of cooperative learning is told by Teacher 4 in both junior and senior pupils' lessons (see figure 4.3 and 4.4): *“Every student designed a building according to the artist's style (Friedensreich Hundertwasser). But then I hope there will be more fun, and the cooperation involved, so I let them discuss together, create a background for all their works, after the students have complete their individual work. Students can feel the taste of cooperative learning.”* (interview, Teacher 4, A5)

“Sometimes art appreciation or group enquiry-based activity will be held before student's individual artmaking.” (interview, Teacher 4, A3)



Figure 4.3 Primary 2: Building of Friedensreich Hundertwasser, provided by Teacher 4

Even with same material, variation can be made in different classes with teacher's teaching innovation. (see figure 4.4) Therefore, students' creativity and teacher teaching influence each other to be innovate.



Figure 4.4 (a) Rolling ball1, theme: Amusement park



Figure 4.4 (b) Rolling ball2, theme: Space

Figure 4.4 Primary 5: Rolling ball, provided by Teacher 4

On the other hand, Teacher 2's cooperative learning strategy was different from other interviewees, the role of teacher 2 is the commander, who in charge whole cooperative learning project.



Figure 4.5 (a) Music fairies designed by senior pupils (grey lines), transformed by T2 (dark lines)



Figure 4.5 (b) "Each student has different drawing styles, that's why I had to unite the whole draft after collected their ideas." (interview, Teacher 2, A5)



Figure 4.5 (c) Final draft with color by T2



Figure 4.5 (d) painting by students, alumnus and T2

Figure 4.5 (a) (b) (c) (d) Primary 4-6: Music Fairies, provided by Teacher 2

4.1.2 The frequency of using cooperative learning

Through the interview, all teachers agree that cooperative learning should be used on purpose.

The frequency of using cooperative learning in visual arts lesson are different (see table 4.2).

Table 4.2 The frequency of using cooperative learning

Frequency of using cooperative learning	T1 (20 years)	T2 (18 years)	T3 (15 years)	T4 (8 years)
Use continuous	✓			
Use when necessary			✓	✓
Use rarely		✓		

Two of the interviewees, teacher 3, and teacher 4 share similar view that they will apply cooperative learning when necessary.

Teacher 3: *“I support to use cooperative learning, use while its' suitable for the units..... Enquiry-based activity and discussion are usually used as cooperative learning strategies. Sometimes students will do co-creation, however, teachers have to stay clear on the assessment for learning.”* (interview, Teacher 3, A3)

Teacher 4: *“Decision made by the needs of the unit, learning content and time of burial..... I will input cooperative learning such as group discussion or group enquiry-based activities according to the content when designing unit, usually either one will be used in one unit due to the limitation of time.”* (interview,

Teacher 4, A7)

Both of the teachers think that cooperative learning should be applied when necessary, they will not apply for no reason. They mentioned that it is important that apply cooperative learning to benefit to students' visual arts intake and enhance their learning.

Teacher 1 thinks that cooperative learning is naturally occur between students and teachers:

"Except for students are working independently on their individual artwork, cooperative learning is applied during the rest of the time..... Students will naturally cooperate even teacher do not make an arrangement." (interview, Teacher 1, A4)

"Cooperative learning is used for each lesson and all teaching content..... cooperative learning is part of our school culture." (interview, Teacher 1, A7)

In contrast, Teacher 2 mentioned that cooperative learning is rarely used in visual art subject in the school because of the limitation factors in school, for example, students' academic result and time consuming.

"Cooperative learning not often applies in visual arts subject..... It is still hard to apply cooperative learning in other grades. I prefer individual artworks for the ideal marking scheme due to the academics result." (interview, Teacher 2, A5)

4.1.3 The difficulties and solutions of applying cooperative learning in visual arts

From the teachers' interview, we knew that there are difficulties, which obstruct the application of cooperative learning in visual arts lessons, Table 4.3 has summarized the difficulties discovered by four interviewees and the solutions that they have used to settle them.

Table 4.3 The difficulties and solutions of applying cooperative learning in visual arts

Difficulties	Solution	T1 (20 years)		T2 (18 years)		T3 (15 years)		T4 (8 years)	
(1) Time consuming in tight subject schedule	(1) usually either group discussion or group enquiry-based activities according to the content (T4)							✓	✓ (1)
(2) Students trait: not willing to cooperate with other	(2.1) instruct and provide skills to the student on how to cooperate with others gradually (T1) (2.2) state clear the purpose of the cooperative learning from the beginning (T3)	✓	✓ (2.1)	✓	✗	✓	✓ (2.2)		
(3) Students age (juniors)	(3.1) Establishment of school routine rules for students to focus on to increase classroom vibes. (T1) (T3) (3.2) group and individual accountability to break through the selfishness of students. (T1)	✓	✓ (3.1) (3.2)			✓	✓ (3.1)		
(4) Fairness on Grading ★	(4.1) Examinations on V.A instead on grading by course work in examinations of SSPA (T1) (4.2) Arrange cooperative learning projects before P.6 graduated, so they can experience the joy of co-creation. (T3) (T4)	✓	✓ (4.1)	✓	✗	✓	✓ (4.2)	✓	✓ (4.2)

The common difficult of applying cooperative learning in visual arts found by all teachers is the fairness on grading.

Teacher 1: *“The internal examinations of SSPA run independently in our school, the cooperative learning strategy shouldn’t be applied..... cooperative learning is applied during the rest of the time.”* (interview, Teacher 1, A8)

Teacher 2: *“It is difficult to apply cooperative learning, it involves students' personal scoring. It is even serious in the senior grade of primary due to the internal examinations for the purpose of secondary school places allocation (SSPA) in P.5 and P.6. Cooperative learning will be arranged in one to two lessons of other grades students in a school year..... It is still hard to apply cooperative learning in other grades because they need to be graded too.”* (interview, Teacher 2, A5)

Teacher 3: *“Some parents are really tension on the academics result of their kids. They responded that they have no idea how the teacher evaluates students' visual arts works. Therefore, we considered not to apply co-creation and only involved individual work during the period of internal examinations of SSPA.”* (interview, Teacher 3, A7)

Teacher 4: *“There are internal examinations of SSPA in Primary 5. The teacher should consider the fairness of the marking. Therefore, when we are applying cooperative learning, we need to separate their individual and group mark. This makes the evaluation easier for the teacher.”* (interview, Teacher 4, A3)

Although all teacher found difficult on the fairness of scoring in cooperative learning, only Teacher 1, 3 and 4 have tried to find a way out, for example, Teacher 1's school have examination in visual arts subject instead of grading by course work in examinations of SSPA. And Teacher 3 and 4 both agreed on arrange cooperative learning projects before P.6 graduated, so students can experience the joy of co-creation.

Students trait is another difficult stated from three out of four interviewees. Some of the students are not willing to cooperate with others.

“There are students that do not like to converse with others. On the other hand, some of the students like to cooperation, yet some of them do not have a chance to participate in the discussion because of weak social skills. However, a teacher should help them to accept and adapt in cooperate.” (interview, Teacher 1, A4.A7)

“Actually, students do not like cooperative learning, they want to do individual artwork because some of the students were uncooperative..... We had cooperative learning project before, however, some student did not finish their duty that assisted to them in group, some students refuse to cooperate with other and resist group work afterward.” (interview, Teacher 2, A7)

“It is true that some kids have difficult in cooperating with others. And some of those students even unwelcomed by classmates. Teacher has duty to help him.”
(interview, Teacher 3, A5)

Teacher 1 and teacher 3 mentioned that even cooperative learning is difficult to apply in some situation, they will not evade applying cooperative learning in visuals arts. Teacher 1 suggest instructing and provide skills to the students on how to cooperate with others. Other than that, Teacher 3 indicate that teacher should state clear the purpose of the cooperative learning from the beginning of the lessons and mediation are needed when necessary.

4.2 The influences of cooperative learning on students' visual arts learning

Based on the interview content, researcher generalized the above findings accorded to the teachers' opinions on the impacts of cooperative learning in visual arts lessons. Some common benefits and views are shared by the interviewees (see table 4.4 for details). According to the analysis of interviews, the common factors had analysis one by one detailly to response research question two.

Table 4.4 The common benefits of cooperative learning in visual arts learning

Benefits to students	T1 (20 years)	T2 (18 years)	T3 (15 years)	T4 (8 years)
(1) Enhanced visual vocabulary			✓	✓
(2) Improve abilities on art appreciation and criticism ★	✓	✓		✓
(3) Good learning vibes in Visual art lessons			✓	✓
(4) Enhance personal growth	✓	✓		
(5) Learning by doing	✓		✓	✓
(6) Increased learning interest	✓		✓	✓
(7) Peer interdependent	✓		✓	✓
(8) Ideas Motivation	✓			✓
(9) Improve cooperation skills	✓		✓	✓
(10) Increase teacher understanding on students' needs and abilities	✓	✓	✓	✓

4.2.1 Increase teacher understanding on students' needs and abilities

Summarizing four teachers interviews, the most common benefit recognized from teachers was the understanding on student's need and abilities. Teachers can have better design on teaching plan according to the different needs of the students so as elevate their knowledge in visual arts.

Teacher 1: *"It is important to know each student well. The students' interpersonal growth has improved a lot Though cooperative learning in lessons, I have awarded the unique ability of different students because I have more time to observe and patrol during their group discussion. This increased my understand of students."*

(interview, Teacher 1, A6)

Teacher 2: *"I will say I have more understanding on students. For example, I can hear dispute and how do they solve the problem during their discussion. I may also know which student do not do the research which assigned in group."*

(interview, Teacher 2, A6)

Teacher 3: *"I will always patrol in the classroom when students are discussing and doing the enquiry-based activity to understand students' needs and knowing well how the process of students is. Therefore, the Teacher can adjust the tasks based on the abilities of each class students."*

(interview, Teacher 3, A6)

Teacher 4: *"I observed students' needs through cooperative learning. The curriculum of visual arts and teaching plans could be arranged according to the needs of the students. In the cooperative study, Li will see the changes of the*

students, and the curriculum can be designed according to the students' demands.”

(interview, Teacher 4, A6)

4.2.2 Improve abilities on art appreciation and criticism

Three out of four teachers have shared cooperative learning can improve student's creativity while creating artworks.

Teacher 1: *“Students' art appreciation on others has improved a lot. (repeated twice). Students' creative thinking have been wider because of the opportunities for discussion and communication..... Students can present unique works compared to not applying cooperative learning.”* (interview, Teacher 1, A6)

Teacher 3: *“Improvement has made in the art appreciation activity. It is because there has some room for students to express and discuss freely in groups rather than lecture.”* (interview, Teacher 2, A6)

Teacher 4: *“Art vocabularies have increased, and knowledge has elevated because of cooperative learning in visual arts. students' ability on art appreciation have been improved compared with the past. For example, they can remember and use the art vocabularies while appreciating artists or classmates' art piece, which they have learnt in the cooperative activities before.”* (interview, Teacher 4, A6)

Teacher 1, 3 and 4 have found that the abilities on students' art appreciation and criticism are significantly promoted. It is an important finding because this happens specifically in visual art subject.

4.2.3 Other common benefits

Cooperative learning in visual art subject leading students in learning by doing; increased learning interest; peer interdependent and improve cooperation skills are the common point of views from teacher 1, 3 and 4.

Teacher 1: *“Students who have less ability can increase they confidence by mass activity because of the help of peer. Also, the leading power of students who have high ability can be enhanced. Personally, students' interest is more important than their ability in visual art subject. Building up students' interest in visual arts is what we wish.”* (interview, Teacher 1, A4)

As teacher 3 said: *“I think it can help students to discover visual art knowledge and learning by doing together as long as they are interacting with each other. Also, cooperative learning makes good learning vibes in lessons.”* (interview, Teacher 3 A6) Teacher 4 said so: *“From my perspective, cooperative learning can help students to discover knowledge on their own.”* (interview, Teacher 4, A6)

Also, Teacher 4 said: *“Interaction of teacher and students are enhanced due to the cooperation, communication and discussion in lessons.”* (interview, Teacher 4, A6)

These three teachers all agree that cooperative learning can promote students' cooperation and commutation skills which may help to increase students' interest in visual arts with the support of peers.

4.3 Conclusion

The results of the finding show that most of the interviewees assurance cooperative learning makes positive influences on students in visual art subject. Researcher has found that teacher's understanding on cooperative learning and the difficulties on applying cooperative learning in lessons can be the reasons that teachers apply or not to apply cooperative learning in visual arts. As we can see in the finding (see figure 4.6), positive solutions have been made by the enthusiastic teachers while Teacher 2 keeps away from the problem. Therefore, teacher belief may be an important factor in cooperative learning. Researcher has also analyzed that there are some common influences of cooperative learning benefits to students in visual art. One specific influence has been found that cooperative learning in visual art that can improve students' abilities of art appreciation and criticism.

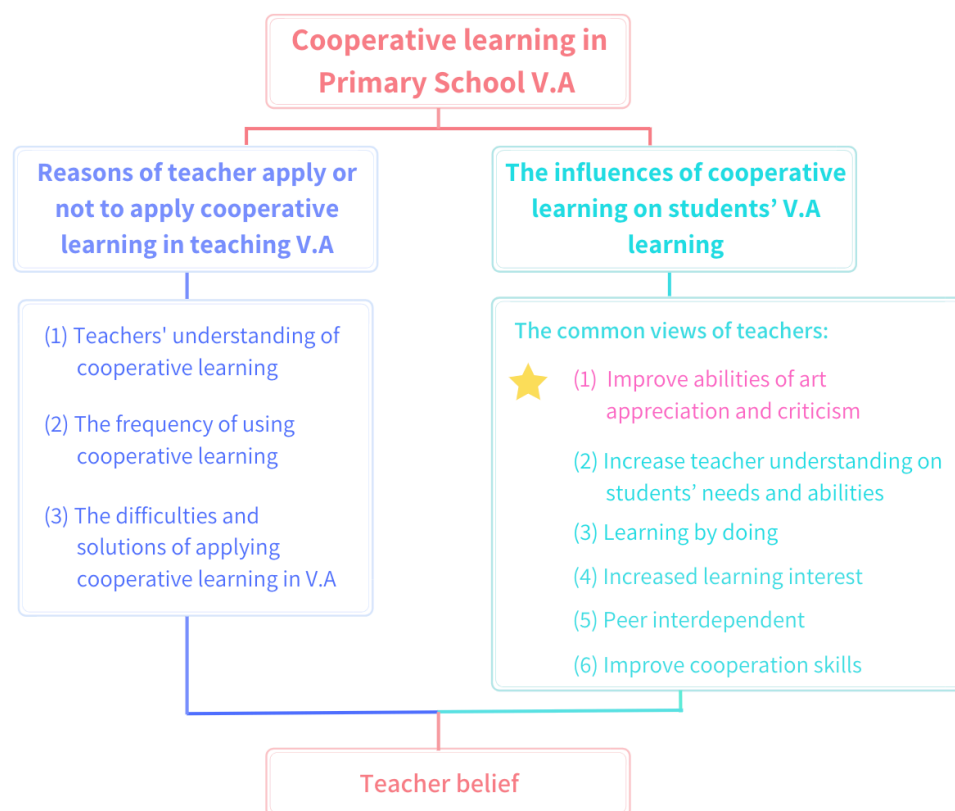


Figure 4.6 Teacher belief in cooperative learning

Chapter 5: Conclusion and implementation

Conclusion and implementation will be made in this chapter based on the literature review and research results as well as the researcher's insights, to response the research questions and objectives, which to understand the influence on pupils' learning on applying cooperative learning in visual arts and finally suggestion Will be given to the pre service teacher who wants to apply cooperative learning in visual arts subject.

5.1 Research insights

Teacher belief on cooperative learning, internal examinations of SSPA and the students' age could be the factors that influence on pupils' learning on applying cooperative learning in visual arts.

5.1.1 Teaching belief affect the performance on applying cooperative learning

From the above finding, researcher analyzed that teacher belief on cooperative learning is one of the main reasons that apply or not to apply cooperative learning in visual arts subject. All interviewees are seniority in primary visual arts teaching, however, from the finding in chapter 4, it shown that the length of teaching experiences is not equaled to the experiences on applying cooperative learning. Although Teacher 2 has 18 years experiences on teaching visual arts the rate of applying cooperative learning still rare. From the conversation with teacher 2, personal belief of the teacher may be the possible barrier that cause to less apply cooperative learning.

From the literature reviews and interviews, the majority of cooperative learning could achieve great outcomes with benefits on both teachers and students. We can see that teacher 2 always told

there are many difficulties and factors when applying cooperative learning. However, a proactive teacher would explore differently, and innovative teaching methods for students. In contrast, passive teachers will abandon advocating co-creation method to avoid inaccurate evaluation towards the students' ability and score. Also, some teachers may worry about how to fulfil the superior's request and orders.

Teacher 1 believes that Cooperation and team player is important in the 21th century. It is not possible to start learning cooperate and communicate until you entered the workforce to the real society. It is excellent to have cooperative learning in school because there have students who have different personally, and abilities, so they can practice and master the effective ways of cooperation. Otherwise, just like what Teacher 1 said,

“A teacher thinks students lack ability, will think the discussion is invalid too. Therefore, they will have no discussion in the lesson.” (interview, Teacher 1, A7)

“Some teachers may think that the cooperative learning which they applied was unproductive, therefore they wouldn't apply again. However, as we know from theory it is useful. If you found that it was unproductive, maybe the problem is yours..... Problems in teaching method, or teacher's attitude, as well as the atmosphere in class, maybe the causes ” (interview, Teacher 1, A7)

5.1.2 To avoid the unfairness in cooperative learning activities

From the interview, researcher found that teachers and schools take very serious attitude towards internal examinations of SSPA which 3 out of 4 respondents mentioned about this boundary at the very beginning of the interview. It is specific in Hong Kong's visual arts curriculum as the scoring is not the main purpose according to the *Art Education - Key learning area curriculum guide (primary 1- secondary 6)* (Curriculum Development Council, 2017).

However, in-service teachers have a high value on scoring and secondary school placement of their students, they pay extra attention on the fairness and avoid applying co- creation cooperative learning during this period. As the result we can see cooperative learning in arts occurs less often among in the internal examination period because of marking scheme restriction. However, it is unnecessary to stop all the cooperative learning activities in the period of SSPA. In my opinion, we can take references from Teacher 1 and 3 's examples from chapter 4 (see figure 4.1 and 4.2). As long as students are doing the same assignment, cooperative learning can go on in lessons, such as group discussion and enquiry-based activity, which help students to stimulate thinking and initiate creativity while communicating with peers. Nevertheless, in view of fairness on marking, teacher should not provide individual assist to single student.

5.1.3 Apply different cooperative learning strategies in different grades to obtain the best consequent to students

Teachers usually take senior pupils as examples for cooperative learning. It shows that cooperative learning is more often applied in senior level in primary school. From Viktor Lowenfeld

(1903–1960) and Jean Piaget (1896-1980), we knew that there are different stages in development of children's growth in art education. Junior pupils are egocentrism and irreversibility (Lowenfeld, V., 1987). However, it is not the reason to avoid apply cooperative learning in junior level. Teacher should apply different cooperative learning strategies in different grades to obtain the best consequent to students. It is important to help students to build up the basic cooperation and communication skills in the junior stage and gradually increase the complexity. For example, teacher can build up the lesson conventional. Then slightly import short group discussion, then add on. In this way, when students grow to gang age stage irreversibility (Lowenfeld, V., 1987), they can enjoy and handle different charters in cooperative learning.

5.2 Recommendation

The results of the study show that appropriate cooperative learning help students develop in the visual arts subject in good sight. The researcher proposes the following suggestion for visual arts preservice teachers as a reference.

Understanding the purpose and significance of cooperative earning in visual arts are important to the teacher. Curriculum Development Council has promulgated the reforms of the school curriculum for Hong Kong primary and secondary school in 2002. Cooperative learning is one of the implement strategies. There are references for cooperative learning strategies in different chapters mentioned in Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 6) (Curriculum Development Council, 2017). Cooperative learning has become increasingly important in Hong Kong education.

However, years past, from the interviews researcher found that some of the in-service visual arts teachers still only focus on the result of students. They apply cooperative learning in a superficiality way., we should start by changing the belief of teachers. Clark, C. M and Peterson, P. L. (1986) had mentioned teaching beliefs and teaching behaviors will influence each other. That means teacher personal belief can affect the performance of teachers' teaching. From the finding, we proved a teacher's teaching behavior on cooperative learning reflected the beliefs in teaching.

Invite experience teachers who succeed in cooperative learning in visual arts to share Their teaching strategies and provide teaching plan examples will be a good way to help preservice teachers to have a deeper understanding on how to apply cooperative learning in a visual arts subject.

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Appendix 1: Interview scripts Teacher 1 in Chinese

訪談錄音整理

Teacher 1 (T1)

Interview Date : 2019. 02. 13

Interview Time : From 6:30pm to 7:30 pm

Interview Venue : North Point Coffee Shop

Interview No : T1

問	多謝你抽時間幫我既畢業論文去做訪問，今日會問你一啲關於係視藝科裏面應用合作學習一啲問題，為免我演繹錯誤你嘅回應，記錯寫錯或者有啲咩誤會，請問可唔可以錄音？我會盡快將佢寫成文字send email俾你，你可以作出修改，之後我先將佢寫成文章。請問您從事左幾多年嘅小學藝術教育工作？	Q1 R.1
T1	20 年。	A1

問	請問你每日教幾多班嘅學生？	Q2 R.1
T1	我依家係副校長啦，所以教嘅班係小嘅，我最高峰嘅時候係教六班，咁依家我係兩班既啫。咁就全校一定都係 Double lessons 嘅。	A2
問	平均每一班大概幾多個學生呀？	
T1	我哋學校行小班，25 至 27。	

問	貴校嘅視覺藝術部門支唔我支持你哋用合作學習呢？	Q3 R.1
T1	我哋其實全校都係咁行既，因為，我哋好多時小學，而家講緊小班呀嘛，小班其中一個教育局嘅要求，就係你哋要行小班教學，小班教學其中一個策略就係行協作教學，啊合作呀 Sorry 合作學習。特別係低小我哋學校係會着重啲囉。	A3

問	係低小來講，多數係視覺藝術科裏面進行關於啲乜嘢嘅合作學習活動？	Q5 R.2
T1	好多時我哋嘅做法會有兩種 1. 第一種就係可能佢哋就最老師教個主題啦，俾佢既資料啦，然後進行討論，咁、又或者佢哋自己做咗一啲構圖或者佢哋件作品，咁佢哋就會透過討論去enhance（提	A5

	<p>升) 咗個學習，同埋完善佢哋自己件作品。即係通常比佢哋自己係小組討論裏面，大家比完意見，修定左自己件作品或者佢個idea，跟住再喺大班裏面present，跟住老師又再比意見佢哋咁樣既。咁呢個就係第一個嚟啦</p> <p>2. 第二樣呢就會可能係佢哋一齊做創作，即係可能佢哋每人自己都有idea，但係之後佢哋就互相去討論點樣將唔同人嘅諗法結合，然後做一件集體嘅創作。即係我哋嘅合作學習會係兩種囉。咁而有一啲情況呢，特別係高年級先會做嘅啫，就係可能佢哋一齊去搵資料，即係一人搵一啲，然後擺啲資料，擺出黎，其實都係討論囉，只不過討論過程就會喺課堂嘅(思考)</p>	
問	以外？之前.....	
T1	<p>前，比較之前嘅時間囉，即係其實，一個課堂其實係，之前係資料啦，即係老師教佢哋啲，或者佢自己嘅資料啦，咁呢個都有合作學習嘅元素嘅，咁呢樣野多數都會係高年級多啲囉，因為課堂中間、即係無論係佢哋建構緊佢哋嘅創作意念也好，佢哋做嘅創作過程也好，都會有時合作學習嘅元素嘅，即係好多時嘅討論，或者創作，咁就最尾唔會話即刻叫個學生出嚟講下自己啲嘢，會比佢哋 pair up 去自己傾下先啦，又或者係小組係傾下先，就會視乎個班嘅學生能力囉，啫係，如果學生能力相對、eh、低啲，或者佢哋未係咁識得去做合作學習呢，啫係討論呢啲模式既話，可能就係兩個兩個，當佢高少少年級，或者佢哋個班學生通常都會做得好啲，咁就四個，或者一個group</p>	A5

問	(蔡) 會唔會有啲得意啲嘅例子可以講下? 例如係講下點樣去做一個大嘅創作？	Q7 R.2
T1	<p>(思考) 譬如呢幾年我哋都做咗個圖騰嘅創作啦，咁其實老師就，即係本來我哋好理想嘅，就想啲學生自己搜集資料，但係礙於學生屋企未必有電腦呢啲，所以老師就俾咗啲資料佢哋睇，即係圖騰係咩嚟㗎，每一種動物，叫佢哋去討論，即係估吓每一種動物有啲乜嘢象徵意義，咁討論完之後佢哋當然要匯報啦，咁跟住再 flow 落去嘅就會係佢哋每一組係一條村，呀呢個佢係一個五年級或者六年級嘅課題嚟嘅，係做一條村，咁如果你要做一條村，你哋個圖騰代表啲乜嘢呢，咁樣，係囉，跟住佢哋會睇下，咁跟住佢哋討論完，會匯報啦，咁匯報完之後佢哋就要當自己係一條村，大家去諗下究竟乜嘢動物係代表到佢自己，或者村既一啲 Spirit (精神) 咁嘅嘢啦，咁跟住佢哋就要每人做一個圖騰，一個圖騰係由一嚟嚟組成㗎嘛，咁佢哋每人做咗一嚟，然後組合一條呢就代表佢哋個條村嘅一個圖騰啦，咁呢個都係一個我哋講緊合作學習嘅方式啦，都係一個合作創作，啫係一個集體創作嘅一個模式。</p>	A7

問	除咗高小會用得咁多合作學習，咁初小會唔會都有一啲例子？	Q5
T1	<p>初小其實呢，係佢哋可能其實係畫一啲野，其實跟住佢哋就會討論，其實就唔會話係一啲好、好特別嘅例子，咁我只係、我曾經做過一個 practice (練習) 就係：</p> <ul style="list-style-type: none"> - 每個學生都有一張畫，一張畫紙，跟住佢哋每人都畫一啲圓圈嘅 pattern (圖案)，咁就每人都只係畫一個步驟，畫完呢就會pass (傳) 俾下一個同學，咁隔離個同學呢，就要做下一個步驟，同埋原先上一位同學嘅上一個步驟，咁如是者就會loop (循環) 勻全班，咁啲小朋友就會好得意嘅，佢哋就會不斷問：邊張畫係我嘅？咁我就會話，而家冇一張畫係你㗎啦，每一張話都係全班一齊做，咁就會有25張畫出現㗎。咁其實我嗰陣時嘅目的係想打破左佢哋，咁其實細路仔... 初小嘅創作都係一人一張㗎嘛，方便運作啦，咁我想打破咗話比佢哋聽其實我哋係共同負責囉，所以你...另外一個原因就係話，有啲學生有時唔係話咁有心機畫自己張畫，咁但係我發現咗佢哋好鍾意睇人哋嗰張畫，去話人哋嗰張話畫得唔好，咁所以我其實又係想透過呢個、呢個，全張話去畫咁樣既過程呢，佢可以認真咁去睇人哋究竟畫緊啲乜，然後好似好叻咁幫人哋改同埋畫靚自己張畫，咁都令一啲同學唔介意人哋去overwrite (改寫) 自己張畫，咁我想俾佢哋知道，有時我哋啲創作係集體嘅模式黎既，就唔一定係自己囉，你笑人哋畫得唔好之餘，其實你自己都畫左幾筆落去，咁我就想佢哋做啲正面啲嘅課堂氣氛。係喇，咁有時我哋做合作學習，合作學習果個成果未必係最重要既，係個過程請緊啲學生要溝通啦，佢要學識點樣去做討論啦，點樣唔好dominate (控制) 咗個討論啦，或者唔好唔出聲，佢地要學識分工啦，咁呢啲係初小去開始做，而都唔係淨係視藝科去做，其實係全間學校，或者嗰一班係我哋講緊係日常開始，咁所有老師係我哋學校裏便都係用緊同一個模式。即係可能有一啲指令，字呀，可能係： <p>「eyes on me」，佢哋無論做緊啲乜嘢，討論下，都要停，望住老師喇。即係呢啲指令我哋就會一齊做。咁有時可能有啲學生要做 time timer (時間管理) 啊，有啲學生可能要做present。咁每一次就係視乎果堂課堂嘅需要，同埋果個老師既安排，去安排學生去做唔同嘅角色，務求就係希望學生可以去到參與。好多時候我哋學生嘅小組嘅合作就會係「以強帶弱」既。因為想啲弱嘅學生，有人可以帶住佢。</p> 	A5 例子
問	(蔡) 咁我之前都聽過你哋學校都做一啲全校一齊嘅，係分高年班同埋低年班，全校性嘅集體創作，	Q5 R.2
T1	集體創作，係係係，	

問	咁個個嘅話，點樣可以去組織？	
T1	咁如果你講緊比較大型嘅活動啦.....	
問	共創夢幻城..... 太舊？	
T1	<p>嗰啲，嗰啲比較舊喇，但係我哋個模式其實係都好似嘅。首先就係老師之間，我地要好早之前就討論晒成個安排，譬如我哋係咪淨係視藝科啦，需唔需要安排其他老師、跨學科既合作啦，需要啲乜嘢人手啦，我哋用嘅時間係咪淨係課堂內嘅就OK呢，定係要課堂外啦、場地啊，呢啲我哋要一早計劃好晒嘅。咁跟住，假設我哋淨係需要視藝科裏邊嘅話呢，咁我哋就要安排嚟邊個時段去做啦，因為有時我哋係同一個月全校一齊去做，定還是我哋係分月去做呢，咁分月去做嘅原因可能，譬如我哋做陶瓷既話，我哋全校去做陶瓷，同一個月做係唔可能嘅，知唔知點解呀？</p>	A5
T1	燒唔曬	
	<p>係呢個係燒唔曬既，咁我哋就要分開。但係唔係喎你話以共創夢幻城黎做一個例子，我哋一齊要做一張畫，我唔可能等一年先貼出嚟㗎嘛，咁我哋一定要同一時間去做。咁個好處就係氣氛會好好囉，譬如我哋可以一齊display（展示）啲資料俾啲學生，譬如嗰個共創夢幻城係畫屋仔呀嘛，我哋一開始就係個禮堂度show（展示）咗好多唔同國家嘅屋仔，咁小朋友就去睇，咁多多少少都會睇到啲，跟住喺課堂上邊討論，跟住去建構自己件作品，跟住學生啲作品去show（展出）出嚟，咁個氣氛自然唔會好，咁然後再邀請埋老師、校長都畫佢哋自己間屋仔，跟住就會有一個小組嘅學生，佢哋會去討論去諗下個地形啦。因為我哋係一個好大嘅城市呀嘛，咁佢哋就要負責做諗個地形，你當係Art club 咁樣啦，咁佢哋就要負責做，跟住之後收集晒所有嘅屋仔，佢哋仲要諗點樣去安排點樣去分配最後做咗一張大畫。好多時候呢我哋學校嘅合作學習都會係由課堂內延伸到課堂外嘅。因為個好處係能夠可以縮短咗個學習時間，亦都能夠可以同常規課程掛鉤，亦都容易令全校學生都可以參與。因為其呢好多時大型活動呢，唔係個個學生都可以參與呢，個歸屬感其實無咁強。咁如果學生，嚟，佢有少少參與嘅機會，佢最後件作品都會覺得自己有份，或者我理解到師兄師姐做緊啲乜嘢。咁個氣氛會帶動得好啲，同埋老師來講都會慳水慳力啲既，因為可能有時你做啲PowerPoint，低年級有啲內容都可以係一樣，只係可能佢哋啲學習重點有啲唔同，咁變咗我哋老師個備課安排都可以好啲嘅。咁我哋之前做左一個好大嘅花車巡遊，咁其實我哋真正做core（核心）嘅學生唔係話好多，幾廿個，我哋因為前邊個部份點樣去設計架船啊，啲Props（道具）啦，其實係全校都參與。咁樣學生就會知道啊原來學校嚟緊會有呢個活動㗎，我哋會有一架花車船會出現㗎，我哋參與過設計嘅工作，雖然最後個設計都唔一定會同佢哋有關，直接關係。咁同埋高啲年級嘅學生，嗰架花車船嘅裝飾，其實係擺咗喺正規課堂裏面咁變咗佢</p>	

	<p>咁其實係有參與過船裏面嘅一啲細嘅部件，咁然後我哋佢哋細嘅部件痴咗上架船度，咁學生就會知道，其實我（指學生自己）都有付出囉，唔係淨係嗰幾廿個學生去做。咁呢個模式其實我哋用咗好多年，就算我哋而家講緊綜合藝術劇，係個舞台都好，其實表演緊嘅學生都係三、四十個，或者係百零個，但係好多時我哋嘅Props（道具）呢，後邊嘅佈景呀，衫呀，都會係高年級嘅學生都有份參與。即係話成個劇接近半間學校嘅學生都有投入過。即係唔係話佢可能做演出果個，可能係個枱上面嘅一朵花係佢整出嚟，即係講緊話合作學習係點樣建構佢哋嘅共通能力啦。</p>	
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問	咁即係話呢個(合作學習)模式已經運行左幾多年嚟？	Q4 R.1
T1	<p>我諗都有10年啦起碼，我哋初初以前就係art 都做、我哋學校係做得先嘅，因為我哋學校好早已經做緊社區為本，我哋做緊社區為本嗰陣時，其實已經係、你唔可能帶晒全級學生出去㗎，其實就係某D小組出咗去，佢哋搵咗D資料，返嚟做整理咗，再係班裏面present（匯報），跟住就分組去做活動，我哋講緊呢啲10幾年㗎啦，呢一類模式。只不過當、教育局話要行小班嘅時候就變咗全校各科都要做囉，咁變咗就相對地做得透徹啲囉。而其實Art 係、係好容易合作到㗎嘛，你其實嗰個學生既差而係無咁大，因為你畫得唔好個個..... 即係譬如我哋大型活動呢，油顏色唔叻個個，可能佢砌野好叻呢，或者佢砌野唔叻個個可能揸住件作品，因為我哋好多揸住作品嘅活動㗎嘛，可能佢係拎住個個人。所以我哋係、啲活動安排嘅時候，啲活動係希望唔同能力嘅學生都可以參與同展示才華。即係唔一定係精英學生，或者係能力高嘅學生先可以參與囉。因為佢已經有咗學科嗰個、嗰個boundary（界限）。因為好多時學生佢嗰個語文能力差或者佢數學好渣，佢可能嗰個成就感都低，咁但係你透過呢一類嘅集體活動佢哋有朋輩嘅幫助，咁就變咗能夠提升一啲能力較低嘅學生嘅自信，咁能力高嘅學生亦都能夠提升到佢哋嘅領導能力啦。咁所以好多時佢我地嘅活動唔一定係藝術好叻嘅學生先可以參加，其實係佢個興趣大於佢個能力囉。</p>	Q4
問	其實每一次合作學習，淨係喺班房入邊常規課程黎講，係整體嘅課堂裏面大概係佔幾多時間，定係成個課堂已經係合作學習？	Q4
T1	<p>其實除咗佢自己獨立畫自己張畫嗰個時間之外，其餘時間都係合作學習㗎㗎。因為其實而家講緊一個理論就係講緊鷹架架構，其實一個小朋友講緊啲嘢，或者一個小朋友嘅idea（意念），其實老師嘅角色就係點樣將佢嘅idea（意念）提升，或者同學嘅ID啊點樣將兩個idea（意念）去combine（結合）。同埋我哋唔會叫，即係同考試唔同，考試你係唔俾人睇隔離嗰張，但其實我哋係攤開晒㗎嘛，咁變咗好多時就係、佢畫緊一張</p>	A4

	<p>畫或者做緊創作嘅時候，其實隔離嘅同學或者一個組嘅同學會互相參考。咁其實呢個係一個隱蔽嘅合作學習囉，我哋唔會阻止佢，我哋只會提醒佢唔好抄但係我哋可以學習人地，咁但係當你老師刻意安排嘅，就係頭先我頭先所講啦，刻意安排討論呀，有唔同嘅角色呀、佢哋每個人嘅任務唔同，咁呢啲就係我哋去刻意安排。但係其實你唔刻意安排其實學生自然地（語氣強調）會去、即係我哋講得唔好就叫抄，但係你講得好正面就係學習緊對方。同埋老師係個課堂教學嘅時候其實你會好自然、你係做緊一個進展成評估中間，你就會拎起：「哦、呢一個呢張做得好啱」，「佢跟到老師個要求啱」咁其實學生就會知道，哦、原來老師要求係咁，有時佢未必明你教緊啲乜嘢嘅時候，有啲學生做到嘅時候你就會話：「呀~佢咁樣做得好好啱，佢能夠達到老師個今堂學習重點。」咁其他學生見到，其實佢就知道、哦、原來個重點就係咁樣。哦~ 老師要我呢啲野啱，自然就會改善到張作品啱啦。係一個好自然嘅學習過程，我哋唔係話要佢哋笠住個頭，畀自己個窿度做。</p>	
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問	<p>其實來講啦，因為你一開始都講話係已經由初小慢慢build up（建構），build up（建構）到高小，咁一直都會沿用呢個合作學習啦，會唔會話佢哋啲班，可能係有啲學校係年年都轉班嘅，啲小朋友唔會係喺埋同一班</p>	Q4 R.2
T1	<p>年年都轉班嘅，所以點解個常規係重要囉，就係成間學校每一個老師都知要咁做，係大概嘅習慣，所以可能英文、咁假設英文，可能唔係個個英文都咁叻，可能有個學生負責做Time keeper（時間管理員），其實做Time keeper（時間管理員）個責任唔係話咁大，但係可能譬如 Art 嘅話我唔需要Time keeper（時間管理員），因為老師就已經好容易咁去話：「仲有2分鐘」咁你大概自己知2分鐘係幾耐。咁但係有時，有啲學科可能學生嘅學習能力唔係好高，佢真係要比一啲人冇能力低啲啲個，或者能力高啲個可能就做present（匯報）。或者老師會要求，尤其是語文科，每個同學都要講、讀一句出嚟。咁但係視藝科我哋又未必需要每位同學講到一句，因為我哋嘅學習重點唔係咁嫁嘛，我哋嘅學科要求唔同，咁所以常規係一定有嘅，例如佢哋點樣分組。咁細節啲嘅安排就係、噃，我哋成班就係「以強帶弱」咁樣，即係唔同能力嘅學生都會係一組啦，咁但係譬如係有一啲學科嘅學習啲度，可能果糖老師需要全組同學能力低嘅啲度，其他組就中等能力一組，咁因為可能老師要集中行過去教能力低啲啲組別。但係相對係Art 嘅堂呢，呢個模式就我冇試過，因為其實個能力冇咁明顯，即係我哋好多時就係，跟返班主任嘅分配，就係不同能力嘅一組組。我哋只係唯一嘅調動係咁呢，就係佢哋兩個嚟埋呢、係會嗌交嘅，你係啲啲會分開囉，或者佢哋就成日都抄到對方</p>	A5.1

	足，一模一樣嘅兩張畫，咁呢啲我哋就會刻意調開佢囉。其實如果唔係，其實係我哋嘅經驗裏面，Art既科係，即係Art 堂點樣都可以做到合作學習，除非嗰個係一個特殊需要嘅學生，你係特殊需要嘅學生佢會有個天使係側邊㗎嘛，佢嚟住隔離嗰個佢情緒好浮動，唔穩定啊咁樣。但係嗰個天使係側邊呢佢就會成日乖乖地咁樣，咁啲啲組合呢就係另外囉。但係如果你話係一個正常嘅學生佢同任何人、同學係 Art 嗰個課堂上面基本上係可以合作到嘅。	
問	其實一開始你頭先話班主任幫你訓分咗啲學生，但係佢係可能係五至六人一組？每班大概都係分四至五組？係整體嘅課堂裏面大概係佔幾多時間，定係成個課堂已經係合作學習？	Q4
T1	會轉㗎，因為無論佢哋嘅座位安排或者調動都會。因為我哋就係想佢學習同唔同人合作呀嘛，亦都係講到個公平性，冇理由我成世、成堂都坐最後嗰個位㗎嘛。咁所以老師其實係會 routine（固定）咁樣轉佢哋嘅座位，亦都會轉組嘅。咁有啲班呢，即係睇個班嘅情況呢，咁啲班就會真係完全打散嘅，有啲可能就係個別調來調去咁樣。因為有時有個組合呢，因為我自己間學校本身SEN 既學生都比較多，好多時其實都 pair up（組合）㗎，即係點調呢呢兩個人都係係一組嘅，只不過佢只不過由A組轉左係B組，由第三組轉左去第四組，可能1、2號係一 pair（一對），3、4、5可能係掉咗其他人嘅咗，但係佢永遠都會嚟埋一齊，即係坐嘅位置唔同囉，因為佢哋就係習慣咗要咁做呀嘛。但係慢慢老師就見佢開始定呢，佢可能就會安排另外一個人幫佢。因為呢一個可能已經好叻幫人啦喎，學習咗點樣幫人，咁就會調動去幫另外一個人囉。即係好多時老師就係負責咁樣訓練緊啲學生嘅能力啦。	A4

問	其實多數嘅常規課程啦，高小初小，佢哋會係視藝室上堂啊定係會喺課室上堂架？	Q3
T1	我哋學校就得一個視藝室，但係就每一堂都係Double lessons（連堂），咁所以我哋一至三（年級）就喺課室上四至六（年級）就係視藝室上。你計到條數嘅，我哋得8堂一日呀嘛，咁就八五中四十，40堂，咁你12班就已經24堂，唔係唔係.....我哋24班啦嘛，唔係12班，已經24節冇咗啦，咁所以你其實係時間表都係唔夠，冇咁多個窿既。因為有時我哋三堂、兩堂、兩堂㗎嘛，即係三堂嗰度其實你係打散左一個，即係兩面三途裏面得兩堂係可以Double lessons（連堂），咁所以其實我哋係得十幾班可以落到去視藝室，呢個係時間表嘅限制囉，咁所以我哋就係高小一定落到，初小就唔落㗎啦。	A3
問	頭先就講咗話係都會分組㗎嘛，咁初小來講係咪都喺課堂裏面已經分好組坐？	

T1	係，係，因為係全體學校㗎嘛。無論個老師，譬如個班比較跣嘅、比較心散嘅，老師都會係單向坐既（面向老師）但係其實佢哋慣咗有活動就會痴返埋張枱，佢哋會識擰枱或者擰轉枱。係啦所以你望落去似係單行，你係有啲班我哋老師直情係要佢哋單行坐添。其實佢哋會自己拍埋張枱，坐就分開，但係活動嘅時候就擰埋囉。咁有啲你就會見到係兩行兩行，好似你細個啲啲座位咁樣，但其實佢哋都係分咗早嘅，老師又話分組，佢哋就自己識擰轉張枱。有啲班真係好乖好專注啲啲呢，就真係一組組咁坐緊嘅。特別係初小，好多時都係一組組坐既，因為高年級我哋學校嘅情況就係咁，高年級開始因為熟咗嘛，好多年同學咗嘛，調來調去都係好多撞到，所以好多時高年級或者我哋學校有好多非華語嘅學生，好多女仔到五六年級呢，媽咪、爸爸唔想佢同男仔一齊坐，咁其實你好難全部都女仔一組㗎嘛，咁所以我哋好多時都變成兩個、兩個，甚至單行坐，就免卻左家長個個request（要求）囉，係佢哋有時唔想個囡同啲男仔坐。即係呢啲係我哋個、尊重唔同嘅文化，所以好多時就單行，但係佢學習嘅時候擰埋佢又，個家長又冇乜嘢，其實，總之就係話唔好一齊坐，但係學習嘅時候佢又冇野㗎。咁所以其實係用呢啲方法去避，唔好話避啦，即係明白家長個個訴求，我哋就用呢一啲方法去達到個要求囉。	
問	係唔係視藝堂就一定轉㗎啦？	
T1	視藝堂，因為高年級，係我哋係六張枱呀嘛，佢根本上就一定係一組坐。	
問	咁初小嘅話係唔係都係一定會轉枱？課室	
T1	佢哋自己畫自己張畫嘅時候咪會轉囉，但係譬如佢哋討論嘅時候咪會轉囉，需要討論嘅時候就會轉。咁如果唔係佢哋就係擰住隔離囉。即係我哋低年級其實好少會單獨楚除非個vip（問題學生）即係佢特別跣，佢就某時會自己偶左出嚟，但係多數都係佢跣個日嚇下佢，跟住其實你擺番去佢入組，佢都有組㗎嘛，咁好多時視藝堂係唔會罰佢出嚟嫁，好多時呢我哋就會，你乖唔乖呀？，即係我嘅做法呢就會係：「今日又做咗啲咩啊，走咗出，你乖唔乖呀？，即係我嘅做法呢就會係：「今日又有跣咩啊？走咗出嚟」通常同學仔都會篤、篤、篤（指出去跣啲乜）佢啦。咁我話：「咁你想唔想坐返入去丫？」如果佢話想，我多數都會俾佢移。佢乖乖咗咪冇野囉，咁佢如果個日有陣時嘅情緒好好波動，或者好興奮嘅時候，：「你都係唔得㗎啦你都係返翻出黎坐啦。」即係有討論嘅時候就叫佢行入去，冇討論嘅佢咪自己走番出嚟啦。但係通常Art係因為佢係有嘢做，呢樣佢哋係做到，所以佢哋好少會搗蛋，咁所以通常都係比佢哋坐返入去嘅，除非個日真係傻咗咁樣，就要佢坐出去。	

問	可能有啲老師都會覺得，可能合作學習好怕喎，因為驚啲學生好嘈啊，課堂嘅秩序控制唔到啊，咁你會唔會...	Q3 R.1
T1	常規嚟㗎嘛唔會嘈㗎，因為呢個係學習嚟㗎嘛。	A3
問	因為呢個係一個文化？	
T1	<p>係呀，你係要佢講緊，我哋唔係成堂比佢哋自由討論嘅，你係老師單向講述，係咪？你講長定短都有嘅，比任務佢哋都要講㗎，咁你分零2分鐘又好10分鐘又好，但係我哋好少會講廿分鐘咁長，你講10分鐘到講完，同佢討論囉，你討論嘅時間唔可以長，一長嘅話就傾計㗎啦嘛，咁你一個啱嘅時間，其實佢係冇機會去傾計㗎喎，只不過你係要教識佢呢個係討論嘅文化呀嘛、唔好大聲。其實我地有教嘅，低年級嘅時候，你大聲，五組大聲，或者我哋pair up（組合）大聲，咁你十幾組大聲就乜都聽唔到，所以我哋話比佢聽你係細聲討論，大聲啲我哋會提佢嘅。咁咪習慣咗原來我哋討論嘅時候係要細聲，咁同埋佢哋係要講、講緊老師要講嘅嘢。咁但係有啲組係特別叻嘅，咁老師、咁即係如果你經驗夠嘅話大概你都知道佢哋個組已經完咗，咁你可能叫佢做其他嘢，或者做定下一樣嘢，或者叫佢哋等一陣，咁所以其實老師個個經驗係重要嘅，佢要拿捏到個個時間，你一長呢其實佢就會亂㗎㗎啦。（佢就會傾第二樣嘢。）</p> <p>係啦，你太短佢又傾唔到。咁同埋有陣時我哋就係見有啲早可能佢哋個幾個都係、或者佢個客啱係啦，你太短佢又傾唔到。咁同埋有陣時我哋就係見有啲組可能佢哋個幾個都係、或者佢果一刻聽唔明要做啲乜，老師介入有幾組都唔得，其實即係老師教得唔好囉講真，你冇理由幾組都唔得㗎嘛。即係你冇理由係咁樣，即係譬如個學生個個組合嘅問題令到某啲組好快、某啲組好慢，咁呢啲其實老師你見到呢個情況都要去調節。可能調動啲學生啦，或者可能你嘅教學出現咗問題啦，其實老師不斷喺課堂度係要反思同埋修正㗎嘛。咁萬一如果你真係有啲學生係特別弱，其實你做完個組你咪叫佢過去幫一幫佢囉。其實有陣時有啲創作呢，譬如假設我哋有陣時小學低年級呢會有一啲要打結㗎，其實有啲小朋友嘅小肌肉係未發展到未必做到，有幾個個別唔得嘅，會叫做好過幾個行過去教佢，或者佢真係做唔到就幫佢囉，唔係有陣時我哋真係會用呢啲方法㗎。</p>	

問	頭先啦都不斷喺度話課堂常規裏面有做啦，或者課堂以外嘅學習都會用在學習，最長啦個個合作學習係會維持幾耐架一個活動嚟講。	Q4 R.2
T1	都係半年呀幾個月	A5

	因為我哋成個學習，其實就係合作學習嚟㗎嘛，所以你好難係咁樣分。即係等於小班教學你好難問我教幾多，因為根本六級都係。咁反而就係策略。都係好多時學生要去合作學習嘅時間都係多嘅，除非佢真係individual（個人）做創作嘅時候，咁係有嘅，咁但係譬如我哋頭先講緊project（計劃）㗎喇，就即係通常兩三個月都基本㗎喇，比較大嘅Project（計劃）就會係半年或者一年。	
問	咁有啲乜嘢機會係比佢哋individual（個人）做？	
T1	平時張畫囉，好多時視藝堂嘅作品都係個人嘅，嘅學習過程，會係大家交換意見，大家討論或者大家比對方一啲意見，或者、我哋互相學習嘅過程㗎，但係好多時我哋嘅作品都係個人嘅品嚟㗎。只係某啲我作品哋會做集體創作。頭先你都會聽到，好多時聽到我哋嘅集體創作其實都係有個人成分。只係個人、個人、個人、變成集體呀嘛。但其實你講緊個學習過程佢哋係互相有交流嘅機會，建構知識嘅機會一齊。即係佢哋唔係係個課堂裏邊老師喺完，自己係個腦裏面自己建構一啲野，隻手做一啲野就完成左一堂。但其實我哋係老師講咗啲嘢，佢哋自己諗左啲嘢，佢同同學一齊交流左一啲意見，無論佢係睇又好、說話又好佢都有交流，跟住做一啲野，跟住老師又會再input（加入）啲嘢，跟住佢哋又會再互相去討論一啲野，跟住再修訂，跟住老師就最後去訂正或者比意見佢哋。即係其實最好嘅課堂，老師唔洗點講嘢，其實學生就會識自己比意見對方㗎嘛，總係有啲學生係叻㗎或者老師如果叻嘅話其實你係能夠讓唔同嘅學生嘅作品當展示到出嚟，大家取長補短，已約嘅學生都唔會覺得自己唔開心，因為其實你中間係有一啲野幫咗佢令到佢件作品唔太差㗎嘛。即係你係有一啲嘅方法。	
問	你話佢哋嘅作品最後都係individual（個人）有好多數個比例係，可能一個學期係譬如上學期來講呢會有幾多件作品？	
T1	可能得一件係集體創作架㗎，課堂裏面。唔多㗎其實，特別係高年班先會多啲，低年班可以係冇㗎，即係你講習體創作其實唔一定有㗎。但係每一個Double lessons（連堂）都會有討論嘅過程、互相交流嘅過程定有嘅，唔會冇嘅。	

問	咁即學習態度方面啦你會覺得佢哋嘅合作學習嗰陣時，佢哋嘅合作態度係點樣，啫係同一般係單向性嘅學習有冇分別㗎？	Q6 R.2
T1	:你會想像到單向嘅學習，咪就係好似我頭先所講咁囉，佢自己喺裏面諗，或者老師叫佢、問佢答問題佢先能夠定訂正到佢嘅情況呀嘛，而且老師仲要逐個幫佢去提升佢個能力囉。咁但係如果你講緊合作學習嘅話，咁變相就係學生之間佢哋會有刺激啦，老師從中可以聽啦、睇啦、睇到學生嘅能力或者學到啲乜嘢啦，咁仲有就係學生之間，大家	A6

	<p>互相都係朋輩幫緊手㗎嘛，我哋係同輩嘅協作㗎嘛，即係佢哋自己搭緊個鷹架。本來你如果單向嘅話就會係老師幫每個學生搭鷹架，同埋講緊我哋而家嘅教學係，老師主導阿嘛，即係主導就我唔理你你唔識，總之我今日就要教10個詞語，咁我教完一個，你唔識我都要教第二個因為我堂前要教10個呀嘛(BAD)。但係我哋而家講緊我哋要就着學生嘅能力去佈置個課堂，咁佢真係學唔到，呢個學緊第一個字，嗰個學緊第八個字，咁你點做呢？得一個老師。但係而家做合作學習嘅時候，你的確可以將佢哋打散，咁有啲嘅學生學得快嘅話就可以幫到個弱啲嘅，咁其實教緊人嗰個邊上都可以牢固左佢嘅知識，而個弱個變相就會有個叻嘅帶一帶，變咗老師就可以集中幫到嗰個或者渣個，其實係容易啲架因為佢個鷹架個搭建已經唔係淨係個老師，其實係同學之間都有，係啊，同埋佢哋學緊，頭先我所講啦，佢哋啲溝通能力既建立呀嘛，我都有機會俾佢傾，咁佢點樣可以建立。同埋而家講緊未來嘅社會，你講21世紀嘅能力，溝通能力，溝通協作係好重要，你唔係出道社會先同人哋合作㗎嘛，你喺個課堂裏面其實你已經學習緊點樣同人哋合作，因為你一個課室裏面就係有唔同能力、唔同性格嘅學生、既同學，咁佢哋由細到大習慣咗同唔同嘅能力唔同性格嘅人去合作其實係好嫁。</p> <p>係呀係呀，佢係需要嘅，其實係 individual (個人) 唔到嘅係呢個世界度。同埋頭先我想講，你係阻止唔到佢哋，除非你係好嚴厲咁：「唔准望人」、「唔准傾計」、「淨係睇自己張紙」。你唔考試其實唔應該係咁架，即係自然嘅學習，即係人係模仿㗎嘛，即係我哋人嘅學習就係、就係透過討論去學習㗎嘛。</p>	
問	聽你咁講其實課堂嘅時候一般來講都係輕鬆嫁㗎。	
T1	輕鬆！尤其是Art堂，點解要咁辛苦，好輕鬆架，係我哋需要做到咁，已經唔使計學科成績仲輕鬆？勞、音、體三科應該係好輕鬆㗎，同埋我哋嘅學習重點係好闊㗎嘛，你中文就會話係嗰個詞語你識咗定係唔識，咁係 Art 既係講緊，哦、對比色，咁佢用得好好唔好，好闊㗎嘛可以係。	
問	聽你咁講其實乜嘢教學內容都會用到合作學習㗎㗎㗎。	Q7
T1	<p>一定係，每堂都會有，唔會冇架，唔可能冇嘅。即係你想像到如果冇嘅話就係，你入到去，老師講、講、講 (lecture (講課) 咁)</p> <p>係啦，講完，無論你講幾多分鐘都好，你做啦。做完老師又拎住你張畫，講、講、講，跟住你嗰張好嘅講，唔好嘅講，繼續做啦。咁你做完之後就，哦、完成咗啦大家。老師話，比Grade (成績) 你，俾A你、俾B你、俾C你，我影咗㗎㗎。但係我哋而家個模式唔係咁㗎嘛，老師講一陣、你哋討論下、學生匯報、跟住老師比完少少意見，跟住我哋</p>	A4, A7

	<p>下一步咁咁咁.....，跟住你又叫佢做一做，可能係創作啦今次，畫完；就算學生之間唔討論，即係唔係小組討論，你都係會拎去嘅話，叫個學生講：「佢呢張唔做到我要求啊？佢做緊啲點點點.....」一個都係合作學習嚟㗎嘛，跟住之後就落返學生度，佢哋就咁做.....最後就可能係一齊訂正，一齊欣賞。我哋其實唔會好似以前咁樣單向，唔可能單向㗎。可能仲有學校都係咁嘅，但係我哋好多年已經冇試過咁係咁</p> <p>不過之前冇咁多時間俾佢咁樣做，而家係多咗。即係其實以前你會覺得學生能力唔夠嘅，其實你覺得個討論係無效嘅，所以你唔會俾佢討論依家係因為佢哋已經由細訓練到大，我哋嘅討論係有效嘅，你就多啲比佢哋討論。即係你以前會係嘅，當我入行嘅時候，會覺得，我比幾張話叫佢哋討論，佢哋識鬼咩，討論欣賞佢哋識鬼咩，咪淨係靚同埋唔靚。因為佢哋冇嘢睇後邊呀嘛，咁但係當你一路累積左佢哋好多詞彙、知識嘅時候，佢哋討論嘅時候就真係有效㗎嘛。即係可能你老師個課堂嘅input（置入）就係有一啲美術嘅知識比到佢，你係提醒佢你嘅討論，無論欣賞好、嗰張作品靚唔靚，你都要話比佢聽：「頭先我哋講緊線條㗎，頭先我哋講緊情感㗎，或者頭先講緊惜才㗎，你用返頭先講啲詞語去討論。」咁佢哋討論嘅就有嘢，唔係佢已經習慣咗個討論嘅時候，所以佢係做到㗎。係當年，可能我哋啱啱教嘅時候，你好想佢哋討論，但係你會發現左嗰個討論係無效嘅。同埋呢以前嗰個規矩係，有學校呀吓，兩堂一個Double lessons 就一件作品，其實你真係討論唔到架，因為你討論完你就話唔切㗎㗎㗎。但而家好多時我哋因為我哋講緊小班教學、我哋講緊合作學習，大家都習慣咗做創作唔係一個Double lessons 就可以做到研習班，可能係兩個Double lessons、三個Double lessons、四個Double lessons 先有作品。即係個學校對嗰個課堂嘅要求都唔同，你就有空間比學生去做討論。（高年級一個月啊，都要用四個Double lessons；低年級一個Double lessons 或者兩個Double lessons，視乎件作品。或係話得切架，但係冇時間討論呀嘛，我哋要時間俾佢哋討論，其實一年級好快嘅咋，佢哋半個鐘頭就畫起一張畫，但係你中間其實係有過程㗎嘛，好多時就係，初初係一堂嘅，下學期開始，其實有啲作品就會有兩堂，即係兩個星期。）</p>	
問	都係要靠老師嘅 build up	
T1	係囉，由上而下、由下而上，係你見到有冇效㗎嘛，即係如果你做老師，做嘅合作學習係冇成效嘅話，你唔會做㗎嘛。但係從呢個理論得知係有用，咁如果作為一個老師，你發現咗冇用，好明顯就係個老師嘅問題。即係人哋咁多人都有用，點解你會冇用呢？咁你冇用就一定係你有問題囉。	

	<p>教學、可能係你嘅教態嘅問題啦、可能係教學氣氛有問題啦，或者係個課堂，係個課堂個深到其實學生係討論唔到嘅，冇一個人明你講緊啲乜，其實佢真係討論唔到，咁佢冇辦法，所以咪玩囉。即係、或者個間係一間Band 3嘅我學，啲學生係無心向學，你叫佢討論佢就係爆粗嘅啫。咁但係如果你能夠令到你嘅學生鍾意你果堂，佢點都會做啲野，咁你嘅討論唔好咁深囉，你唔好叫佢討論一啲佢唔識嘅嘢囉，你係從基本開始教，簡單俾佢，就算睇人咁件作品都好，不如低年級我哋好多時都係，我哋都唔會叫佢討論啲好深嘅，idea 其實佢係唔會、冇idea（意念）㗎嘛，唔知乜嘢叫 idea 㗎嘛，我哋就唔會話：咁你討論一下佢靚唔靚，咁佢哋就一定答靚，你要話比佢聽點解，咁可能你就要話、話比佢聽：「佢做唔做到老師講嘅，佢有冇做重疊，佢有冇做到漸變」咁佢起碼會講到俾你聽，我鍾意佢呢張因為佢做咗漸變，佢漸變得好流暢。其實佢講到架，你教咗佢佢就講到，或者你提醒佢講。即係唔好淨係靚，你話佢唔靚冇問題，但係唔靚係咩啊？「佢油到出晒界」咁我就會話係，「佢出晒界唔靚，但係.....」但係啲乜嘢啊，但係佢做到老師所講嘅重複㗎，雖然係佢做得唔係咁好，但係佢做到重複㗎。「啊呢張係做得好靚呀好完整，但係佢做唔到老師所講嘅重複㗎。」即係呢啲就係老師所講嘅，最後點樣去勾住你嘅學習重點，去令學生知道佢哋學成點呀嘛。咁但係我哋係有嘢input俾佢先做到，同埋你要知學生能力囉。</p>	
問	都好靠個老師同學生嘅了解	
T1	<p>其實我哋要好了解學生，了解晒所有學生㗎。但係有學生係唔鍾意同人地討論架，事實係，有啲學生係唔鍾意嘅，咁啲啲你要、你要慢慢幫佢囉。有嘅，有啲學生好 dominate（主導），尤其是係咁啲啲主導），尤其是係咁啲啲：「一定係我個張㗎啦，我個張最靚嘅。」或者佢講晒其他人可能唔知做緊乜㗎，即係有啲學生憎到係完咗個討論時間係佢都冇參與過。咁呢啲嘅時候老師咪要慢慢去教，咁個點樣幫弱個個，或者可能要佢講先囉，即係你可能你定A B C D，一定係D個講先今次，佢要講左、揀咗覺四個同學邊一張最靚，咁樣㗎，你揀最靚先啦，就算佢講唔到，佢都揀左張最靚嘅先，咁真係特別特別約個學生老師咪行埋去囉，佢靚點解靚呀，頭先老師講話要色彩鮮明㗎，佢做唔做到？咁佢講唔到成句，做唔做到鮮明？做到；邊隻顏色鮮色呀，咁佢講到，哦突出重點，佢做到，咁佢咪講咗囉。咁其實同學係無意中學到老師點樣帶動佢嘅，咁個咁個係suppose（理應）會自己講到嘅，你講唔到，咁老師咪教佢囉。其實佢係容易講到，咁所以你要用到呢啲詞彙去欣賞作品，其實之前老師係做咗好多示範，同埋好多嘅訓練囉。可以講係話訓練，咁慢慢到佢高小佢就做到。初小其實就係慢慢嘅</p>	

	<p>啫，你唔好諗住俾10分鐘佢，其實唔得架，可能係一兩分鐘架咋，有時我係，我試過係一早叫佢哋都好唔使講，佢哋唔識解釋㗎嘛，你揀你覺得最靚個張</p> <p>跟住佢哋個個就揀晒自己個張，跟住我試完之後就發現真係唔得，跟住我就話唔准揀自己個張，要揀人哋個張，係啦，跟住咁你就慢慢再累積落去，那今日我有三個重點，佢做唔做到，淨係講做唔做到，唔使靚做到就得啦，佢畫得唔靚但係我淨係叫你重複咋嘛，佢重複咗咪得囉，咁佢咪用呢啲去講囉。咁慢慢老師先講，大家都做到，呢張會好啲點解呀，因為佢做多咗啲乜嘢，咁慢慢到高小佢就會做到。係初小唔得㗎其實，初初係討論唔到㗎，你要慢慢，少少、少少咁討論。即係連 share (分享) 膠水都要教㗎。即係有時特登叫佢share (分享)，其實係佢習慣咗自己有，所以特登叫佢share (分享) 嘅。因為我哋學校係所有材料都比佢哋嘅，即係其實我派兩支膠水同埋一支膠水，咁我拍一支膠水其實係收得快啲㗎嘛，有時其實我可能係遲一下架咋嘛，咁下次咪等佢自己學吓囉。咁咪快個祖先，即係其實好多嘢你係隱藏左係背後要佢哋合作嘅。咁Art嘅堂嘅彈性係大好多嘅，好玩好多。語文科係冇咁大彈性架。Art係好大彈性好多嘢可以玩。</p>	
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問	即係初小佢哋多數啲討論，就係完成左啲作品之後最後先至分享？	Q5 R.2
T1	<p>唔係，中間我哋會有啲叫佢做左一啲draft (草圖) 㗎嘛，咁佢咪自己揀囉，鍾意邊個多啲，佢自己揀先，我鍾意呢個，咁呢就睇同學個個，咁跟住呢我出嚟呢就要佢哋分享，分享人哋個個，覺得人哋個個邊個好啲。我特登嘅，再練習多啲嘅時候可能就會係四個、四個，你揀最好個個，咁點解，或者佢有時簡單啲邊一張做到要求，有啲係兩張都做唔到，有啲係一張做到一張做唔到，咁其實如果係一張做到一張做唔到，老師係行嘅過程、巡視嘅過程，見到佢做唔到你會教佢㗎嘛，咁佢咪一張做到一張做唔到囉。即係本來我叫佢畫兩個draft (草圖)，咁佢哋咪一樣做到一張做唔到。或者我淨係叫佢做一個 draft (草圖)，佢諗、即係個個意念建構嘅時候，做唔到其實係會指正佢㗎嘛，咁你指正佢嘅時候，即係做到啦，你唔可能唔指正佢㗎嘛，咁咪即係全張都做唔到囉，咁即係老師唔會令到有同學，即係我成日都話 Art 堂係唔可能有學生係做唔到學習重點㗎。佢做唔到嘅話即係個老師冇巡視，冇適當介入，係唔會做唔到只會係做得好唔好架咋。又或者老師都唔知自己學習重點係啲咩。即係有時我哋睇堂就會係有老師係唔知自己學習重點係啲乜嘢，佢會偏離左嘅。</p>	A5

問	好耐之前啦，喺你入行個陣時，即係討論嘅時間都比較少啲呀，都唔知點樣去令到啲低班或者係比較能力差啲嘅學生討論，所以你會用少啲時間去做合作學習，咁佢哋做出來的成品同你而家用咗好多合作學習（策略）或者係共同創作嘅，有冇分別呢？	Q6 R.2
T1	<p>唔係好大分別嘅咋破。佢哋嘅個人成長係好大分別，但係個作品我自己好坦白講未必個分別好大。因為其實講緊話係其實佢哋好自然就會抽㗎啦嘛，你諗下我嘅教學，我哋冇話以前咁刻意嘅，佢會啱（望）下，例如我話呢個同學做得好好，佢哋自然就會學習咋啦。只不過以前我可能參與多啲，佢哋嘅參與少啲，咁但係佢哋依然都係互相學習緊㗎嘛。咁而家只不過係多咗好多討論嘅時間，咁變咗我係了解學生多啲嘅，即係係我嘅角度我知道學生能力係多咗嘅，透過合作學習，因為我多咗時間，我多咗時間去巡視嘅時候，我會睇到學生嘅能力嘅唔同啦，咁但係件作品其實我唔覺得個分別係好大囉，因為其實佢哋本來已經睇緊、抄緊，都係學緊人哋嘅野，因為一路我都唔係遮住佢隻眼㗎嘛，咁但係佢哋個種，點講呢、評賞人哋張畫個能力係高咗好多嘅，係啦係真係高咗好多嘅，同埋佢哋討論個個我哋叫禮儀啦或者係個個技巧係好咗好多嘅（溝通能力），亦都能夠習慣咗接受人哋嘅意見，以前係未必肯嘅，即係可能大家都畫得唔靚嘅就係靚、唔靚嘅就係唔靚，但係佢可能以前係唔能夠接受人哋批評嘅，而家係能夠嘅。咁但係你講緊話集體創作一路都係咁樣做嘅，所以20年前嘅作品同埋20年後嘅作品其實分別唔大啦，亦都係我哋嘅媒介唔同咗，其實呢個根本係個媒介唔同咗嘅問題，又或者係學生，我哋啲學生轉型呀嘛，新來㗎到而家我哋收非華語學生，其實佢哋本身嘅文化、背景都會有唔同，咁所以我覺得學生嘅繪畫能力又唔係多咗好多，但係佢哋個思維係會闊左嘅，應該咁樣講，可能會有轉變嘅，因為佢哋嘅思維係闊左，因為佢哋本來自己諗自己㗎嘛，佢而家可能會係，即係佢以前係自己諗自己，佢嘅畫畫方式、技巧、參考吓同學，但係而家佢哋係真係討論，變咗每個人都會學學咗啲唔同嘅嘢，咁係討論嘅時候佢哋嘅思維係闊左嘅。係啦咁所以可能佢哋作品呈現嘅嘢會有啲唔同，咁技巧方面分別又唔一定會係好大。可能係個個思考嘅層面闊左，因為大家都有討論嘅過程，但係創作啲佢真係望人哋點做，佢係望到人哋由頭到尾，20年前同而家唔係差好遠。咁我哋以前冇咁多探索活動嘅，技巧啊、探索都冇嘅，而家係多咗探索活動，但係探索活動唔一定係合作學習得來㗎嘛，可以係自己做嫁嘛。咁但係我哋學校係習慣好多時你每一個過程都望下人哋，每個過程都會有討論囉。咁所以我唔覺得個分別係好大架啫。</p>	
問	追問：主要係想問返，若果學生在視覺藝術科中的學習成果（作品）在使用合作學習和不使用合作學習「唔係好大分別」，為什麼會一直使用合作學習呢？合作學習這一個策略有什麼過人之處，令你經常使用？	

T1	點解我會話分別唔大因為我入行嘅時候我入行既時候，已經讓學生建構一齊學習，因為當時教育局或者我哋一啲教學方法入面，我哋冇強調或者冇提呢一個方法叫合作學習，但其實我哋課堂裏邊已經應用緊，所以十幾年前都用緊，同而家我教學法其實分別不大，對於我來說，所以我先話分別不太大，為我入行的時候，已經是類似這一種教法，因為我咪提到既，其實，特別係視藝科，好自然學生是會互相學習，我入行的時候，其實已經係老師搵資料給學生，或者叫學生搵資料，已經係鼓勵佢哋討論，然後畫草圖，跟住大家分享互相比意見，之後做創作，創作可以係個人創作或者集體創作都有既，所以其實咁多年之前教，同而家個教學方法唔係爭左好遠，只係文件上邊，我哋冇強調呢一個合作學習呢個term.	
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追問 11/3/2019

問	寶雯老師，主要係想問返，若果學生在視覺藝術科中的學習成果（作品）在使用合作學習和不使用合作學習「唔係好大分別」，為什麼會一直使用合作學習呢？合作學習這一個策略有什麼過人之處，令你經常使用？	Q7
T1	點解我會話分別唔大因為我入行嘅時候我入行既時候，已經讓學生建構一齊學習，因為當時教育局或者我哋一啲教學方法入面，我哋冇強調或者冇提呢一個方法叫合作學習，但其實我哋課堂裏邊已經應用緊，所以十幾年前都用緊，同而家我教學法其實分別不大，對於我來說，所以我先話分別不太大，為我入行的時候，已經是類似這一種教法，因為我咪提到既，其實，特別係視藝科，好自然學生是會互相學習，我入行的時候，其實已經係老師搵資料給學生，或者叫學生搵資料，已經係鼓勵佢哋討論，然後畫草圖，跟住大家分享互相比意見，之後做創作，創作可以係個人創作或者集體創作都有既，所以其實咁多年之前教，同而家個教學方法唔係爭左好遠，只係文件上邊，我哋冇強調呢一個合作學習呢個term.	A7
問	想請問你覺得呈分試會唔會影響課堂中既合作學習？例如講求分數嘅公平性，會唔會避開唔用合作學習？謝謝您	Q8
T1	我學校的呈分試是獨立進行的，所以一定不會使用合作學習的模式。我們會發給學生題目，學生需自己找資料，然後自己做創作，基本上整個考試過程都是在學校裡進行。	A8

Appendix 2: Interview scripts Teacher 2 in Chinese

訪談錄音整理

Teacher 2 (T2)

Interview Date : 2019. 02. 25

Interview Time : From 5:00 pm to 6:00 pm

Interview Venue : St. Peter school

Interview No : T2

問	第一條問題就係想問你從事左小學視覺藝術教育工作幾多年？	Q1 R.1
T2	零一年到而家，而家零九年，18年啦	A1

問	請問你一個星期或者一個循環有幾多班學生左右？	Q2 R.1
T2	淨係視藝科？（故老師有兼教其他科目）教三班，呀唔係，教四班。四班即係八堂一個星期。	A2
問	明白，咁請問你哋學校係幾多分鐘一堂架？	
T2	35分鐘	
問	咁就係double lesson 嘅？	
T2	點頭	
問	係唔係話每個禮拜學生有兩堂視藝堂？	
T2	係呀	
問	平均來講每一班大概有幾多名學生？	
T2	30到啦，30至三十幾，33啦。	
問	小朋友上堂會喺課室上堂啊定係會黎視藝室上堂架？	
T2	我就多數係視藝室既	
問	有一啲學校初小會喺課室，高小先會去視藝室，你地會唔會都有呢一個做法？	
T2	係咁嘅，因為我哋有兩個校舍，咁所以我哋會有兩個視藝室，咁變咗除咗一至二年班之外呢，我哋三至六年班都occupy咗，視藝堂一定用到視藝室既。咁一二年班就變咗上學期係二年班用，下學期就比一年班用。	

問	學生係唔係都已經有固定一個常規嘅分組嫁？	Q2 R.1
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T2	係囉係囉，分咗六組坐咁樣。	A2
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問	之後都想問胡老師㗎，咁你係試過藝術科同埋學術發展嘅主任啦，咁請問你哋會唔會都支持睇視覺藝術科入邊用合作學習呢一個策略嘅呢？	Q3 R.1
T2	支唔支持呀？其實都有話支唔支持，係睇需要嫁啫。	A3
問	咁會唔會多進行一啲小組嘅合作學習，譬如話討論啦，或者合作嘅創作啊，或者一啲共同創作咁樣。	
T2	我諗如果係視覺藝術科嗰度呢，第一討論嗰度會有啦，多啲嘅，咁跟住就係去運用工具，去收拾枱面清理，咁啲啲好多都係會用分組嘅形式去到進行合作嘅。咁創作就其實好睇個個課題，睇需要啦。對合作學習的定義??	

問	咁會唔會有一啲例子可以舉例，譬如話邊一啲課題係學生有運用到合作學習，因為我見到你哋出面都有一啲大嘅畫作，係好多精嘅話合併而成嘅，嗰啲會唔會都係一啲合作學習呢？	A3 R.1
T2	嗰啲就唔係睇常規課程嗰度嘅，係放咗學之後嘅活動嚟嘅。	A3

問	明白，咁如果常規嘅課堂，會唔會都有一啲例子可以分享呢？	Q5 R.2
T2	都有嘅，咁就譬如擺咗嗰嗰度嗰啲立體作品啦，咁但係嗰啲就係因為當時配合埋其他科目，做一個專題，跨學科。咁就會用咗嗰個我哋叫做合作學習	A5
問	咁當時成個流程，會唔會有啲特別可以分享俾我聽，可唔可以揀一個一下集嘅活動分享成個過程俾我聽？	
T2	成個流程啊？等我諗一諗先。佢其實嗰個就係一個專題研習，即係頭先講跨學科啦，佢個課題就係叫做，嗰個課題叫乜嘢呢？就係叫做去設計一個旅遊發展嘅項目。配合嗰陣時香港政府嘅2030+，咁就有就有一個旅遊項目嘅發展計劃，咁樣就要學生，因為嗰陣佢哋做嗰個創作就係五年班啦，就由常識科佢有個大主題就叫做「香港自由行」咁樣嘅，咁所以呢學生就帶領左佢哋去認識自由行個概念，就係諗講嗰個旅遊景點唔夠啦，咁就於是乎我就搵咗一個島俾佢，咁佢就去發展成為一個旅遊項目咁樣嘅。咁就配合常識科啦，中文啦，數學、電腦，咁跟住就睇視覺藝術科。咁佢哋首先就會係常識嗰度睇返一啲，會搵剪報啦，睇返當時嗰個2030+係點解要去發展嗰個旅遊項目啊，睇返一啲資料，數據跟住就搵返一啲香港戲院嗰個遊客嘅數量啊，佢哋嘅資料啦，亦都睇咗香港有啲乜嘢嘅景點啦？咁跟住佢哋亦都要去搵左一啲世界各地唔同嘅景點去參考。即係有啲係純渡假村啦，有啲就可能係樂園囉，咁跟住呢佢哋就要配合返個主題呀嘛，咁所以佢哋都搵咗一啲同香港有特色嘅資料嘅，譬如有啲學生就搵咗魚蛋啦、菠蘿包啊果類啦。	

	咁跟住就去發展佢個創作啦，咁然後學生就合力開始畫設計圖，咁我哋個創作裏面其實同事夾藝術科有關嘅主要係第一佢有個叫做樂園嘅導覽圖。	
問	樂園嘅導覽圖即係個site map?	
T2	係啦佢有個map 咁樣既，佢哋就會去設計一個導覽圖啦咁跟住呢因為佢要設計啲路徑點樣走啊，咁跟住又要去諗下個導覽圖點樣去寫，咁然後個島佢哋都會去製作啦。跟住學去製作一個島嘅模型出嚟，咁呢個就係視覺藝術科會牽涉得多啲嘅。另外佢哋就搵咗啲唔同國家嘅旅遊景點，咁跟住去比較，攞靈感然後就設計導覽圖，模型個度就會是視藝科多啲啦。	
問	聽落都係一個大嘅專題研習啦，其實佢係小朋友自己一個做，定係分組去合作做嘅呢？	
T2	分組做嫁	
問	呢一個專題研習需時幾耐左右？	
T2	需時，全個咁嘅專題，如果真係學校編嘅時間就半個學期啦，大概兩三個月左右啦，但係實際上兩三個月係做唔晒既，我偷咗好多新年呀、聖誕啲假期，因為suppose學校佢就預計下學期頭果半個學期做咁樣嘅。咁但係我一早知道啦，就係開學九月頭個陣就叫學生搵定資料。	
問	係一個全級嘅專題研習？所有五年班都有做，只不過分組做？都係常規課程上面做？	
T2	係呀，個個叫做專題研習	
問	咁我想問呢一類型嘅專題研習會唔會計分嘅呢？因為其實我訪問左其他學校嘅老師，佢哋就話呢啲咁嘅合作學習，或者一啲共同創作其實係好少會俾分嫁㗎。	
T2	係，佢哋多數就係攞咗個常識去到個學期個測驗，去到個學期我哋就係常識科唔測驗嘅，就係成段時間唔教書唔測驗去做專題研習，所以到測驗個個一個禮拜佢哋就唔使測驗，佢哋就變咗係匯報囉，咁所以就冇一個正式嘅分。咁佢可能有返一啲評估表啊，老師畀返一啲意見佢哋，譬如邊度做得好邊度做得唔好，包括成個創作各樣嘢。	

問	講返啦譬如係常規課程裏面試過藝術科來講啦每一次嘅合作學習，譬如一啲活動上面會大概花幾多時間呢？譬如可能係學生嘅討論，或者係會唔會有一啲共同嘅探究活動等等會俾到學生呢？	Q5 R.2
T2	花幾耐啊？即係你講頭先分開每一舊譬如資料蒐集，討論啲啲啊？	
問	即係可能每一堂或者譬如每一個單元啦，會用幾多時間比佢哋做呢啲創作之前嘅一啲學習活動咁樣？	
T2	工作前嘅學習活動，頭先講如果成舊，我唔知點樣去界定個創作前啦，因為始終佢跨學科呢，即係頭先講，佢哋創作開始佢話個導覽圖或者開始去做個模型之前，佢哋要睇常識科睇啲報章，要搵好多資料，咁啲啲算唔算呢？因為唔係一個純視藝科嘅合作學習。	
問	咁如果係純視藝科嘅合作學習呢？	

T2	如果真係純視藝科呢，第一其實唔太常做既。正如你頭先所講，牽涉好多計分，如果你尤其是去到五六年班呢你好難去計分嘅，即係當你合作學習，尤其是呈分試，你一個會有啲困難囉。譬如話係喺日常其他級別嗰度，通常都係一至兩堂左右啦，如果真係要做一啲我哋叫做合作學習，創作之前嘅一啲準備嘅功夫。	A5
問	聽你咁講其實都比較少係共同創作嘅一啲藝術作品，反而係上堂討論啊嗰一種嘅合作模式會多啲？	
T2	都係架，都係架，就算你一至五年班唔使考呈分試，咁佢都要計分，都會落成績表，咁就會有啲難道囉（做合作學習）咁所以通常都係以個人創作為主，佢落成績表就會比較理想啲。	
問	咁係個人創作來講呢，咁佢哋會唔會都有啲時間，因為佢哋都係分組楚啦，其實會唔會有多啲時間同組員去到互動，譬如頭先所講嘅合作啦除咗工具嗰啲之外，分咁係個人創作來講呢，咁佢哋會唔會都有啲時間，因為佢哋都係分組楚啦，其實會唔會有多啲時間同組員去到互動，譬如頭先所講嘅合作啦除咗工具嗰啲分享之外，會唔會佢哋都有一啲有討論嘅空間啊，或者有探究活動嘅空間？	
T2	睇課題啦，咁你話評賞，咁啲啲咪可能會囉。又或者有一啲，可能視覺元素嘅一啲活動，咁可能唔會有囉。	

問	咁例如近幾年啦會唔會都有一啲類似咁樣嘅一啲課題可以分享俾我聽啊？	Q5 R.2
T2	因為我比較多都係教五六年班，即係大部份都係呈分試，咁所以相對地真係會少啲嘅。除非專題研習嗰啲啦，咁就有辦法啦你知道呈分試，你好難去做合作學習㗎嘛，佢個個計分。咁都有嘅就係頭先話一啲引起，即係可能係做評賞啊，活動呀，譬如我哋五年班開學有一個課題就係去認識人體比例嘅，等學生都會互相去量度下身體唔同部份嗰個嘅比例，咁就會有呢一啲小小嘅合作學習囉。或者評賞之間可以有啲討論，即係譬如佢點樣睇張作品，喺嗰個作品裏面睇到嘅嘢同同學喺裏面睇到嘅嘢，咁即係呢啲就係事前嘅嘢，但係去到五六年班就會比較少啲。（我：創作就會係偏向個人㗎啦）係啦，冇辦法始終要計分。	A5
問	咁即係佢哋都會有少量嘅，就係創作之前佢哋嗰一啲嘅引入呀咁。	
T2	如果低年班就會好啲嘅，譬如低年班有陣時教國畫嘅時候，有啲避重就輕啦，學你話齋有時如果要計分，老師又是咁嘅，即係譬如國畫，我有陣時就唔會一個小朋友畫一張細嘅，可能推一張長嘅，可能三個小朋友仲同佢畫一張長卷軸咁樣嘅，會用咁樣嘅形式（去做合作學習）。嗰陣我教低年班嘅時候，我就會同佢哋用一啲戲偶，皮影戲去創作一隻戲偶。譬如一個小組四個學生佢哋就可以創作一啲故事，然後會有一啲排練呀，合作啊，咁啲啲位就會做到囉。然後會有一啲排練呀，合作啊，咁啲啲為就會做到囉。	

	頭先你都講到低年班啦，反而低年班用合作學習嘅模式去教學或者創作係會多過高年班嘅。	
問	因為我之前訪問兩位老師佢哋都話原來高年班會用多啲合作學習㗎反而你哋就係相反。	
T2	咁所以呢個就係一間間學校，即係我哋學校就好似我頭先咁講，跨學科啲嘅，佢係直頭要學校考試啊各樣野去配合㗎嘛，咁即係佢要cut晒啲考試，就係為咗專題研習，咁就可以做到啦。但係一個獨立嘅科，尤其是五六年班呈分試真係比較難，我哋學校就難啲，我哋學校會調返轉，反而低年班個變化可以大啲。高年班就通常去到六年班過晒呈分試咪得囉，咁過呈分試，六年級個學期，因為唔使考，果一次可以去做到囉。譬如可以引入一啲戲偶啊，或者一齊去做一啲野都得嘅。呢一個總之避開左呈分試就乜都得㗎啦。	

問	譬如頭先所講咗六年班之後，完咗程分試下學期仲有啲時間，咁佢哋會唔會幫手籌備下畢業典禮啊，畢業禮或者下學期會唔會都有一啲藝術嘅同學仔會去幫手？	Q7 R.2
T2	我哋就冇嘅，畢業禮就無需要做任何野，畢業禮就係畢業禮我哋冇decoration	A7
問	問呢條問題都係因為之前訪問嘅老師，話原來程分試之後，畢業禮嘅時候，會搵一啲六年班同學仔可以幫手設計畢業禮啲啲道具呀，裝飾啊等等。	
T2	第一，畢業禮我哋係冇呢一啲嘅，咁啲啲invitation card啲啲全部都係老師做嘅，唔會搵學生做嘅。就算你話，不過都少啊，就算佢哋考完呈分試都好忙，因為佢哋要開始升中，又要pre S1，唉，其實我成日都想郁啲六年班，但係，唔得。諗緊嘅，因為我哋學校兩年有一次視藝展，但係so far都係郁唔到啲學生。	
問	咁視藝展係唔係都係老師策劃居多？	
T2	都係老師做啦，其實好想搵學生嘅，不過學生就真係好忙，好老實講，即係小息搵佢哋佢都唔得閒啦，唔好話平時。	

問	其實除了常規課堂之外，會不會仲有一啲活動係有合作學習嘅元素？係自己本科又好，同其他學科合作也好，會唔會都有呢？	Q5 R.2
T2	其實都有嘅，就係頭先喺樓梯見到啲啲話啦，啲啲話就係我自己帶嘅課後活動，咁我帶兩組嘅，一組就係三四年班，一組就係我六年班嘅。果個就我主要都係畫一啲大畫，就係合作模式，就係由初頭設計，跟住到上色，都係成班學生一齊係能一齊去做既。	A5
問	咁你係點樣去帶領佢哋一齊去諗一齊去做。即係譬如點解會用呢一個題目呢？譬如好似我行上黎嘅時候見到一幅係香港水墨既一幅白色底黑色嘅一件作品。咁係點樣引領學生去諗向一個方向，一齊去畫？	

T2	有陣時同佢地傾啦，因為其實唔係做咗好多年，開頭大部份都係我去諗嘅，即係譬如第一張就係呢度出邊嗰一張（視藝室門口），咁我話呢度係師奶室，咁就梗係要做一視藝室嘅作品，咁多數呢啲題目就係我帶出嚟囉，好順理成章當我做呢一層呢咁我就落去音樂室啦、跟住就在下面就會議室啦，咁會議嗰啲都係我大概諗左主題嘅，因為我哋有兩個校舍，咁我哋會係放咗一張話係兩個校舍咁樣去連結到嘅呢？咁你話頭先嗰張黑白嗰張，個主題其實都係我比佢哋為主，我係佢哋成日諗做乜嘢主題呢，佢哋唔知啊，可能我哋學校啲學生唔係好諗到嘢，依家我哋條樓梯，我而家做緊，你頭先行上你如果有留意嘅話我兩層樓梯都有啲畫。喺UG同埋一樓嘅，咁兩年做呢我都比主題佢哋嘅，咁但係到今年去到三四個邊呢，叫佢俾啲主題，我叫佢哋諗下，但係佢哋諗唔到啲咩嘅。到最尾可能都係要我比幾個方向，都要俾啲方向佢哋囉，咁佢哋先就邊個方向去投票或者去諗囉。	
問	咁之後佢哋就會開始落實去做？	
T2	佢地開始幫手去，即係我俾咗個主題啦，佢哋就會開始去諗裏面嘅嘢。	
問	一幅咁樣嘅話，學生大概需要多長時間去完成？	
T2	一年。	
問	因為係一個禮拜一堂咁樣？大概都10堂，8堂左右？	
T2	唔止，由九月10月開始到六七月，有廿幾堂。其實一年都做唔晒架，多數我去到六月尾考晒試就會搵啲師兄師姐返嚟幫手，咁嗰度都係去到後來嘅上色嘅嘢，即係佢做唔晒只不過，因為張畫太大啊，咁都油唔晒。	
問	學生諗嘅時候會唔會都比一啲活動佢哋激發佢哋嘅諗法？	
T2	都要比啲嘢刺激佢哋嘅，譬如比一啲圖片，同佢地傾，因為我自己就諗得比較抽象少少，出面嗰啲就好啲啦。嗰啲音樂室就容易諗一點，視藝室都容易的，咁跟住去到再上我地就有一個校園電視台，因為嗰張佢哋諗返自己學校嘅生活嘅嘢，咁比較抽象嘅呢就會係條樓梯啦，我哋就用返學校嘅班別名稱，信、望、愛、之、人、用就有一個校園電視台，因為嗰張佢哋諗返自己學校嘅生活嘅嘢，咁比較抽象嘅呢就會係條樓梯啦，我哋就用返學校嘅班別名稱，信、望、愛、智、仁、勇。咁呢啲題材就比較抽象少少，咁我就會搵一啲圖片啊上網，同佢地傾例如乜嘢叫做愛？愛除了心形之外還有什麼可以表達㗎？即係以討論為主，討論或者一啲 visual（視覺）嘅嘢去刺激佢哋。遊戲就真係冇乜啦。	
問	咁學生需唔需要自己draft下嫁？	
T2	會，佢哋會，我講完，同佢哋，如果你唔講佢哋咪個個都心心囉。之後你就要再俾多啲意見，除咗心心之外，你要上網搵資料比學生嘅，因為而家啲學生返屋企係唔搵資料嘅。佢哋返屋企真係唔搵資料，所以我哋要搵好多資料播出嚟或者印出嚟比佢哋睇，咁跟住佢哋就睇吓點樣去轉化再整合。咁跟住每個同學就會畫一啲唔同嘅設計，就攤晒出嚟又去討論，就睇吓邊一啲設計覺得個優點同埋缺點喺邊度，同埋點樣去講嗰張話想表達嘅嘢呀。咁跟住就係整合，咁都係要我（老師）去做嘅咁始終佢哋都未有呢一個嘅能	

	<p>力，咁但係個整合好多時候都係從大家討論嘅意見，咁我就跟返佢哋嘅意見，再加埋我自己嘅意見啦，再去整合返最後成品嘅草稿出嚟。</p> <p>學生嘅風格畫風都唔同，最後都係要老師去執，邀請一兩個比較叻嘅學生將其他同學嘅作品整理，統一嘅畫風最後老師打稿然後再畫。</p>	
問	<p>呢一度就係我哋普遍聽到合作學習嘅模式啦，畫完自己的作品，然後撒出來同大家討論，然後一同修正等等最後就有一個成品。聽你所講啦，你哋學校嘅一啲合作學習嘅模式都係分大概三個方便。第一就係常規課程，譬如係一啲討論啊，交換意見；第二就係一啲大型嘅專題研習、跨學科嘅活動；第三，就係老師帶領嘅課外活動啦就係畫一啲大型嘅畫作咁樣，又係另外一個嘅共同創作咁樣。</p>	

問	<p>咁其實係唔係你一開始教學嗰陣，講緊話可能啱啱入行去到依家係咪一直都有用到合作學習呢一個嘅模式係教學。會唔會係一路都已經有討論比學生去一齊做嘢？定係到中後期先開始想用呢一個嘅模式去比學生嘗試呢？</p>	Q6 R.1
T2	<p>一開始都有嘅，因為視覺藝術科比其他科相對地係好啲嘅，因為佢個課程會比較有彈性，即係我頭先講譬如話係水墨，咁係一個學生為一張，定係幾個人去畫一張呢？咁其實呢一個我哋學校有冇特別要求嘅。因為我知道有啲學校係唔得嘅，學校譬如係A、B、C、D、E班講好咗，大家出嚟嘅作品，大家一定要畫啲嘅嘅，咁我哋就好啲嘅，我哋雖然定咗個主題係咁樣，咁但係唔每班都可以係唔一樣嘅，even媒介如果唔係特別規定，即係畫新年舉例子，唔一定係用油粉彩嘅，你可以剪貼又得，咁我哋就比較彈性大啲嘅。咁有陣時我哋都會睇個情況，即係如果可以做到討論，或者可以做到合作嘅創作我哋都會做嘅。我係一開始都有嘅。</p>	A6
問	<p>用咗合作學習既策略咁多年，會唔會睇到學生係各個方面有分別呢。還是未有討論之前或者共同創作之前會唔會都有啲分別呢？例如個人成長，或者老師對學生的了解，又或者學生的評賞能力，他們的思維，或是一些作品的水平，會否都有一些分別呢？</p>	
T2	<p>如果你話了解學生呢就會多咗嘅，例如係討論的過程當中你會聽到佢哋講，就會開始知道他們多啲，或者佢哋通常有爭拗的，一合作就會有爭拗，係爭拗的過程當中又會睇到啲嘢囉，例如邊個搵資料，邊個唔搵資料，邊個做事邊個唔做事，咁啲嘅就會相對地會睇到嘅。咁但係你話個進步呢，又唔係話睇得好多，因為其實一年都唔會做好多嘅合作學習，咁所以你話學生個人嘅成長，又唔係話方的，譬如話佢哋遇到啲問題，有爭拗嘅時候你會睇佢會唔會解決到，都會有機會睇到啲，即係譬如佢哋上次嗌交，咁今次佢哋可能識用一啲方法去處理同學之間嘅問題囉。所以都有嘅。</p>	
問	<p>頭先都聽你講係評賞活動都會有一啲討論啦，咁係討論嘅過程當中，你有冇發現佢地嘅平常能力係有所進步？</p>	

T2	會好一些，通常大班大圍咁樣問，講到果幾個就自然會講啦，咁講唔到啲咩佢哋通常都係唔出聲㗎啦，但係討論的過程就會好一點，佢哋自己小組大家去溝通，可能冇老師提問咁樣嘅，佢哋傾得自由一點，講嘢、表達會多一點相對地。	
問	繼續都係問返評賞啦，你係點樣去帶領佢哋去到做評賞嘅？	
T2	都會先有一啲問題，你都要有一些指引給他們，佢哋要知道自己做乜嘢，若果不是他們就會變咗做傾計，咁你多數都會有一啲任務，可能係討論，或者要完成某一些東西，會有一啲工作紙啦，或者今堂要做嘅事，一定會有呢啲嘢嘅，若果不是就會變咗傾計的。	
問	會係比較短時間還是長時間的呢？	
T2	咁就要睇個個課堂嘅時間啦，可長可短嘅，按照個個任務嘅複雜程度，但係當然我以一堂35分鐘來的說，咁佢哋討論大概10分鐘左右。因為你之前也有一些引入，又有一些講解，之後有需要有一啲 round up，又會有一啲學生出嚟匯報，咁所以真係唔會太耐既。	

問	呢一啲咁樣嘅課堂討論，頭先所講可能係合作工具果方面，咁你係唔係由初小果時去幫學生去建構上去呢？	Q1 R.1
T2	譬如你講課堂常規去分組做嘢，理論上就要由低年班開始，啲咩就唔係我教，譬如我都有嘅，譬如我今年有一班二年班，但係我唔係成日都教低年班，教咗好多年五六年班，但係唔知點解無咗今年有一班二年級，所以我覺嘅時候，譬如佢哋邊個去洗野，邊個去執嘢，邊個去抹枱，呢一啲常規嘅學習就會囉。但係持續唔到，因為唔係我去跟進同一班學生升年級。即係可能我今年突然間覺了一級二年班，但係去到三年班四年班第二個老師跟佢又唔理有時候，咁呢啲常規又冇咗，咁有陣時就會有呢一啲嘅斷層喺度。	A1
問	喺學校裏面都未有一個好既定嘅常規比到學生？暫時來講	
T2	各師各法啦	
問	想問下你哋學校其實有幾多位嘅視覺藝術科老師？	
T2	今年有10位。	
問	大概平均每位科任都係教兩至三班左右學生。	
T2	係啦，如果10位的話大概就是兩三班。因為我哋有36班。	
問	咁是不是每一位老師都係主修視覺藝術科？	
T2	要看你如何定義什麼為懂得視藝。我記得我初初嚟呢一間學校我也有問過校長，想了解一下視覺藝術科老師的資歷，因為我哋學校都有135年歷史嘅，歷史比較悠久，老在此教學已經好耐，咁佢話有好多老師都喺呢度教咗二三十年，咁佢哋嘅資歷就係啱啱入行嘅時候啦，咁即係二、三十年前個個資歷。咁中間佢哋有冇進修，咁我就唔清楚啦，咁我相信都係冇嘅。睇吓你點去界定乜嘢叫做專科專教。	

問	想補充番，頭先都有問到除咗本科之外，都有同其他科去合作。但係若果只是視覺藝術科的話，有什麼嘅內容會使用得合作學習多一啲嘅呢？	Q7 R.1
T2	評賞好多時候，老師放咗一張畫出嚟，除咗叫佢哋舉手回答問題之外，都可以叫學生和鄰座的同學討論一下作品的內容，所以唔會話完全不會使用到合作學習。頭先講好多時候譬如去到創作，唔運用合作學習，係因為要計分，咁我覺得呢一個係一個好大嘅框架，阻礙左，若果你有咗呢一個框架，譬如去到六年班完晒情婚事啦，咁啲位就可以自由好多啦。咁你就點樣去玩都得啦。	A7
問	咁你都係覺五六年班居多，咁六年班下學期，會唔會都有一啲得意嘅合作活動帶到比學生？	
T2	<p>好想有嘅，不過好多時候實際上情況不容許。例如頭先講雖然五六年班，六年班去到程分試之後看似好鬆動啦，不過啲視覺藝術堂，跟住就會被其他擺咗去做 pre S1 (升中活動/其他) 呢啲始終都走唔甩㗎啦。都不是叫借，已經編咗視覺藝術堂要去做果一樣事。係好現實嘅問題。不過我頭先講，我哋兩年會有一次視藝展嘅，呢一年呢，我哋又會個個時間又會好努力咁樣完成視藝展嘅創作，咁所以變咗好多嘢框死咗真係大部份都係以個人為主。</p> <p>藝術家係孤獨㗎嘛，所以你話做合作學習就有啲矛盾。</p> <p>其實學生都想做個人的創作，因為有其他學生不合作，令到學生都不喜歡同人地合作。以前合作的時候係每個學生分平均分配搜尋資料，但係因為成日有同學經常唔搵資料，所以而家老師都要安排每一個學生搵晒一套資料然後先返嚟。有些學生都抗拒做合作學習。</p>	

Appendix 3: Interview scripts Teacher 3 in Chinese

訪談錄音整理

Teacher 3 (T3)

Interview Date : 2019. 02. 26

Interview Time : From 3:00 pm to 4:00 pm

Interview Venue : EDB Building

Interview No : T3

問	請問你從事左小學嘅視覺藝術教育工作已經幾多年㗎？	Q1 R.1
T3	今年十五年喇	A1

問	你每日會教幾多班嘅學生㗎（視藝科）一天、或者一個cycle（循環）	Q2 R.1
T3	總共應該，因為今年係借調老師啦，咁我擺返上年同埋以前嘅經驗啦，全校30班，我會一半嘅，15班，咁係一個星期裏邊進行。	A2
問	咁淨係教視藝科？	
T3	唔唔唔。（表示認同）	
問	咁以往，呢一間小學係幾多分鐘㗎、每一個課節？Art 嘅話呢係咪都係Double lessons（連堂）㗎啦？	
T3	高年班係Double lessons（連堂），低年班就係單堂。但係今年換咗時間表，就係各35分鐘、各孖堂。	
問	但係你教嗰陣就係40分鐘一堂，就高年班先係Double lessons（連堂），低年班就會係單堂嘅。一個禮拜就係得一堂？	
T3	係嘞。	
問	平均每班有幾多個學生左右？即係譬如話會唔會係小班教學，或者係大班少少？	
T3	㗎、一至三年班到啦，咁就大概每班30個到，around（大概）30至到35個左右，咁樣。去到三至到六年班呢，就因為我哋係行「絕對分班制」，咁可能、A班、B班就大約32人到啦，咁跟住就陸續去遞減啦，咁E班就大概16個。係啦。	
問	E班就少人㗎	
T3	係，因為佢哋嗰班需要、能力較弱啊，需要輔助多啲。係。	
問	初小同埋高小係咪都係睇視藝術到上堂㗎？	
T3	如果初小，上年嘅時間表來講呢、行政上呢、就唔落呢、就會effective（有效）㗎。	

	得單堂，咁但係高年班呢，都可能會落去嘅（視藝室）。係啦咁樣，但未必堂堂都會落去，就係視乎這一課需唔需要一啲公共物資好多啊，要老師預備東西多呀，需要活動空間多啊啲啲先會落去嘅。	
問	明白，如果係唔落去個個視藝室啦，咁個課堂嘅安排會係分組坐啊，定係都係跟返本身課室自己個個嘅座位安排？	
T3	通常因為佢哋會有啲小組嘅、已經有啲科都會使用一啲口令呀，即係座位，佢哋真係會兩行、兩行拍埋坐既。咁但係譬如如果老師話要分組做嘢啦，講口令，咁佢哋就會即刻拉好張枱咁樣。因為應該每一課都會共同使用一啲指令咁樣嘅。	
問	高年班、低年班都係咁？	
T3	係	
問	咁佢視藝室裏面就係分組坐，大枱，啫係.....	
T3	大枱、大概坐6至8人啦，咁就視乎可能老師係上呢一堂之前，點樣移好啲枱。	

問	咁其實學校或者視藝科啦會唔會都通常用到合作學習，或者都唔會支持應用合作學習咁樣嘅？	Q3 R.1
T3	都會架	A3
問	即係譬如合作學習可能講緊係，課堂上面嘅討論啦、小朋友佢哋嘅活動呀、一啲探究活動呀咁樣。或者係另外一樣嘅，係一樣嘅就係討論啲啲啦，第二樣就可能係一啲共同嘅創作，即係小朋友嘅合作嘅創作咁樣，呢兩樣野會唔會都有發生？	
T3	係啦，兩樣都有嘅有用既。尤其是上堂嘅時間啦，評賞既討論啦，會使用到嘅。例如可能去到 Art Making （創作時間），即係製作嘅部份前，要探索嘅時候，有時都會，適合嘅時候就會用小組合作，係啦。頭先你啱啱講到，小組創作呢，咁我哋都會有時使用嘅，但係呢就要諗清楚個個評估啦。如果倘若係報分制，係六年班嘅上、我哋三個學段嘅，頭兩個學段，同埋五年班最後一個學段，但要報分呢。係啦，呈分試，因為牽涉到呢個公平嘅原則呢，我哋啲單元就唔會做小組合作啦。	
問	唔、明白。之前有另外一位老師，接受我嘅訪問咁樣講就話：五六年班尤其是呈分試，咁就係多數都係個人創作為多嘅，即係啲時間要計分嘅時候就係咁樣做囉。咁如果係其他嘅時間（年級）都會有合作學習嘅元素嘅？	
T3	會可能，因為我哋有 Visual Diary （視藝筆記），占分30%嘅。咁如果裏面一啲探索活動，又或者一啲資料蒐集等等，已經係牽涉到評估嘅，咁而每個老師都共識左嘅，咁啲啲為都盡量因為基於頭先咁話因為要公平，咁我哋都要小心去部署個個設計，因為你唔係一落就落去 Art Making （創作）果part 㗎嘛。前面個part我哋都會計埋分嘅話呢咁啲啲位就要小心啲囉。但係呢因為呢個緣故啦，因為高年班少咗小組合作啦，但係佢哋升左上中學，想佢哋臨尾體驗到合作、創作個個、個個唔同嘅快樂。所以我哋臨畢業前啲	

	個創作嘅活動都會特別安排係個合作嘅作品嚟嘅。因為嗰度已經唔牽涉到佢哋去報分呀嘛。	
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問	咁可唔可以舉少少例子，譬如你頭先話六年班畢業之前嗰日啲合作嘅創作啦，咁係一啲乜嘢嘅創作，或者成個流程係點㗎？	Q5 R.2
T3	咁如果單講嗰個單元設計上邊先啦，咁嗰個嘅專題呢叫做開「拇指劇場」，拇指即係手指公。係啦，咁因為我哋會牽涉到 Multi Media （多媒體）啦，一齊去拍短片嘅。咁所以呢，老師由一開始呢就可能係教一啲鏡頭嘅運用啊，構圖啊，又或者一啲相關嘅視藝嘅知識先，咁跟住佢哋就會分組啦，咁之後就會去到度一啲故事。咁跟住之後呢就會學習寫 Story board （情節串聯圖版）。係啦，咁之後就會分組去做 Story board ，去到可能先為每一個人，即係係個project（專題）入邊呢，有佔個人嘅設計分數，譬如佢哋會為到自己嘅角色去設計自己嘅戲服啦，咁其實唔係太大嘅戲服嚟嘅，因為係隻手指公咋嘛。呢一part就可以係合作裏面見到個別嘅差異，咁跟住，有戲服嘞，佢哋會拍劇照啦，咁都會佔分嘅，咁同埋最拉尾就會拍片、剪片嘅。係啦，咁但係因為每一年嘅程度，同埋佢哋嘅快慢唔同呀，咁所以呢條線呢就可能有啲年級（年份）可能好短呀，好短時間，去到拍劇照個part就停啦。咁但係如果佢哋，哇、真係好快趣，或者越嚟越接觸 Multi Media （多媒體）多應該快啲呀嘛，咁佢哋就可能會拍埋片咁樣囉。就呢個就係其中一個小組嘅合作，係啦，嘅單元係啦。	A5
問	每一年嘅六年班都會做架？	
T3	儘量，即係可能有啲課次問題啊，又或者其實可能撞咗佢哋嗰年嘅畢業禮，佢哋嗰啲嘅主題，其實可能另外一個單元適合啲嘅，咁我哋都會做。但係盡量希望，因為 Multi Media （多媒體）有個框架，就係希望六年班已經去到剪片嗰度咁樣。	
問	拇指劇場，頭先你話全部六年班都做啦，咁都係一個分班嘅，即係班上面嘅，本身就係有嗰個既定組別，定係等佢哋自由去分組㗎？頭先講嗰個拇指劇場，頭先你話全部六年班都做啦，咁都係一個分班嘅，即係班上面嘅，本身就係有嗰個既定組別，定係等佢哋自由去分組架？	
T3	（笑）理想呢，就係等佢哋自己分組嘅，因為你臨畢業前呀嘛，梗係好想同你自己最friend（好朋友）嘅friend一齊做啦，但係、因為我教咗咁多次，剩係得一次係需要我幫佢哋分組，係因為，確實係有啲小朋友，係有呢一個合作上嘅困難，而無人鍾意同佢一組。而果班咁啱就真係其他就已經group（組合）埋晒，呀、好朋友嘞，咁都真係要處理呢一個幫佢非自願性分組嘅問題。	
問	咁譬如，合作學習呢，咁萬一真係好似你所講頭先個例子，有啲小朋友係唔願意同其他小朋友合作或者佢係、唔識得點樣同人地合作嘅時候，你哋係會點樣去幫佢哋，點樣解決呢個問題？	

T3	<p>後尾就摸到，一開始就要宗明義，呢一個project (專題) 就講咗老師嘅用意先，咁譬如我通常就話：「哇！你哋臨畢業啦，其實老師都好想你哋一齊做一個美好嘅回憶同埋創作，咁你梗係好想同你自己嘅朋友分組㗎啦，但係老師好想你哋自己分到組，我係唔會幫你哋分組。但係倘若有一個小朋友係真係凸咗出嚟嘅話呢，咁我會全班迫於無奈之下呢，我就會幫你哋分組，但係我唔想咁樣。」咁但係呢試過講完呢啲說話之後呢，可能真係有一兩個凸出嚟嘅。係一定會有嘅，因為有啲早會諗到，我同我朋友一齊，如果有一兩個凸出嚟，老師係會重新分組，我就將啲樣嘢交比佢自己喺度決定，真係會有一兩組係因為呢個緣故而pick up (接納) 埋啲同學嘅。呢個係其中一個方法，我都覺得開宗明義講老師嘅用意讓到佢明白。另外一個處理方法就係調返轉，有陣時唔係人哋嘅問題，而係凸出嚟嗰個小朋友嘅問題，另外開宗明義嘅一樣嘢就係，同返全班：</p> <p>「講倘若真係有一個同學，唔係人哋嘅問題，係自己嘅問題，可能係唔做嘢、唔合作，令到你凸出嚟嘅話，都唔關人士既呢，咁人哋就可能小組合作好開心，而你可能自己一個承擔晒㗎。」中間可能都會有陣時調停，會每一組有個組長，譬如組長可以同我回報合作情況，咁可能中途我都會去幫手。咁倘若嗰個Task (任務) 係吸引嘅話係基本上對事唔對人嘅，因為佢哋係好鍾意拍片，同埋佢哋好似當自己做電影咁樣，個一次，啱啱呢個題材係對男仔吸引嘅，但係後尾發現高年班嘅女仔，嘅人際問題係要多解決個男仔，因為男仔多數都係對事，完成左件事就算我唔係同你好friend (好朋友) 都OK，但係因為青春期去到咁上下，女仔係難搞嘅。頭先嘅情況係有使用過，係有使用過去應付小組合作嘅問題。但係真係試過有一次，基於嗰個小朋友真係唔多願意承擔，異性格上面都係有啲缺陷，咁最後都係學習自己承擔返。</p>	
問	咁除咗六年班呢一啲咁樣嘅，算唔算係常規課程呀？	
T3	算呀算呀，常規㗎㗎。	
問	咁其餘嘅年級，或者初小嗰陣，會唔會已經幫佢哋建構用一個合作學習嘅模式去上堂咁樣呢？	
T3	<p>恆常裏面嘅運作呢，即係我唔講整體嘅單元設計啦，咁其實呢佢哋嘅座位係班主任裏面已經係有安排到可能「強-弱」「次強-弱」咁樣坐㗎㗎。</p> <p>因為按唔同班主任嘅practise (練習)，咁但係我哋通常都會係咁樣去到先係坐咗先㗎㗎。咁即係無論去到邊一堂都好啦，咁佢小組討論又好，組合作去到探索都好，都有呢一個，即係起碼都照顧到佢哋嘅個別差異先啦，係啦。咁另外譬如話我評賞嘅時候，咁樣呢通常有一啲好容易答嘅問題呢，佢哋會舉手答嘅，係啦。咁但係你嘅提問係會有層次㗎㗎，當可能比較提升到層次嘅時候，去暖場㗎，即係佢哋通常見到，咦、呢條深㗎㗎、可能個反應冇咁大嘅時候，我通常都話：「小組討論1分鐘。」我即係等佢warm up (活躍/ 準備) 咗，啊，可能一啲叻嘅小朋友已經可以彈到啲貼士或者佢哋見解俾啲㗎㗎。係啦，咁即係呢個係其中有一啲俾佢warm up (熱身活動) 互相去增加個討論氣氛我係會用嘅。係啦。咁探索活動都會用嘅，即係可能臨 Art Making 之前都會 break (分) 做唔同嘅 steps (步驟)，即係小步調架㗎，兩面都會有一啲探索嘅部份㗎㗎。</p>	

	咁佢哋我都會安排一啲小組嘅探索活動，咁因為有陣時唔係老師講晒㗎啦，佢哋可能會 through（透過）假設我設計左個活動，佢哋睇吓個負空間同埋正空間，咁佢哋先討論完，咁我先再問。學生主導	
問	咁其實都會有由小一開始已經開始用呢一個模式去上堂？譬如會唔會話小一佢哋未適合用啊，或者係就咁上堂會好啲啊，譬如話可能佢哋嘅紀律啊，佢哋未識得討論啊咁樣？	
T3	如果、單計小一咁頭一兩個月其實都係常規嘅建構嚟嘅，咁但係可能即係嗰個嘅合作嗰個嘅 tasks（任務）就係簡單嘅，但係起碼都嘗試，你都懂得譬如郁怡呀，即係可能、呀、老師會做呢一步嘞，你需要係一齊做個啲，咁你都要嘗試去先建立個常規先。如果因為懼怕出現一啲乜嘢亂子，即係當然你可能已經去到第二個月，你係好有信心、即係個班，我都覺得係有啲關年資嘅問題嘅，譬如呢個老師，佢都唔係新老師，佢都唔會點樣出亂子之下，咁你都要嘗試，咁冇理由你去到一年班下學期你都未試過小組討論㗎嘛。咁可能合作嘅時間短啲，講嘅指令清晰啲，你今次呢3分鐘只係討論啲乜嘢問題，係啦討論完，你就拍兩下手伏低（老師口令），即係呢啲係嗰個譬喻討論嘅 manner（習慣），討論嘅習慣呀，可能就係喺上學期建立。可能就嗰個餡（內容）嘞，隨着佢哋嘅年級，咁就可能增加，咁譬如去到六年班應該、我覺得可以係從小組討論當中喺度隨着佢哋嘅年級，咁就可能增加，咁譬如係度六年班應該、我覺得可以係從小組討論當中，係老師未講之前發現到一啲知識囉。係囉。	
問	頭先都有講到，因為你哋嗰個分班制呢系有差異都幾大啦（A班和E班），咁會唔會話喺唔同嘅班別上，用嘅合作都會有分別嘅呢？	
T3	都有嘅，因為譬如通常傾左一個你叫做教案設計啦，我哋會擺中線嘅，即係大概中間係咁㗎啦。如果覺比較好嘅班別，A班，我可以提升到邊度呢，例如大家每一班都做資料蒐集㗎啦，個中線可能，都係可能，我講緊小組嘅合作上面啦下，即係一齊去到搵一啲資料返嚟先，咁可能中間嘅班別佢哋搵到、略為展示，講下，係中㗎啦，個資料係中 Focus（重點），就已經係OK啦，呢條線。但係高能力嘅小組，可能出嚟係合作地匯報囉。而可能調返轉啦，頭先講到得個10幾人啲班，咁其實可能係，佢有信心擺出嚟已經可能係達標啦，咁我就唔想譬如話你撈勻晒咁多班，但係有啲係好有能力匯報嘅，但係有啲係冇能力匯報嘅，但係撈埋一齊嘅時間，老師嗰條線就好難比佢哋，叫做各從其類啦，即係個、按返佢哋嘅能力去做返適合佢哋 tasks（任務）。我覺得其實一個大嘅分班制已經減輕左老師去諗呢一層囉。even（即是）我哋都試過，探索活動，可能做嘅嘢，可能我哋講緊五年班我哋有個課題教畢加索嘅，咁，係要體會到多角度融合嘅畫面。咁可能高能力嘅可以 from（由）佢哋Sketch（草稿）去做，因為由一開始，去到Sketch（草稿）我哋已經有能力去做啦，再去度做多角度融係一個畫面啦，係小組做嘅，係啦。咁怡中能力嗰班啦，就係老師影相provide（提供）俾佢哋，係啦多角度融係一個畫面畫出黎嘅。咁去到E班啦，佢只能夠去，都係小組合作，但係淨係喺個張相度，拼合已經好叻喇。係啦，咁所以係呢一個分班制之下呢，小組嘅合作或者小組嘅討論呢老師就會有適當嘅、調.....係嗰個個別差異嗰度教授，訂嗰條線就會容易啲囉。	

問	咁頭先都聽你講啦，有個例子啦，可能小五畢加索，或者小六啲咁拇指劇場啊，或者小一嘅一啲討論咁。其實係視藝科裏面呢，乜嘢嘅活動呀，或者係乜嘢嘅題目啊，會比較多用合作學習呢一個嘅策略呢？課堂或者課題啊咁	Q2 R.1
T3	其實有冇話好定實嘅，咁當然我通常覺得係，我唔會比咁好容易Yes、No，即係其實Yes No question基本都小問嫁喇應該。好似好直觀已經答到既都唔需要用小組討論去到互相曾潤嫁嘛。咁可能，我每天向譬如提問會係詮釋啊，又或者可能去到發現啊，咁一個人嘅發現可能有限咁樣，小組討論，可能、呀、找不同啊，呢一啲性質嘅提問呢，我就會多用小組嘅策略去做。自我發現知識。而可能，另外小組討論我覺得如果你用得咁好話你可以互相提高到個氣氛，同埋你見到，好細個啦，都可能係因為難嘅原因，而好靜啦，咁你小組嘅時間你係一個緩衝區囉，等佢哋可能互相激發咁樣。咁至於作品個度呢，我都有啲課題係有啲去同埋你見到，好細個啦，都可能係因為難嘅原因，而好靜啦，咁你小組嘅時間你係一個緩衝區囉，等佢哋可能互相激發咁樣。咁至於作品個度呢，我都有啲課題係有啲佢，好、操作得好多嘅，即係譬如我最近都幫手design（設計）一啲嘅單元啦，譬如話香港嘅骨格，即係啲屋呀，啲building（建築）。咁可能，噃，第一個單元就係畫近鏡嘅，嘅一幢樓，萬家燈火嘅情況，即係夜晚發生嘅情況，呢啲可以自己搞掂；去到第二單元，一幢幢密集嘅城市啦，遠觀啲，咁都可以自己搞掂；好去到第三個單元，想係話，咁樣加疊去到話一個慶祝活動啦，咁一個人可能或好多人呀，好多樓啊咁樣，其實佢有idea（意念），其實好、都需要有呢一個skill（技巧）去畫好多嘢，但係如果一齊去做呢一件事，可能基本上個作品背後個message（訊息）話係多多人，先熱鬧嘅，咁佢已經係製作嘅過程當中體會到合作一齊去做個種快樂。咁我覺得就適宜用小組合作去嘅創作囉。咁譬如啲基本上有啲好靜思嘅，即係自己嘅題目嘅，咁都唔需要小組去到做創作㗎。咁所以我覺得要分析返啲bonus（額外）位，做完之後佢哋體會到合作學習嘅快樂，你就俾佢做making（共同創作）個部份囉。咁通常我覺得因為有個人同你一齊做，導致你增加快樂，或者提問個邊就係有個人同你一齊商量，你有多啲點子嘅，探索嘅時間可能叫做創意思維、brainstorm（腦激盪）可能10分鐘之內，諗個logo（標誌），可能要多變嘅，要一齊諗，或者總之諗完之後，我有5個ideas（意念），你又有5個，大家供左出嚟就有15個，咁我覺得呢啲就有用囉，係囉，咁就好怕係，即係我自己好少話，噃，今年好少小組創作㗎，（我：為咗合作而合作）塞個合作學習落去，但係你係因為多人而添左呢一個亂子出嚟，咁我就唔覺得用。	A7

問	因為我訪問有三位老師啦已經，有兩位老師咁佢話合作學習都係一個好自然發生嘅，係小朋友身上、或者係學習過程上面其實係一個好自然發生嘅事，咁你同唔同意呢？譬如話可能你唔應佢為合作學習，可能小朋友其實自己都會共同一齊學習緊嘅。例如佢會問	Q4 R.1 Use or
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	<p>隔離位意見，或者同隔離位已經有討論嘅時候，或者一啲合作，可能好簡單嘅一啲共融嘅工具、或者一齊討論件作品啊，會唔會都係有發生呢啲事，或者你同意呢個講法嘅呢？定係其實唔會，因為有另外一位老師，係佢間學校小朋友唔係好鍾意去合作，反而係鍾意自己個人去創作多啲，就經常會發生投訴既問題，咁你自己傾向嘅意見係點樣呢？</p>	not use
T3	<p>我覺得小朋友暗啲底上面佢哋都係會分享idea（想法），分享愛好，系咪自然發生呢？我覺得老師係可以創造多啲機會，讓佢享受到小組合作帶嚟嘅快樂，即係佢哋會合作，但係去到某啲嘅環境之下，到頭來佢哋又會散band（不歡而散）收場。當然你話，我頭先所講提供一啲機會都唔係必然係開心，但係老師嘅用意係多一重，係佢可以喺是藝科度享受到合作創作嗰一種嘅快樂。有啲人係會，就算老師唔講我哋都買本簿仔，我見到佢哋都係我畫第一集嘅漫畫，我畫第二集嘅漫畫，但係呢啲係好鍾意藝術嘅小朋友去做，但係如果你冇創建左呢一個機會俾佢（在視覺藝術課堂中），原來畫畫唔係淨係咁嘅小朋友嘅，又唔係淨係畫得好嘅先至，畫得好啲唔係淨係自己埋頭苦幹畫，即係有兩個情況，我得好啲佢出到嚟人哋合作，佢會覺得啊原來佢自己啲話都比人哋讚賞啲，咁你就提供緊一個機會讓佢可以喺人哋面前，讓佢係人哋面前，預防佢都教壞人哋點畫，因為通常都會㗎。咁但係佢自己喺埋一邊畫，有一至六年班都係自己畫嘅，咁佢次次都係老師擺佳作，佢哋就會覺得咁梗係邊個邊個啦。咁譬如唔同啲，佢哋六年班小組合作，呢一次可能母子劇場，佢哋一齊合作個啲，咁係我哋一齊（得到呢一個機會、讚揚），即係譬如彈琴咁樣啦，你可以自己一個匿埋一邊彈，但係有時同人哋合奏嘅話你享受個快樂就唔同。但係佢哋未必個個都懂得搵人去有呢個合作嘅機會，但係老師提供咗俾佢唔一定係好享受嘅但係起碼多咗呢一個機會讓佢去享受。</p>	A4

問	<p>頭先講到話合作，多咗一個機會會比佢哋去享受啊，去搵到一個共同創作嘅一啲快樂，譬如係你呢一個教學生涯嗰度啦，會唔會係你之前可能少啲用呢一個合作學習嘅應用呀，係到後期先用啊，定係一直已經有沿用呢一樣野，咁耐以來？</p>	Q6 R.2
T3	<p>我覺得係越來越多㗎，第一係因為我覺得自己可能初出茅廬嘅時候，搞得掂班管（班房管理）已經好好，你可以分到材料唔出亂子，嗰個啱啱出嚟嗰個年代，我要諗清楚每一次提問，你一來一往係提升到佢嘅創意已經好好。但係你，因為我哋有睇堂制度，咁但係因為學校都好好嘅有個嚟緊嘅方向，睇堂嘅質素，可以、小組合作都有提過嘅，另外就係後尾周年計劃，目標係「自主學習」，我覺得自主學習雖然話自己搵到一啲方法去搵知識啦，但係小組合作啊、匯報其實都會用多咗嘅。我自己係啦，即係有時譬如探索活動我係擺多咗嘅，因為呢個嘅周年目標。我我覺得我自己用係暖場呀，或者仲係佢哋自己發現知識或者係一齊去到做個任務效果好㗎。同埋好似方咁（思考數秒）即係當然提問呢，你可以令到嗰個上堂氣氛好好嘅，但係如果再加埋小組合作嘅討論，好處係會更加令到佢哋互動。</p>	A6

問	咁你會唔會發現到啲小朋友，可能佢哋有一個合作學習之前，或者做合作學習之後既分別？唔好淨係話outcome啦，會唔會係佢哋嘅個人成長啊，即係會有一啲唔同嘅分別？或者佢哋嘅溝通能力會唔會高咗啊，佢哋嘅思維能力會唔會擴闊左啊，因為佢哋都多咗同其他同學去討論，咁講嘅嘢可能闊左，老師對學生嘅了解會唔會高咗啊？或者真係學生嘅作品水平有提升到？	Q6 R.2
T3	<p>上堂氣氛好咗呢一個係確定嘅，因為高層次嘅問題，我好怕係問來問去都係咁嘅小朋友答到，咁但係佢哋暖一暖場（合作學習）呢，舉手就唔會淨係集中過一兩個啦，而係多咗嘅。即係可能啲一次佢哋知道呢一個答案，唔係佢諗到，但係佢起碼抽中佢，佢真係搭咗小組嘅討論結果，佢覺得自己有能力答，唔會怕啲難嘅問題咁評賞個度係咁啦。咁作品個度呢，如果我頭先舉個例子係（思考數秒）探索啦，探索先，頭先我舉個例子係多角度，即係畢加索個咁，咁我唔預防如果佢哋自己一個做，有啲人係get（理解）唔到老師做乜，但係有陣時咁嘅小朋友已經幫咗老師去解決咗個問題（教導不明白的同學）即係咁樣咁樣囉，有陣時係因為咁樣既原故，咁嘅小朋友係幫我教咗d無咁嘅小朋友，係個組入邊。咁至於作品，頭先講嘅「拇指劇場」，你有啲就不慱.....不過拇指劇場都有個好處，因為有的男仔可能剪片你架嘛，可能擺慣，但係女仔唔係架嘛，咁但係通常高年班畫畫係女仔咁嘅，諗嘅思路係女仔咁嘅既，所以佢地做個故事個陣時，女仔諗緊嘅係會好啲，淨係話時、地、人、事就搞掂囉成件事，女仔係多咗啲心思細密，即係幫你整理好件事。但係當佢拎起部機嘅時候，就會雞手鴨腳，但係啲男仔就會好Man咁行出嚟，即係咁樣囉，我擺得啦，ok la 起碼focus 到啦。剪片，我試過有啲學生本身係唔鍾意視覺藝術嘅，但係因為呢一個小組合作呢佢就take咗呢一剪片嘅工作，即係係佢個組度，我都冇諗過要配樂啊，亦都冇諗過字幕要乜嘢特別嘅字體，咁佢地因理解得好快呢，佢哋連MP3，字體啊都自己搞掂埋。因為呢個小組合作嘅合作性質，合作嘅成果係需要唔同技能，故此，咁啲，未必組組係咁嘅，咁啲佢哋發揮到佢哋自己嘅功能，我覺得平時佢哋交視藝功課都欠嫁，特別係有一兩組男仔個組呢，一早已經叫我睇片，即係首映禮，：「有冇乜嘢要改善啊，我只第二個version都得㗎」結果第二日佢整咗第二個版本俾我。咁我就覺得Work 囉。（我：帶到佢哋嘅興趣出嚟）因為可能鬆綁左，去到最後尾一個單元，咁當然我都有評分紙，每一個項目，咁但係我唔使再理工唔公平呀，因為大家都係做個樣嘢，總之大家一齊合作，做好呢件事，就可以了。咁所以大家鬆綁在之下呢，我依家都檢討緊而家呢個課題係唔係比分係絕對公平呢，暫時都希望係，但係可能呢「唔係㗎，即係比到差唔多一樣分，淨係嗰件衣服係唔同㗎嘛，但係起碼佢係嗰件作品個度佢係有成功咁同埋佢真係有做能夠有分工呢樣嘢係小組度。而成品學生們係一齊睇返段短片。但係呢一個課題，歷史幾長，係特別有一兩屆係好合作嘅。互相補足</p>	A6

問	頭先講到五年班畢加索嗰度可能有一啲小朋友未必明白到老師想講乜嘢，你話啲嘅小朋友可以幫到佢哋，咁會唔會有啲嘅小朋友可能主導左個討論，或者小組，會唔會有呢個情況嘅發生？定係會由初時我已經開始教導佢哋點樣先可以令到一個視覺藝術科嘅小組合作成功既方法？	Q6 R.2
T3	咁呢譬如因為我始終係視覺藝術科嗰個主導上堂啦，咁有啲小組討論上面嘅管理manner，其他科嘅同工都已經pick up處理左，譬如話個座位，首先班主任已經了解到係唔係真係兩個強嘅小朋友或者兩個弱嘅小朋友攞埋一齊楚係唔係真係function到嗰個小組度先？另外係唔係強嗰啲係咪真係匯報到先？可能強嗰啲淨係係Workout（做事）嗰度做得好，但係佢匯報未必叻嘅。嗰啲已經係班主任幫我去到處理左㗎啦。咁至於小組討論呢嘅時間，我會巡視班房嘅，我主要睇呢就係睇佢哋係唔係討論緊老師要嘅嘢，會唔會係特別安靜，或者好Hea（懶散），周圍望啲啲，係檢視到。咁但係你話係唔係真係由細到大每一個小朋友都有機會係弱裏邊增強咗呢，咁呢一點呢我可能過往就唔係太個銳意去到做呢一件事。但係我起碼覺得佢冇放棄過，討論嘅時間佢係真係同佢哋小組係嗰度傾呢一個題目，咁我反而係我視藝科嗰度，或者係成組一齊，可能真係強嗰個會成日都係講多啲，但係起碼會有一兩句交俾佢哋，起碼每一班有啲小朋友會有一兩個叫極都唔系太講，又或者佢講出嚟都會好細聲啲啲，咁我諗要每一科去到做呢一個小組合作嘅匯報啊或者討論去指向性咁教佢哋。因為隨着年級嘅調班，即係佢哋嘅組合會唔同，面對嘅老師都唔同。因為我嗰度就係專科嘅，有陣時就會睇到啲進情多啲。試過有個女仔，真係點都唔講野，企都唔企既，但係第二年，可能又第二個老師接手佢咪要重新適應可能林尾先至知有呢個機會俾佢去發揮啦。咁但係譬如呢個我已經睇咗佢一兩年去成長㗎啦，有陣時都會特登叫佢企起身（回應問題），咁係唔係thought呢一個合作學習呢，咁我又唔係大個確定，但係如果，反而我覺得另外一個原因就係老師係會連續一兩年跟進啦，係個效用大啲。 學校係所有視藝老師都係專科專教，佢哋覺得譬如唔係我個科嘅，音樂啊，體育呀都係專科。咁所以就能夠睇到嗰個科務既發展，或者大家嘅信念，或者明白裏面嘅內容就會多啲。	A6

問	除咗頭先所講嘅兩種合作啦，咁會唔會學校都會有一啲跨學科嘅合作學習帶到比學生？係會比較少啲都係睇返視覺藝術科裏面自己做呢？	Q7 R.2
T3	跨學科小組（思考）但係我想睇你係去到跨到乜嘢程度，因為有時候個project係由零開始，自然大家承擔嘅嘢，大家出個個係學習嘅重點嘅份量係一樣。有第二種跨法就係就係可能個topic相同，但係大家就各自睇唔同課程都有呢個題目，但係可能有外出嘅機會。咁你話我哋聯科嘅活動我哋之前，譬如就住東亞運動會呀，啊好耐添，音樂、視藝、體育係一齊去做呢件事，咁就唔係行上課程嚟嘅，係一啲聯科活動有嘅。咁另外譬如同音樂課，譬如係粵劇，我哋就教粵服，同埋面譜四年班，佢哋就教吹拉打，要去出	A7

	邊做一啲參觀嘅，睇一啲粵服化妝，做手等等。但係係呢一個嘅跨學科一年嘅小組，就佔好少嘅。有跨課嘅。	
問	咁即係會係音樂啊，視藝啊，體育既跨科就會多啲。會唔會話譬如頭先講過嘅拇指劇場，會唔會有同電腦科合作，定係其實剪片都會係視藝科自己擔當返，自己教返？	
T3	試過咁嘅嘢，我會兼教某一個年級嘅IT，咁所以我覺都可能係有關掃描嘅東西，我都同時間我都可以教有關一啲電腦繪圖去到做過，比小朋友去諗下傳統嘅技巧同埋可能IT緊點樣去.....邊樣好啲？比佢哋反思，咁我就有話呢一個好啲一個唔好，比佢哋體驗兩件事，係四年班試過。中常同IT（合作）試過同IT。兩件事，係四年班試過。通常同IT（合作）試過同IT。	
問	多數係同其他科合作嘅話，會唔會話有特別啲嘅活動有啲例子可以舉到？	
T3	你講緊係一啲嘅創作活動？	
問	唔一定係學生去合作嘅，可能佢哋只係做個人創作但係就係科同科之間有關連。	
T3	宜家係講緊跨學科嗰邊嘅，土着藝術啦，我哋可能會搞非洲嘅土着藝術，又或者係非洲面譜都試過。音樂嘅同工就會交非洲嘅樂器呀，迪土里杜管，有試過兩樣嘢一齊去到展示嘅，咁所以同音樂科嗰個就係緊密啲。	
問	咁另外呢除咗呢啲常規課程，行上課程會用到合作學習之外，會唔會都可能打一啲課外活動呀都會比佢哋去做呢一個視覺藝術科嘅合作學習呢？例如會唔會有 art club呀之類？	
T3	如果係一啲叫做尖子活動，我哋低年班同埋高年班嘅咁佢哋唔使計分呀嘛，咁嗰個嘅鬆綁就容易啲啦，可能佢哋會一齊去到就住一啲節慶布置去做一啲藝術作品，譬如中國日每人畫一個咁嘅中國人仔，一啲大嘅青花（青花陶瓷）嘅圖案，跟住一齊展示咁又或者我哋試過參加一啲可能係多樂事嗰啲牆壁設計計劃，試過兩年嘅，可能合作嘅時間呢就唔單只係小朋友，而係可能家長，老師、舊生，我哋就會視藝老師就有責任係個草稿上面預咗啦，可能成件事按級推行，叫唔同嘅parties去參與。	
問	可唔可以講多啲多樂事牆壁設計嘅計劃啊？壁畫嘅計劃	
T3	3樓個特別室廊，有兩個四面嘅牆壁，可能汀九主題就跟返學校嘅一啲重要嘅事喊啦，譬如我哋宗教學校嘅，咁就可能主題上視藝科嘅老師就會定好咗啦，咁可能係同神嘅創造有關嘅，跟住可能之後就整牆壁嘅時間呢，因為凹凹凸凸㗎嘛，咁所以家長就會嚟去到調返轉佢哋教我地點樣去補牆壁，咁跟住之後就舊生返嚟，因為舊生比較大，有能力由草稿打做大稿，咁我哋就會先劃分唔同嘅區域，跟住就會，嗰陣時就分咗幾個星期，每一班揀兩三個小朋友，按個區域去上色，咁之後再叫家長嚟，家長就負責在美化啲線條，跟住第二批舊生，佢哋修讀視覺藝術嘅，就再靚啲。咁運用返學校資源，譬如學校D老師，會見到咁大型佢哋都會嚟幫手嘅，咁直至完咗件事，咁一件就係3樓嘅牆壁，另外就係7樓我哋有個天台後面個牆壁。有試過兩年呢一啲比較大型啲嘅合作跨parties創作。	

問	頭先講到你係常規嘅課程上邊，恆常嘅班，一個單都係有啲討論嘅空間，大概會花幾多時間去做呢一樣嘢？	Q4 R.1
T3	係咪講咗提問先？如果平時嘅提問呢，就通常可能我有三條左右比較難嘅問題，而每條難之前呢，如果適合我都會放兩三分鐘比佢哋小組討論然後講佢哋嘅答案㗎啦。你一個係提問個部份呀。而探索活動啦，真係按個任務嘅，如果適合嘅話譬如啱啱個 task 嘅係10分鐘，咁做完啦都要匯報㗎嘛，每一組都會匯報，但其實我覺得時間差唔多特別用得咁多。創作都係冇乜特別。都係按佢個主題。	A4
問	大概一個學期可以做到幾多個單元，應該都唔會特別好趕學生去做，可能要一兩個連堂就做晒，定係其實都多啲時間去創作？	
T3	我哋反而而家諗緊因為比較長，我哋都叫做又唔係完全單元，即係類似嘅主題，就拍埋去教，主題教學咁樣。譬如你話純粹final 件作品真係小組合作呢，其實都唔係太多嘅。個過程當中有小組合作，討論，探索就有。一個學期會有六個單元左右，因為我哋三個學段嘅，咁六年班最後個就一定係小組合作㗎啦。咁頭先有個條件就係五至六年班程分試嘅學段係唔可以放小組合作嘅，其他啲藝術作品呢就可能低年班會放一至三年班會放一件作品係小組合作嘅，咁其他就會散件入，即係平時嘅提問啦，探索等等係包含咗小組合作嘅。	

問	咁都聽到唔同嘅老師係小組合作上面應用嘅年級都有啲分別㗎，因為有老師就話都係一至三年班會用多一啲呢一啲嘅合作，高年班就用少啲都係因為呈分，講求公平性，但係另外一啲老師就話反而高年班可能佢哋係學得多啲嘢啦，咁就會多啲嘅合作元素比佢哋。	Q7 R.2
T3	我覺得大家諗嘅嘢，即係我啦，我會諗嘅係評估嘅限制，因為如果你話冇評估嘅限制，其實你如果少咗合作做嘅嘢係會大件頭啲嘅，可能出到嚟個效果會震撼啲。所以尖子呢唔知係唔係有啲關係但係因為佢哋已經OK，再同人哋去做嘅時候呢就會快啲。咁但係呢個都唔係主因，我覺得最主要都係因為評估公唔公平。因為其實家長有時都話視藝科俾咗幾多分都唔知啦，但係調返轉係好均真嘅有啲家長，咁曾經真係試過放過高年班一個課題，個陣時冇呢件事出事之前，都仲係小組形式去做嘅，但後尾家長緊張分數，就嚟報分，點解老師咁樣比呢？佢會來學校問，所以後尾就多咗一個concern，就唔好啦，報分嘅時候就絕對，牽涉到個人就算啦。	A7

問	頭先到聽你講學校分三個學段，咁一個學期都有六個單元咁其實都幾多？	Q2 R.1
T3	sorry 係一年有六個單元，所以可能一個學段係兩個單元。	A2

Appendix 4: Interview scripts Teacher 4 in Chinese

訪談錄音整理

Teacher 4

Interview Date : 2019. 02. 17

Interview Time : From 2:30pm to 4:00 pm

Interview Venue : Starbucks Mon Kok East

Interview No : T4

問	請問你已經從事咗視覺藝術工作教育幾多年呢？	Q1 R.1
T4	第八年	A1

問	咁呢想請問每一日啦你平均會交幾多班學生左右㗎？	Q2 R.1
T4	視藝堂，兩至三班。(一星期共12班 2018-2019)	A2
問	請問每堂係幾多分鐘㗎？	
T4	因為我哋連堂嘅，一堂40分鐘，咁變咗就會係80分鐘，total (總共) 連堂嘅話。	A2
問	即係話唔會有單堂嘅出現嘅，一定係連堂？	
T4	唔會，係啦	
問	就平均每一班有幾多個學生啊？	
T4	27至34。	
問	唔，咁聽落就27就係小班 (陳：小班教學)，咁34都多啲。	
T4	係啦，低年級，因為呢兩年我哋嗰區嘅學額多，咁所以佢哋就會收多咗。咁就會變咗就會有、高年班嗰啲，就廿.....係少啲.....其實我哋學校係小班嘅，咁但係我哋低年級就會佢小班都好，都會係33、34個人左右。	

問	咁知道陳老師你都係視覺藝術發展嘅統籌主任，咁就想問番學校其實有冇推廣呢啲合作學習，或者可能係視覺藝術科裏面希望啲老師都運用合作學習呢一個嘅模式去教學呢？譬如話會唔會多啲討論嘅空間比小朋友呀，又或者、執着一啲作品啊、呢一啲類似嘅活動呀？	Q3 R.1
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T4	<p>都有嘅，咁先講可能係前期即係有、先講唔係作品嘅，前期嘅一啲活動咁樣先啦。咁樣前期可能我哋係做作品之前啦，我哋有啲評賞啦、或者一啲探究活動啦，未必個個課題都會用，但係我哋、希望就係有一啲課題上邊呢個探究活動呢、或者評賞呢佢哋都可以小組去進行嘅，係嘞。即係譬如啦，（思考）有陣時我哋做一啲譬如紙雕嘅探究活動啦，咁可能我哋會試唔同嘅紙雕嘅方法啦，咁我哋都想佢哋係透過小組去商量，究竟佢哋可以用啲乜嘢唔同嘅方法，去做個個紙雕嘅技巧，咁佢哋去試驗啦，咁呢個就可能係，佢哋一啲係物料上嘅探究活動啦。咁亦都會有一啲好似評賞既一啲既，咁可能佢哋、我哋教緊一啲藝術家，或者欣賞一啲藝術作品嘅時候，咁我哋都希望佢哋係小組去討論一下究竟嗰件作品嘅、其實都係想用翻評賞四步曲（描述、分析、解釋、評價）嘅過程裏面，咁就佢哋自己去討論返究竟嗰件作品有啲乜嘢睇到啊、或者有啲乜嘢含意啊，或者盛呀，咁跟住我哋就再、老師就再同佢地 guide（指引）佢哋去做評賞咁樣囉。係啦，咁所以就呢兩樣都會有嘅，咁就未必會個個課題都會有嘅。咁譬如冇嘅、譬如去做、個作品咁樣啦，做作品之前，咁有、有其他嘅一啲嘅活動。咁譬如啦下，我哋有一個合作課題呢就係教個 Artist（藝術家）呢就係有好多唔同生果呀（Giuseppe Arcimboldo），你應該都知嫁啦，即係一啲蔬菜啊，咁就組合成一個嘅人嘅樣，臉孔，係啦。咁我哋就會有少少活動俾佢哋，咁呢就係，我哋就會預備左呢一啲嘅圖比佢哋，咁佢哋就可能試吓小組唔同嘅大細、唔同嘅生果、咁佢哋小組去傾嘅時候，佢哋去 plan（計劃）、去拼下個樣，咁樣樣去等佢哋初步去評賞完啦、等佢有個概念原來我哋原來可以咁樣去做唔同嘅變化，咁呢就唔同嘅組都可以睇到，其他組嘅作品大概係點呀，咁跟住佢先去做個人嘅創作。咁呢個就係叫做一啲小組評賞或者小組嘅活動，延伸落去佢哋自己嘅個人創作角度。係啦，咁因為、你問我哋有冇好多呢，都係 Final（最終）嗰件作品都係小組就比較少啲嘅，因為個人、因為我哋容易啲去比分，咁同埋我哋連帶、</p> <p>譬如我哋今年有一個新嘅專題研集咁樣、同常識科合作嘅。咁我哋就想比佢哋有一啲小組嘅元素，但係其實譬如我哋本身佢哋五年級嘅、咁要呈分，咁其實我哋就要考慮到我哋呈分嘅時候、我哋去比分嘅時候，都要俾個人嘅。咁所以就係可能呢，我哋就會抽取部份係小組嘅分，部份係個人嘅分。咁點樣去做呢？咁其實我哋就呢一邊，視藝嘅一邊呢，會做一啲場景嘅。場景、每個人有一個，要做一個立體嘅場景，咁我哋就 apply（應用）咗常識嘅一啲知識擺咗落去，咁但係我哋話小組嘅時候點樣去比分呢，咁我哋就小組，因為我哋每人做一格嘅場景，好難睇嘅，但係又冇理由做晒，即係如果一個小朋友做晒咁多格嘅話，其實就好困難嘅，亦都花好多時間，咁所以我哋呢個單元嘅設計嘅時候，就會係四個人一組，咁佢哋就會因應我哋俾佢哋嘅主題，我哋就要佢哋去傾一個故仔出嚟，咁就係一個四格嘅故仔、故事，咁嗰個四格嘅故事係要 fit 返我哋嘅校嘅視覺元素啊、組織原理、內容啊啲啲嘢。佢哋傾完之後呢，咁佢哋四個人就會做其中一格，將佢呢、嗰格嘅故仔呢就變做立體嘅場景。咁變咗其實我哋會睇小組方面，我哋就會整體個故仔去比分囉，咁我哋去到 individual（個人）嘅時候，就係睇佢哋個作品嗰個場</p>	A3
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	<p>景設計成點樣去比就係睇佢哋個作品個個場景設計成點樣去比。咁變咗其實我哋少少都會有小組分，再加一啲individual（個人）嘅分。咁你話Final（最終）件work（作品）係一啲合作學習嘅一啲、一啲嘅作品啦，咁我哋都會有嘅，但係通常我哋就唔計分嘅，係啦，因為我哋方便啲去做呢一樣野，咁譬如呢，我有好多相啦都有整理下，咁所以呢我都係抽咗小小出嚟俾你望一望嘅。有機會年年都唔同合作個活動，咁以前我哋就會有、六級都會做嘅，咁而家嘅課程呢就比較趕緊，咁所以我就未必會六級都會做晒。咁我就有啲呢，可能係以前嘅俾你望吓。咁譬如呢，咁可能呢佢哋每級我哋就會每班就會做一張好大嘅作品，咁可能就會有唔同嘅主題嘅，咁譬如呢一個主題係「大自然」嘅，咁你會見到佢哋每個小朋友去傾，佢想話佢鍾意嘅嘢，動物呀。咁跟住畫左落去，之後佢哋就係剪貼左之後呢，咁就一齊呢、全班一齊呢咁出去畫一啲唔同嘅背景啦，跟住痴佢想痴嘅作品咁樣樣囉。但係你會見到如果咁樣嘅形式呢，我哋未必可以教得到視覺元素、組織原理啲啲嘅技巧咁多嘅，因為其實可能係佢哋自由都大啲俾佢地創作囉，如果相對其他嘅話，係嘞，咁樣囉，類似咁樣啦，就可能因應唔同嘅班，因應唔同嘅主題啦，即係好似有啲係遊樂場嘅，有啲係大自然嘅，咁樣樣去做返嚟。咁亦都有試過類似呢個都試過做嘅（彈珠台），咁其實就係、有俾個主題佢哋嘅，不過我唔記得咗啦，好似又係遊樂場嘅主題，咁但係你會見到佢哋加咗一啲嘅廁紙筒或者係紙杯啲啲，咁其實就係做咗一個大嘅彈珠台咁樣。算唔算彈珠台呢？碌波波嘅。</p>	
問	碌波波係唔係即係放粒珠上去然後達、達、達由上跌落去果啲？	
T4	<p>係嘞係嘞，咁變咗佢哋合作嘅時候，其實就可能每人做少少先，即係可能每人做一個，每人畫少少圖啦，做一個佢自己嘅廁紙筒或者盒咁樣，咁跟住佢哋、佢哋放落去嘅時候，就要傾啦，佢哋點樣去擺放，因為唔係亂咁放㗎嘛，佢哋都要考慮，就係點樣去連貫啲，跌到落去咁樣囉，就唔係散修修，咁佢哋呢一方便就要去溝通囉。</p>	
問	呢一啲（活動）係一班一份嘅？	Q5
T4	<p>係嘞，一班一張大嘅，咁就唔同主題啦，呢個就太空主題，咁你見到會有唔同嘅變化，佢哋放落去嘅時候就要考慮到佢想擺係邊度、擺喺邊個位囉，咁樣囉係啦。咁樣呢，另外每年我哋老師都會六年級呢，都會係呈分完，呈分完其實係講緊三、四月之後，咁我哋、因為我哋就會 prepare（預備）我哋畢業禮嘅一啲嘅表演嘞。咁所以呢呢啲就未必係全班嘅，我哋就會抽一啲尖子啲.....</p> <p>係嘞係嘞，咁佢哋就合作去做一啲大型嘅嘅佈...場景佈置，係呀因為佢哋要做話劇啊，或者跳舞咁樣。咁我哋要啲 props（道具）既，咁我哋就會搵咗一班同學仔，佢哋就會做一啲props（道具）呀，或者一啲場景咁樣樣囉，咁就，譬如呢一年呢佢哋就做一个圖騰嘅，咁但係我臨時就搵唔到一啲完成品嘅相，咁我就俾你望一望。即係佢哋可能就畫啲圖騰啲樣呀，跟住就一齊去合作咁樣囉。呢個呢就係我哋有啲叫多元智能堂，更多元智能堂呢我哋呢又會係可能有陣時會上連續幾堂嘅視藝堂既，即係比佢哋去玩嘅形式多啲嘅，咁就未必話要教好多知識落去咁樣嘅。咁呢一個就係我哋去比佢哋事，我又係冇其他好多張嘅，咁就比佢哋，教咗佢，未完成架呢一幅，咁我頭先臨時搵嘅，咁</p>	A5

	<p>就係教咗 Keith Haring 嗰個 Artist (藝術家) 嗰個作品啦。咁就可能冇小朋友大字形、用佢鍾意嘅動作訓咗喺度㗎，咁跟住就其他人幫佢畫呀盛啦，咁跟住佢哋就剪唔同嘅造型痴落去，咁就呢啲類型嘅就多㗎。咁你話，另外入課程，呢個呢我就覺得有咁多合作嘅嘢。不過都可以睇下㗎。呢個呢就其實做咗好幾年㗎啦已經，咁我哋就教百水先生 (Friedensreich Hungertwasser) 嘅建築物，咁佢哋其實每個小朋友都會設計一個建築物嘅，咁因應返嗰個Artist (藝術家) 嗰個特色啦咁，去設計佢鍾意嘅建築物啦。等佢設計完佢個建築物之後呢，咁其實我哋呢個主題我哋有比份嘅，我哋就係淨係俾個建築物嘅分。比完佢之後呢我哋又想佢有少少合作嘅元素㗎，咁所以我哋就叫佢哋呢就一齊去畫個背景啦，同埋可能畫個背景係畫啲樹呀、畫啲、有啲呢就可能畫埋啲佢鍾意嘅嘢呀，咁樣樣啦，跟住就加加埋埋呢，佢哋會有埋個背景啦，咁跟住一齊就痴落去啦。咁呢個就會有少少就係有個人嘅，調返轉變身返去合作㗎度。</p>	
問	<p>明白，但係咁譬如頭先所講呢一個百水先生嗰個先啦，因為我見到小朋友嘅年紀都比較細，即係比較低年級嘅，咁佢哋、你哋教嘅嘅時候，即係譬如前期會唔會叫佢哋自己返屋企可能搜集左資料先啦？定係都係老師教完，然後先再有啲討論咁樣先開始做嘅呢？</p>	
T4	<p>你講緊係做呢一個、畫佢嘅建築物嘅時候？</p>	
問	<p>係，成個過程，係嘅無錯</p>	
T4	<p>會嫁！因為我哋其實、我哋講完之後，其實會有啲活動俾佢做既。即係譬如呢一個咁樣啦，咁我哋同佢地睇嗰個百水先生個建築物啊，同埋佢啲風格啊、建築啊、同埋佢畫啲啲 (作品) 嘅風格之後呢，咁其實佢哋自己呢都會有一啲嘅活動嘅，即係佢哋可能呢每人都要抽到一個主題，佢哋就因應嗰個主題去諗，點樣將百水先生嘅風格融入去㗎。咁假設我抽到熊貓，咁個建築物就要同熊貓有關嘅，咁佢哋就嘗試下呢，我係每個小朋友嘅主題都唔同嘅，嘗試吓呢就因應返佢畫既百水先生嘅風格，咁佢就畫返落去做呢個小小嘅活動。咁跟住同埋，佢哋度係教佢哋要用油粉彩嘅平塗啦，開始、二年班嘅一個、開始慢慢學少少漸變嘅，咁所以我哋又會有少少活動教佢哋用混色嘅技巧咁樣嘅。係啦，咁跟住就佢哋返屋企就要再諗、起稿啦，即係佢哋可以、係啦會有工作紙比佢哋嘅，咁佢哋返屋企就要再諗啦。啊、我係抽到係熊貓㗎，咁我有睇到其他同學仔堂上仲有其他，因為我哋畫完，我哋大家會同大家share (分享)，係啦，比佢哋睇。咁佢又可以返屋企立 (睇) 下，究竟我係畫返我隻熊貓呀，定係有自己嘅諗法去畫呢，咁佢就要自己畫返個草圖喇。即係佢真係係佢心目中個建築物嘅草圖，咁跟住返到嚟佢哋先，我哋會睇吓佢哋嘅稿呀，有乜嘢要改呀，做唔做到我哋嘅要學嘅嘢呀，咁樣，跟住佢哋先畫落去張畫紙度。</p>	
問	<p>係唔係即係交返嚟就係課堂嘅時候，攤喺度大家一齊睇咁樣，定係老師會收翻去批改？</p>	
T4	<p>會用投影機。</p>	
問	<p>就係抽樣嘅㗎？抽幾個出嚟？</p>	
T4	<p>係嘅，或者可能係好快咁樣 scan (掃視) 呢，都可以睇到大半班。咁就一路睇嘅時候，係個過程㗎度會問返佢哋：「啊！呢個同學仔有冇創意.....」係可能做返少少佢哋</p>	

	嘅評賞囉。係啦，有冇創意呀、唔做到百水先生嘅風格、有啲乜嘢可以改善？雖然佢係低年級，但係其實佢都可以講到一啲野、一啲嘅意見俾同學仔嫁。	
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問	另外呢你講過頭先有一啲係唔計分嘅，例如傳給啲啲創作啦，跟住就係，可能每班有一個，譬如好似彈珠台嘅作品咁啦。即係雖然唔計分啦，但係成個流程唔可以都詳細分享一下？講多啲，即係譬如一開始會唔會都有教一啲藝術嘅一啲內容啊，譬如今日我哋點解要做呢一樣野啊？有冇一啲風格要佢哋去跟啦，或者譬如今日我哋點解要做呢一樣野啊？有冇一啲風格要佢哋去跟呀，或者有冇啲乜嘢需要佢哋 apply (加入) 落去。即係會唔會教學咗先，定係，照我哋今日會做呢一樣野，譬如啲啲管啊啲啲，會唔會教咗佢哋點樣去設計啊，點樣去做先呢？	Q R.
T4	會嘅，因為小學生如果你完全冇任何嘅input (建構知識) 入去，佢哋都唔知做乜嘢嘅。咁譬如、兩部分睇啦，一個就係個主題啦，咁個主題、咁其實佢哋都要 brainstorm (腦激盪/ 思考)，即係我哋俾咗個主題佢，假設啲一班係做太空嘅，咁佢哋都會欣賞下太空有關嘅一啲作品啦，佢哋亦都要討論返，究竟你太空諗到啲乜嘢呢，要 brainstorm (腦激盪/ 思考) 啦，就呢個位佢哋都會多少少時間比佢哋討論，有啲乜嘢可以畫啦，冇理由我10個人都係話地球嫁嘛，即係佢哋就要自己討論返、究竟佢哋每人要畫啲乜嘢咁樣。咁另一方面，咁啲個管道啲啲，咁其實我哋都要俾佢睇究竟人哋出邊坊間，有一啲嘅遊戲嘅設計個樣可以係點既呢，可以有啲乜嘢變化啦，咁當然佢哋都可以因應返睇完之後，佢哋吸收左之後再自己諗佢哋個變化咁樣囉。	A

問	咁都想問下喎，會係喺初小個度用合作學習多啲呀，定係高小，還是其實都係差唔多，都係咁樣用架咋？	Q7 R.
T4	如果你講呢呢一個評賞呀，同埋小組探究嘅時候呢，其實係兩邊都差唔多嘅。因為其實你會諗啲啲活動比咲嘅時候呢，係佢哋創作前嘅一啲經歷嚟㗎嘛。咁其實我哋都會因應返小朋友嘅能力啊，跟住好啦我哋就會調教返適合佢哋嘅活動嘅，咁所以其實呢係差唔多嘅。咁你話如果我可能唔計分啲啲，咁嘅成個咁樣嘅合作學習呢，eh... 以前呢有兩三年我會全校都會有嘅，咁但係我頭先都講過，可能因為我哋一啲課程會緊迫左或者佢哋做多啲其他嘢啦，咁就會少咗係呢個位，咁我哋就會偏向呢，譬如我哋頭先百水先生個個就真係低年級啦，因為我真係擺咗落去課程入邊，咁如果唔係六年級就一定會有㗎啦，頭先講話畢業禮咁佢哋會 prepare (預備) 呢樣野既，所以佢哋會有啦。咁其他就因應返個課程同埋時間去決定啦。	A

	<p>唔會特別高年班先多啲</p> <p>譬如我就會咁樣，傾傾吓我又諗起，有一年譬如六年級畢業，佢哋又係呈分完啦，咁我想比佢哋做啲咩，就係去做皮影故仔啦。咁就真係佢哋每班分組，分咗可能六七組嘅，咁佢哋就要諗個皮影故事，可能就係用返現有嘅故事去改編返嘅，咁之後呢佢哋就要自己整個嘅 Character（角色）啦，即係佢哋每組嘅都要每人做一個 Character（角色），可能做少少場景，咁最後佢哋就用皮影嘅形式去表現返出嚟。咁呢個就會係更加多嘅小組嘅合作囉。不過你就會見到都係、我就係唔會唔計分嘅，係啦。</p>	
問	咁呢啲其實係課程以外嘅，即係常規課堂以外嘅一啲活動，定係都係擺喺課堂入邊？	
T4	擺喺課堂入邊嘅，係啦頭先，Keith 個個呢就係因為多元智能有一啲堂，咁我哋就會可能多元智能嘅時候，因為多元智能係一啲（我：跨學科），係嘞係嘞，咁有唔同嘅學科，唔同課堂嘅元素都會接觸既，咁我哋就會做一啲簡單，你見到個其實係好簡單嘅合作學習咁樣囉。	

問	會唔會都係呢一類合作學習都會係由低年級開始做起，幫小朋友去建構上去（如何同同儕合作地學習）？	Q,5 R.2
T4	都會係。	A5
問	即係由小一開始，（陳：佢有一個經驗）慢慢滲入去，或者越高年班就係越來越多.....程度越嚟	
T4	咁又未必係越來越多，其實都係因應返佢哋，因為做呢一樣野咁，評賞咁樣嘞，低年級可能小組會難啲嘅，咁譬如我話頭先我哋砌生果啲嘅時候，低年級可能容易去做呢樣野。咁但係評賞個度，其實低年級我哋會 guide（指導）多啲佢哋，去問佢哋，叫佢哋好簡單咁樣去討論下，跟住就再去比 Feedback（回應）。咁到高年班既時候，如果係 train 得好啲嘅時候，又可以多少少時間比佢哋自己去討論囉。同埋可能佢哋討論嘅問題就會深入啲啦，咁同埋 guide（指導）佢哋嘅亦都會少啲囉。頭先我所講，低年級可能你會要同佢哋講，：「啊，等等你要做啲咩」指示要清晰好多嘅。例如頭先所講既紙雕佢哋做一啲小組嘅探究嘅時候，咁可能我好簡單咁話比佢哋聽有呢幾種技巧嘅，咁可以去點嫁你地，咁跟住俾多啲機會佢哋自己試咗先，咁返翻嚟先大家去睇果個效果嘅變化，咁我先會再講多啲咁嘅。係嘞，即係主導性就會佢哋多啲啦。（學生主導）	
問	主導性會高啲，因為上到高年班，因為係低年班個度建構左，咁高年班就開始但係多咗呢一個合作嘅模式，指導嘅時間可以少啲，反而可以比多左時間佢哋自己去學習自己去討論嘅，先再 present（匯報）返出嚟。	
T4	跟住我哋再做一個示範啊咁樣。	

問	係唔係每一個課堂都會用到合作學習呢一個模式去上堂啦？或者有一啲合作學習嘅元素，有啲討論嘅、定係因應啲唔同嘅教學內容先去比討論時間佢哋呢？	Q7 R.2
T4	我諗係唔同嘅學習內容。係啦，因為有陣時未必有咁多時間、因為時間緊迫，咁寧願俾多啲時間佢哋做，咁可能真係單元嘅開始，會多少少呢啲討論嘅時間啦，同埋都係因應個課題，可能我哋會係大班我哋去做評賞嘅時候，佢問佢哋然後佢哋大圍去答呀，會有、都有呢一啲嘅。咁所以我哋會因應啲課題，會唔會有啲咩嘅活動啱佢哋呀咁樣比佢哋做，會有、都有呢一啲嘅。咁所以我哋會因應啲課題。	A7
問	咁都聽你講啦，可能視藝既課堂時間比較緊湊，變咗係、小朋友、你哋學校係咪一星期上兩堂Double lessons（連堂）？（陳：係呀）一星期上兩堂Double lessons（連堂），咁學生嘅Artwork（作品），我個單元啦係要用幾多堂去完成一個單元，有冇話，定係都係因應返唔同嘅主題去決定呢？	
T4	因應唔同嘅主題，平均四至五個禮拜啦，八至10堂左右。咁樣樣，即係我哋唔係，即係我唔係話要趕着完成晒。有啲人可能係一個Double lessons就要完成晒，講晒去完成一件作品。基本上啲係做唔到任何嘅評、即係冇乜評賞或者活動比佢哋做。咁所以一來，亦都我哋想佢哋嘅作品可以做得好啲啦，二來就係我哋想前期，做一啲既引入啊，或者評賞呀，或者去做一啲頭先我所講嘅小組嘅探究啊，會有少少，所以我哋會想唔係話趕頭趕命要去做一件作品。	
問	其實都好啲，因為可以滲多啲嘅內容比學生。其實好多小學，可能可能好快咁樣就要噍、噍、噍我想去完成啲作品。	
T4	係嘞，但係其實可能佢哋係吸收唔到架喎。你係一嚟就畫啦，或者港元，可能個老師講仲多個學生講嘅，會遇到呢一啲情況。咁講完之後，哦，我今日介紹完啦，咁我哋要畫啦，咁其實佢哋係吸收唔到。	
問	明白，咁聽你咁講啦，其實八至10堂先有一件作品啦，其實一個學期可能都係小朋友都係得四至五件作品，三四件作品左右。	
T4	其實冇架，你一個學期，講緊上下學期啦，每個學期大概都係兩至三件左右。因為其實我哋唔係好多個星期㗎咋。	

問	問下你係咪一開始教學嘅時候，就已經用呢一個合作學習嘅方法去教學生，定係可能後期個陣先想用合作學習去教學生呢？（陳：個人？）係呀，個人嘅。	Q6 R.2
T4	呢一間學校唔係我第一間學校啦，係啦，好好彩地我第一間學校，本身我入去嘅時候，佢已經行緊、會有一啲咁嘅（合作）學習嘅一啲活動。係啦，咁所以其實基本上之後嘅我做嘅學校都可以比空間我去改，去發展，咁所以基本上係，即係我教過嘅學校，都唔會話用教材包呀，係要好趕咁去完成，冇呢啲做法嘅。就如果咁樣講嘅話，由我教到到	A6

	而家嘅時候，其實我都係用緊一個單元嘅模式，係那一個單元嘅模式去做呢一樣野，係有評賞、小組活動，當然小組活動都係要因應，我頭先都講話係要因應返個個課題佢決定。咁我諗其實係好睇間學校本身嘅文化啦，或者佢有冇空間比我（老師）去改。係啦，即係可能我黎呢度嘅時候呢（現職學校），可能都係好似以前咁，即係你所講咁，（我：straight forward（直接）啲既），係嘞，兩三堂要做起，但係其實佢有空間去比我去改個個課程，咁變咗其實就可以逐步逐步去做，係嘞。	
問	咁頭先咁講啦，即係你啱啱開始入嚟（現職學校）學校都係比較（我：straightforward（直接），之後你先慢慢逐步逐步去改，咁你有冇發現其實學生係未做合作學習，即係未有合作學習既模式底下，佢哋嘅作品會唔會同而家，即係可能做咗合作學習嘅模式，有啲乜嘢分別？除咗作品啦，可能係佢哋上堂嘅投入程度呀，總之係佢哋會唔會有啲改變你係睇到嘅呢？或者定係其實都冇乜呢？	
T4	：我諗互動多咗對佢哋來講係好嘅，喲，無論係佢哋一齊去創作件作品啦，又或者係佢哋到小組一啲嘅活動嘅時候，對佢哋來講其實係好㗎，因為多咗一個溝通呀嘛，我哋唔理佢係一個好嘅溝通啊定係有陣時佢哋都會有一啲拗撬嘅溝通呀，但係其實呢一樣野對佢哋講係好嘅，的啦，咁同時間呢亦都可以係，我覺得可以讓他們自己發現知識。。因為可能以前，你見佢，譬如可能好straight forward（直接）既，咁其實佢未必，甚至乎佢要，我哋要教嘅教學目標佢未必可以擺到條件作品度。咁係而家去睇佢地作品既話，同科任去傾嘅時候都係嘅，我會擺住學習目標同佢哋講，佢哋應該都需要，我哋教嘅時候，我哋就因應返個個學習目標，要令佢地（學生）做個件作品可以做到出嚟嘅。咁所以佢地，依家嘅小朋友佢哋做嘅作品都係，唔好話全部啦，即係都要睇個別嘅科任或者小朋友能力嘅吸收啦。咁如果相對起以前嘅話，咁佢就真係盡力、盡量都可以fit（吻合）到個個教學目標，佢學到啲啲知識囉。咁你問我，呀，譬如我地，因為我地每個學期都會有一次自評回顧嘅，其實就係佢哋擺返個個學期兩三幅作品，咁佢哋就可以揀一幅作品出嚟做自評啦，跟住就同同學仔去做互評嘅，咁我就會同佢哋，基本上我哋會當，當呢一堂係一個重溫囉，即係我哋會話：「啊，呢一份係邊一個課題嘅作品，你學咗啲乜嘢、咩知識呢？」就分返幾個範疇，學咗啲乜嘢，咁跟住就可以，大家有啲同學仔就會講到：「啊、我呢個課題有學左啲咩呢、用咗啲乜嘢、我學咗啲乜嘢技巧。」其實呢一個課堂就係比佢哋重溫（課堂知識），話比佢哋聽學咗啲乜嘢，你點樣去睇你幅畫，個個課題係點呢。咁所以我都會見到佢哋係掌握多咗嘅相對，即係同佢哋要學嘅嘢，咁所以我哋用嘅詞彙都會係多咗嘅。即係講緊我話，而家可能去到五、六年級啦，可能我哋三、四年級教過冷...假設啦，冷暖色，可能教過近大遠小，咁對佢哋來講，可能佢哋去到五、六年級嘅時候，佢哋去睇啲作品啦，當然唔係所有小朋友都做到啊，但係如果你同佢哋一齊去佢哋做評賞，或者去睇一啲其他嘅作品嘅時候，佢哋都可以講得返佢哋低年班學過嘅詞彙，即係譬如近大遠小呀，冷暖色啊，係佢哋都會用得返囉（藝術詞彙）。咁如果係，我會覺得係呢，你問我個分別就會係喺呢度囉。咁可以、可能呢度牽涉嘅未必只是因為合作學習，其實係可能整體嘅課程，或者整體嘅教學既過程，咁當	

	然頭先所講嘅合作學習都係係我哋嘅教學過程嘅一部份，咁成個過程裏邊，你會見到佢哋個改變嘅。係嘞。	
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問	其實一路都講話合作學習都係因應唔同嘅合作內容先去 apply（應用）落去啦，咁你會話其實係乜嘢嘅教學內容先apply（應用）落去多啲？譬如話會唔會有啲乜嘢係唔會用到，好少用到嘅，但係有啲課題係經常會用到嘅，次次教學都基本上用到㗎啦？	Q7 R.2
T4	: 等我諗諗先下，我諗少啲可能係水墨畫下，即係中國方面既，不過其實我哋學校嘅課程上呢都小教水墨畫方面既，咁水墨畫你話如果合作嘅方面咁就真係小嘞，即係可能純粹係評賞嗰度我哋會同佢地評賞啲畫，但係都未必會分組，或者我哋都係大圍去睇，我哋都少呢一個嘅課題，佢哋其實接觸到少，咁可能老師 guide（指導）佢哋去做評賞會多啲。梗係小組來講，其實佢哋自己都少接觸，所以我哋呢一方面嘅就可能係少啲。即係可能係同佢哋去試啲筆、墨點樣用啊、盛呀，啲筆鋒點樣啊，亦都係佢哋自己去做囉。	A7
問	係咪話學生接觸少嘅內容，會比較少啲用合作學習呢個模式。反而係佢哋熟悉啲嘅內容，先可以做到，就會用多啲合作嘅元素呢？	
T4	咁又唔係㗎，你突然問講少啲嘅課題我就諗到，嗰啲其實都真係因應、好難可以咁樣具體去講。反而我會咁樣睇，設計個課程嘅時候我會睇係，如果我有合作學習、或者一啲小組活動嘅時候，我係想係探究、探究物料、探究嗰度做多少少呀係小組既活動呀，定係評賞果到。因為我呢 其實就比較少一個單元如果我又冇評賞、又有探究都做晒小組嘅，因為用嘅時候就會再多啦。係啦，咁所以我就會因應嗰個課題囉，我會因應各個單元嘅設計，我會睇返我會揀邊一樣野係合適囉，係啦，咁即係譬如我擺紙雕嗰個課題來講啦，我哋用紙雕嗰個紙雕嘅評賞，可能去睇嗰個藝術家個紙雕嘅時候，係比較簡單啲嘅，咁即係可能我哋一齊去睇，一齊去做評賞就已經夠啦，全班可以一齊做。但係我哋強調嘅係佢做嗰個技巧，所以我就會擺咗啲探究嗰度啦。係啦，咁譬如，嗰陣時佢哋評賞嗰度我就想深入多少少嘅，即係講多少少嘅，我就會擺（合作學習）啲評賞嗰度啦。不過，我諗來講呢小朋友啲探究嗰度呢做小組活動係多啲嘅，會多過評賞嘅，通常就會老師 guide（指導）佢哋會多少少嘅，因為如果我、一下子扔曬啲課題俾佢，扔曬啲問題、對於幅作品，扔曬啲問題比佢哋自己全部佢自己去討論呢，其實係有困難嘅，佢哋都唔可以突然問咁樣，所以係評賞嗰度我哋就會係可能我哋同佢睇嗰件作品，嗰陣時係我哋大圍一齊去睇啦，佢全班一齊去答問題，舉手啊盛呀，咁有陣時就會扔一、兩條問題，佢哋自己去小組討論下先，一陣間你哋就返嚟匯報啦，咁樣，咁但係我哋會guide（指導）多啲既。咁如果探究嗰啲活動，反而就會多啲做小組合作嘞，對小朋友來講都係容易啲嘅。	

問	探究就容易啲嘅，因為係咪佢哋學啲skills（技巧）啦，有啲物料，咁之後因為都係佢哋apply（應用）番落自己件作品度，所以對佢哋來講容易啲？	
T4	<p>應該係探究個方面嘅，會有多啲活動比佢哋，係啦多啲活動啦，同埋唔洗guide（指導）佢地咁多，反而係比佢哋試多啲，去試啦，試完之後其實可能我呢組做嘅，同隔離個組做嘅其實會有唔同㗎㗎，咁係呢個情況嘅時候大家其實去睇就會睇到啦，睇到啊我用呢個物料，佢用一啲咁嘅技巧嘅時候，我可以咁樣做，佢哋可以咁樣做，有一個空間去比佢哋去討論，係啦咁樣，評賞點解我話相對會用少啲呢，因為其實評賞係難㗎嘛對佢哋來講，所以其實老師去guide（指導）佢地，全班講嘅成個會多啲，純粹可能係一啲問題，可能係一啲比較容易啲嘅問題，你哋自己去，應該咁講，探究活動個度呢，我哋就真係譬如我哋而家要來做啲咁嘅活動啦，你去試啦，假設譬如生果咁樣，我比呢個你，我哋評賞完㗎㗎，你哋小組又試吓去砌咁樣。咁佢哋就好容易get（理解）到，亦都有一啲材料㗎度比佢哋自己去試，咁個效果係大啲嘅。咁但係評賞果個呢，一次過扔幾條題目比佢哋，佢哋係唔知點樣去討論嘅，咁所以其實老師係會guide（指導）住佢哋，去引入先，可能我呢一個作品：「你見到啲咩啊，我哋睇到啲咩？」應該咁樣講，逐步拆散比佢哋去討論囉，如果咁嘅情況就，一兩條逐步去拆晒佢，你哋討論一下你哋究竟見到啲咩啊，一組組點睇呀，見到啲咩，好啦咁返嚟㗎㗎，佢哋就講啦：「我見到啲乜……見到啲乜㗎」咁跟住就下一題啦，：「咁點解、頭先見到啲咩啦，咁佢用咗乜嘢構圖呢，咁你地可唔可以傾吓？」咁跟住佢哋又落去再傾。係短暫啲嘅，個個interaction（互動、老師與學生之間的）係大啲嘅。可能要你哋傾傾吓翻返嚟，我哋去講，大圍講，跟住好啦你問佢，佢哋又傾下啦。係啦，咁但係探究個小組活動呢，係做咗跟住比時間佢哋做，比時間佢哋多啲囉。個分別就係咁啦。</p> <p>不過我會覺得，點講呢，我哋設計或設計，去實行小組學習，唔係合作學習、小組咗活動呢啲都好啦，但係，因為校情嘅問題，其實都，即係我覺得都係要因應返，係咪所有科，一來學校啦，有啲學校真係唔會俾你咁樣做，因為我真係要兩三個禮拜就完成一件作品，無奈嘅，你冇可能成日都要做呢一樣野。二來就係可能係教學嘅情況啦，咁因為我哋其實小學都，有好多都唔係專科專教，所以遇到嘅問題，即係我睇到、有睇到嘅問題都係咁樣，即係點解可能唔同班嘅作品會有差異，或者佢根本攞唔到個我頭先所講佢都係未必符合返呢一個教學個目標嘅，咁係因為可能根本佢（科任）教嘅時候，我比呢隻資料你，要做呢啲小組活動，但係其實可能教嘅過程，未必教到，或者個成效未必咁大。</p> <p>所以你話行合作學習係好嘅，但係係咪能夠統一到，即係全級，或者全校呢，咁呢都係一個問題。即係其實同其他科都係一樣嘅，即係你其他科都係㗎，可能你中文英文都好，可能我呢班有多啲活動，隔離班未必有嘅。因為我視藝，我真係要框死咗，你要比呢啲活動佢，咁但係其實係教嘅時候，都要睇下你點樣去guide（引導）佢去做啲活動，咁所以我都覺得呢方面係會有困難嘅，係做嘅時候，實行嘅時候。</p>	

	或者係老師嘅經驗啊，或者佢哋對於本科知識去教、去教學嘅時候，有冇問題啊，有冇影響啊，咁呢啲都係有個問題喺度嘅。	
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問	咁譬如合作學習嗰個嘅模式，可能係同其他科合作會唔會都有㗎？	Q7 R.2
T4	<p>有嫁，頭先咪講譬如話常識啊。因為頭先講嗰個主題咪設計個場景，咁其實同環保、同生態有關，因為嗰邊常識都有做呢啲嘢，咁佢哋呢會教閉合電路嘅，咁所以係我哋來講呢，我哋會做場景、故仔設計嘅時候，佢哋（學生）要apply（應用）返佢哋嘅學過嘅閉合電路，究竟會擺喺邊個位，或者佢哋會裝燈啦，裝蜂鳴器啊，裝摩打，係點樣囉，咁佢哋就要諗呢方面啦。</p> <p>咁另外呢，就、我哋另外譬如今年又有個新嘅，就係做樂器嘅，咁另外呢，就、我哋另外譬如今年又有個新嘅，就係做樂器嘅。（我：即係同Music（音樂課）合作？）係呀仲有IT（資訊課），因為其實啲樂器係要用IT嘅一啲software（軟件）去裝落我哋件樂器到嘅，依家剩係得Art果邊嘅啫，因為而家我哋未做完嘅（展示圖片）。咁我又係俾咗個主題佢哋嘅，同社區人物有關嘅，呢個主題，咁佢哋就要設計一件樂器，比嗰個社區人物嘅，即係佢哋自己件樂器，咁可能係呢個小朋友設計左一個大嘅畫筆，後邊一個畫架嚟嘅，咁佢就設計左啦。呢個係一個針筒嚟嘅，係啦，有啲就係同清潔工人有關，或者係勞動性嘅，佢呢個就做咗個吸塵機，連埋個掃把，咁樣就成為佢嘅樂器嘅設計啦。咁有啲好得意嘅，就做咗個相機啦，係啦。另外仲有啲就可能做掃把啊成呢個係一個針筒黎嘅，係啦，有啲就係同清潔工人有關，或者係流動性嘅，佢呢個就做咗個吸塵機，你買個掃把，咁樣就成為佢嘅我係嘅設計啦。咁有啲好得意嘅，就做咗個相機啦，係啦。另外仲有啲就可能做掃把啊、盛啦，呢個就做電鑽啦，即係因為呢個人講緊嘅係工人、地盤嘅工人啦咁樣樣。譬如呢個就係廚師啦，佢就整個撻啊啲啲、煮餸啲啲。咁佢哋就會做咗件樂器先，咁呢樣嘢呢我哋堂呢又唔會用好多時間嘅，因為我哋有，因為要同其他跨課，咁就唔會計分嘅，但係呢就用左佢哋啲咩，佢哋上一個教學呢，做嘅作品呢係教冷暖色嘅，咁所以你見到佢哋呢，今次啦，我要佢做嗰件樂器其中一個嘅requirement（要求）就係佢哋要用返冷暖色，去表達佢哋嘅情感。所以你會見到呢佢頭先好明顯呢啲係用咗咩、用咗冷色啦，頭先佢譬如呢個人就用緊暖色到，咁頭先佢成部相機就用咗亂食嘅，咁佢就算想表達佢嗰個清潔、即係佢嗰個社區人物乜嘢嘅情感。咁佢做完之後佢就會pass（傳遞）比資訊科（IT）啦。咁因為資訊科佢哋就會將啲類似Coding（編碼），咁之後將啲software（軟件）嘅嘢，落咗啲單呢就係做一啲音樂嘅琴鍵嘅。即係佢就會插左落去呢一件嘅樂器到。咁之後就會再pass俾音樂課佢哋去做一啲演奏囉。</p>	A7
問	即係可能教緊時，都要 guide（指導）佢哋搵返啲音嘅位置出嚟做到㗎	
T4	要啊，因為教嘅時候你當佢呢一件樂器、係一件 product（產品）囉，咁嗰件product（產品）我頭先都話咗，除咗你要 fit（貼切）返我哋自己個主題之外啦，咁你就要諗	

	<p>嘅就係，你用冷色定暖色啦，你想表達啲乜嘢情感啦。另一方面呢就係嗰個樂器，嗰個琴鍵一定係8個嘅，你就唔可以有多个8個鍵或者小過8個鍵既。因為佢裝 IT嗰度一定要八個鍵。咁佢啲琴鍵係邊個位呢，佢設計草圖嘅時候都要比我睇到嗰個位嘅邊啦，咁同埋我地嘅方法呢，咁因樂器好多都係，結他咪可以彈啲弦，又或者嗰啲係敲呀，咁因為佢係IT嗰度裝嗰啲制啦，只能夠係搵，或者敲嘅啫，就唔可以有其他嘅，咁所以係我哋嗰度去做嗰度草圖，或者係引入嘅時候呢就要清晰話到比佢（學生）聽呢有啲乜嘢 requirement（要求）要達到囉。係喇，咁樣。</p>	
問	<p>咁其實好多都係同返一啲非主科嘅科目去做合作。譬如常識啊、音樂啊、IT啊.....</p>	
T4	<p>係我哋嚟講，我地既常識係一個主科嚟㗎，係呀，即係我哋學校，中、英、數、常，係啦，即係佔、係一個主科嚟嘅，係啦。咁你問我話佢哋有冇，其實我哋都有同其他科合作。咁但係你話容易啲合作呢會係呢一啲科合作既。其實常識係 STEAM（創新科技 + 藝術）STEM 跟住走STEAM 啦，我哋會容易啲係諗嗰個方向，有啲乜嘢合作啦。咁其實，同埋IT都係嘅，都係一個STEM 既project 啦。只不過我哋擺喺唔同年級度。未必年年都有，過往都試過嘅，譬如Halloween（萬聖節），因為我哋冇宗教信仰，咁樣就可以做Halloween（萬聖節）嘅裝飾，做Halloween（萬聖節）嘅活動。我哋試過係我哋去設計一個Halloween（萬聖節）嘅一個吊飾，係啦，比、因為英文嗰邊會有一啲 Halloween嘅一啲唱歌啊，或者一啲 terms（詞彙），咁我哋就試過嗰一年啦，我哋就全校都知道，每人都做一個Halloween（萬聖節）嘅吊飾，咁我哋就裝飾晒條課室度，走廊咁樣啦，跟住就有英文嗰邊教佢哋（學生）去 present（介紹）佢哋嘅吊飾咁樣囉。即係呢啲都係一啲嘅例子啦，係啦。</p>	
問	<p>譬如頭先講嗰個皮影戲，會唔會都有同其他科系合作㗎，定係都係淨係藝術科做嫁？</p>	
T4	<p>我哋嗰年啦，就係我哋自己科合作嘅啫，今年啦，我哋嚟緊（我：聽你講，因為係講故事呀嘛）係嚟係嚟，因為我哋嗰年啦，做嘅時候，我哋係自己做嘅啫，咁其實自己科都可以帶到佢哋去改佢哋嗰個故仔嘅，咁樣。咁但係今年，因為我哋本身有學術日，係啦，咁佢哋學因為我哋嗰年啦，做嘅時候，我哋係自己做嘅啫，咁其實自己科都可以帶到佢哋去改佢哋嗰個故仔嘅，咁樣。咁但係今年，因為我哋本身有「學術日」，係啦，咁「學術日」呢，六年級呢就會有皮影戲，就係一個故事，又係改編咁樣。咁但係今年呢我哋就 pass（轉移）比中文做嘅，俾佢哋input佢哋，佢哋話用一啲故事去改編，我話你可以用皮影戲嘅模式去做㗎，咁我就擺返我哋以前有做過嘅作品話比佢哋聽。因為其實皮影、做嗰個角色唔難做到，所以我哋就pass左比佢哋，咁佢哋呢就、咁就由佢哋去做返，咁樣囉，即係由佢哋去教佢哋（學生）跟返我哋點樣教佢哋做你做囉。</p> <p>因為如果你話呢跨科呢，如果有好多，每年好多唔同年級唔同嘅主題都跨科嘅話呢，其實嗰度夾呢其實都會難嘅，係啦。</p> <p>係你譬如話，音、譬如音樂課，我哋同音樂課可能會有另外一個跨科，就係低年級嚟嘅，我哋會教康汀斯基。咁康汀斯基都係同音樂算係有關，咁佢哋畫、就係畫一啲點線</p>	

	<p>面，一啲有節奏感嘅表現到出嚟。咁音樂科嗰邊其實佢哋都會有一啲叫「旋律動向」嘅一啲圖，佢哋自己會有一啲圖，譬如細聲嘅、大聲嘅、漸變嘅，即係呢啲圖形啊，或者佢會用一啲手勢啊去表達嘅。咁我哋都，呢兩年我哋都會嘗試去睇下做唔做到一啲 graph (圖型)。都係佢哋 (音樂課) 教先嘅，佢哋教嗰啲旋律動向，嗰個感覺呢就係，點樣表達啲音，點樣用圓形嘅大細啦，可能線條嘅大細啦，高低啦，去表現啦。咁佢哋做完、佢哋教咗之後呢，咁我哋就會聽同一首歌。咁跟住 pass (傳) 到俾我哋嘅時候呢，我哋又會教佢地，用線條，用點，同埋用面嘅時候，你點樣去表現到唔同嘅情感出嚟呢，可能我哋會比一啲音樂佢哋聽，嗰首、嗰個音樂嘅 melody (旋律) 可能係好傷心嘅，好嬲嘅，其實佢哋一聽嘅時候佢哋已經 feel (感受) 到你講緊傷心定係嬲。咁佢哋就用線或者用點去表現啦，咁跟住我哋就再忍入去康汀斯基嗰度，跟住就畫左幅作品，咁樣樣囉。咁呢啲都會有，其實都會有一個跨學科嘅度嘅。</p> <p>即係你會話，即係你問我音樂嗰啲係會容易啲嘅，音樂啊、常識啊，嗰啲會容易啲嘅。同埋我覺得睇你點睇跨學科，即係如果頭先，譬如我頭即係你會話，即係你問我音樂嗰啲係會容易啲嘅，音樂啊、常識啊，嗰啲會容易啲嘅。同埋我覺得睇你點睇跨學科，即係如果頭先，譬如我皮影嗰度，可能係故仔中文科都可以做到，佢真係教咗佢人物、故事嘅改編，落到黎我哋嗰度走去做啦，咁但係一來時間啦，我都會覺得係睇成效嘅，定係所謂格硬叫跨學科呢，即係都會係一個問題嘅度。係啦。</p>	
問	你對跨學科嗰個定義係邊到呢？譬如頭先音樂課同 Art 嗰啲就係啦，咁點樣你先會覺得係一個夾硬叫跨學科嘅一啲活動？	
T4	<p>冇乜連繫嘅，係啦冇乜連繫嘅，即係如果冇乜連繫嘅就未必係一個跨學科嘅嘢。即係頭先你問我，我話Halloween (萬聖節) 嗰個，其實係咪真係咁有連繫呢？真係除非我嗰個吊飾，佢真係有教導佢哋嗰啲Halloween (萬聖節) 嗰啲詞彙，亦都可以介紹佢，介紹得好啲，咁我覺得係一個跨學科，即係，可能佢係畫左幅畫，因應幅畫教佢哋點樣去解釋幅畫，作返一首詩出嚟，或者調返轉，作左一首詩，我哋要意會首詩，然後話返幅畫出嚟，咁呢啲我會覺得個連繫係會大啲囉。係啦。咁譬如我頭先我話 GS (常識科) 嗰個，咁其實都係，我都覺得係一個跨學科嘅，因為佢哋常識係學咗心態、一啲嘅環境，學咗閉合電路，咁係我哋嗰度嘅引入嘅時候，我哋就變咗唔使理佢閉合電路嘅嘢啦，即係電嗰啲、閉合電路嗰啲點樣裝呢，咁點左我哋就會唔使用呢一個時間去做，因為係常識嗰邊 (我：已經建構左比佢哋) 已經建構左呢一個知識比佢哋，佢哋用返呢一個已有知識嚟我哋呢一度，咁其實、譬如話做樂器咁樣，用得返我上一次教嘅冷暖色嘅知識落去佢嗰度，跟住佢再做，咁我覺得嗰個連繫性會大啲。係啦。</p>	