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Honours Project

(Alternative)

A Capstone Project entitled

Exploring the role and balance of visual arts teachers to integrate
Expressive Arts Therapy into secondary school

探究中學視覺藝術教師在校內融入表達藝術治療的角色與平衡

Submitted by

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submitted to The Education University of Hong Kong
for the degree of Bachelor of Education (Honours) (Visual Arts)

In May 2020



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Declaration

I, Tang Shuk Man, declare that this research report (*Exploring the role and balance of visual arts teachers to integrate Expressive Arts Therapy into secondary school*) represents my own work under the supervision of Dr. Lau Ying, and that it has not been submitted previously for examination to any tertiary institution.

Tang Shuk Man

18 May 2020

Abstract

This research explores how Art teachers integrate the Expressive Arts Therapy (ExAT) into Visual Arts lessons. Hong Kong students are gradually under more pressure while both their physical and mental health are of great concern to the community. Students regard academic performance as the main pressure. In this case, their emotions are very likely to be negatively affected. Especially when teenagers are in puberty, they are undergoing rapid changes in terms of physical, mental health and social interaction, which contribute to their emotions fluctuation. These changes affect their daily lives academically and socially.

The literature review shows that integrating the ExAT into Visual Arts lessons can effectively help students to reduce stress and increase positive emotions. In addition, the author uses Arts-based inquiry and Practice-based research to experiment how ExAT creates a more complete or better artwork. The conclusion shows that Art teachers can use ExAT in Visual Arts lessons to achieve the goals: negative emotions prevention and understanding more of their emotions and thoughts. I hope this research can serve as a reference for Hong Kong art teachers, to think about whether integrating the ExAT into Visual Arts lessons is a good way to increase the level of completeness of artwork.

Keywords: Expressive Arts Therapy, Visual Arts Education, Role of Art teacher

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1. Introduction

1.1. Research Background

1.1.1. Students self-identity in Hong Kong

When teenagers grow up, they are not sure about their contribution to the society. Therefore, they may value themselves solely by their status in school or family (HK01, FEB 2017). However, if teenagers are not recognized within these roles, they will question the value of their existence. About 25% of secondary students see themselves as a loser and the self-evaluations of Senior Forms students are relatively more negative than other ages (HK01, JUNE 2017).

1.1.2. Students hide the stress and negative emotions

The results of the Wellness Mind Centre (2018) survey show that students have misunderstandings about emotions, such as simply dividing emotions into good and bad; or think that their emotions are burdens to others, and being worried that others do not accept their emotions. Most students tend to hide their negative emotions; they think that bad mood will be flattened out eventually, so they do not face or solve the emotional problems.

1.1.3. Expressive Art Therapy in Hong Kong

Expressive Arts Therapy (ExAT) began around 1970 (GoodTherapy, 2015). Expressive Arts Therapy Association of Hong Kong was founded in 2012 to support the local expressive arts therapists (EATA HK, 2019). The first Master of Expressive Arts Therapy of the University of Hong Kong graduated in 2015. The Jockey Club's funding promotes the expression of art therapy to school and even integrates ExAT into the classroom for increasing students' well-being and believing that prevention is better than cure. The teacher who joined the Jockey Club's funding said: "The plan is to use positive psychology to improve students' life and the atmosphere of campus". Although ExAT is not a mainstream in Hong Kong, it will become more important in the future.

1.2. Research Objectives

The research explored the role and balance of secondary school visual arts teachers in the integration of ExAT into school. Art has a healing function, and ExAT has a preventive and therapeutic effect. During the growth of secondary school students, they grow to be teenagers from children and taking steps to adulthood during their senior years at school. This research investigates how visual arts teachers make use of their role, undergraduate knowledge and artistic language to implement ExAT at schools to help students better understand themselves and face the role of study, growth and social roles.

1.3. Research Question

Q1: How dose ExAT integrate into the visual arts lesson to achieve the stage of prevention and even treatment?

Q2: What is the role of visual arts teachers or art therapists in the School?

2. Literature Review

2.1. What is Expressive Art Therapy (ExAT)

ExAT is a creative fusion of psychology and different art media (music, visual arts, dance, ceramics, writing, etc.). It features the non-verbal and affective nature of expressive art media, which trigger people to perceive, express and interpret their inner experiences to release stress, integrate self-emotion and willpower, as well as to promote positive emotions (Stanley & Miller, 1993). Rogers (2001) pointed out that the use of ExAT media can produce curative effect because therapy can lead people to understand their emotional experience, allowing people to express their inner state, so as to generate new self-awareness, self-understanding and insight.

2.2. The importance of expressive art therapy

2.2.1. Student (Adolescent) growth needs

Adolescence is a stage of self-image pursuit and independent learning. According to Erik Erikson's (1959) developmental psychology theory, adolescents between the ages of 12 and 18 are positively developing personal identities and roles. The development of this period will directly affect their personal values, self-identity and behavior in adulthood. During this period, they need to be encouraged and affirmed to build a positive and healthy personal image and values. In the process, they will have self-denial and confusion, but if they can get adequate support and acceptance from people around them, their identity and role can be better established.

Psychosocial Stages

Erikson's (1959) theory of psychosocial development has eight distinct stages.

Stage	Psychosocial Crisis	Basic Virtue	Age
1	Trust vs. mistrust	Hope	Infancy (0 to1 ½)
2	Autonomy vs. shame	Will	Early Childhood (1 ½ to3)
3	Initiative vs. guilt	Purpose	Play Age (3 to 5)
4	Industry vs. inferiority	Competency	School Age (5 to 12)
5	Ego identity vs. Role Confusion	Fidelity	Adolescence (12 to 18)
6	Intimacy vs. isolation	Love	Young Adult (18 to 40)
7	Generativity vs. stagnation	Care	Adult hood(40 to 65)
8	Ego integrity vs. despair	Wisdom	Maturity (65+)

Table 2.2 Psychosocial Stages - Erikson's (1959)

2.2.2. School-based art therapy

Liona (2016) said that art has a therapeutic function and has to be applied to the design and implementation of the course. It should be student-centered in both instructional course design and implementation. It must be taught in accordance with the student's aptitude. It is possible to link the creative theme to the students' sense of belonging to the school, it may effectively enhance students' creative motives and expression of negative emotions from their studies. In addition, art appreciation is also a common technique used in psychotherapy. By letting students share their work, students' communication and presentation skills, together with their artistic creation and life experiences can be enhanced at the same time.

2.3. Teacher role - Art teacher and Art therapist

McNiff (1998) suggests that we can easily spot the differences between the nature of art therapy and art education, but identifying the differences between the role of art therapist and art teacher requires more in-depth research and understanding. For example, the differences between art therapists and art teachers may due to different styles and professional orientations. Different expectations from the roles or different ways in introducing the art forms can also be the major distinctions.

In art therapy, how can we help people to express themselves through the tools they need to use when the purpose is self-expression? A study is able to explore elements of educational significance from the perspective of art therapy and art education. Since I am an Art Education student and is fond of painting, I try to experience the ExAT as a tool in art creation which may be very likely to benefit my students in my future teaching.

2.4. Conclusion (Research framework)

The research mainly collected data through interviews and creations, including two secondary school VA teachers with ExAT therapist qualifications. Art-based inquiry and practice-based research were adopted as my research methods. Therefore, the artworks were created with the use of ExAt. Interview and literature increase my future teaching knowledge skills and support the next part of the creative practice. Use ExAT as a tool for creation.

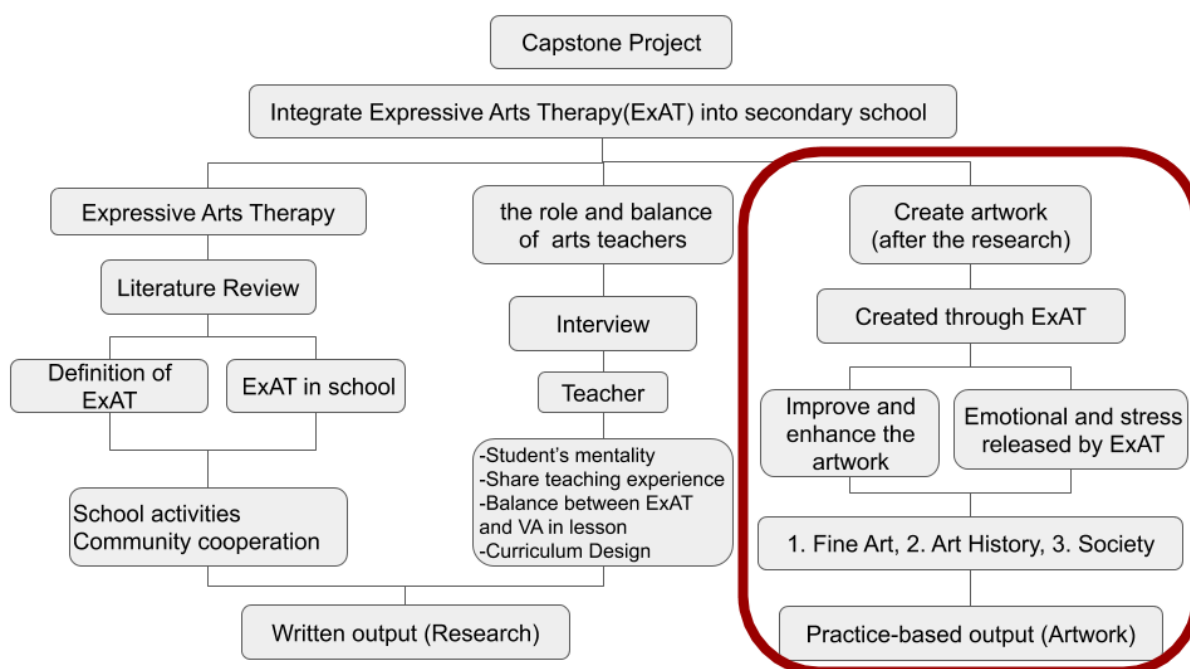


Figure 2.4 Research Framework

3. Research Design & Schedule

3.1. Methodology

3.1.1. Arts-based inquiry

Arts-based inquiry is the researcher's own artistic creation, and its greatest feature is the infinite possibilities of research. Traditional research often follows standard procedures to design research programs, while art-based research emphasizes that it should be consistent with the essence of creative experience, encourages immersion in the uncertainty of creative experience, and finds a way to explore self-satisfaction. Understand things through an exploration process that is usually unpredictable (McNiff, 1998).

3.1.2. Practice-based research

Eisner (1979) put practice-based research in the field of school activities, emphasizing that the learning of art practice in the development of three artistic abilities of creation, criticism, and culture. The artist's exploration process is regarded as the innovation and construction of knowledge. Creative ability emphasizes the discovery and application of materials. Enriching creative resources and skills in development.

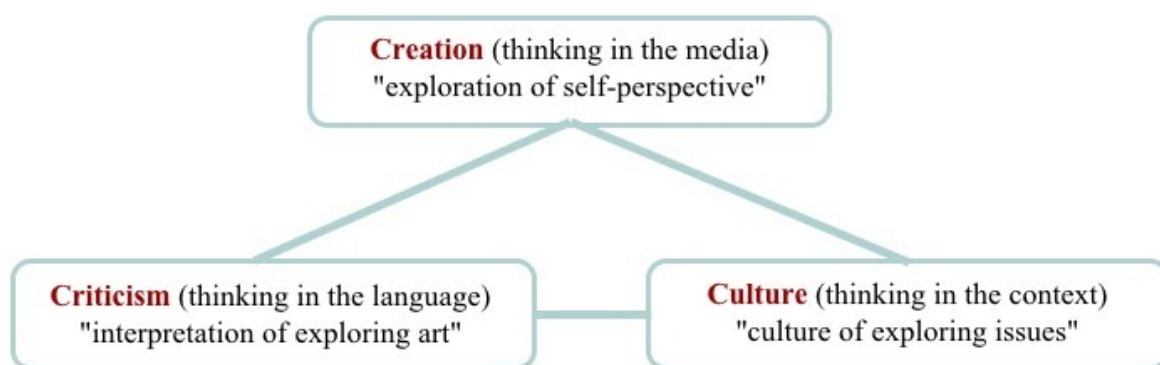


Figure 3.1(a) Three artistic abilities of creation (Practice-based research)

3.1.3. Triangulation method

It is the Triangulation method. I interviewed two VA teachers, collecting the teaching methods and students' works from the two teachers, and finally created the work with Practice-based research.

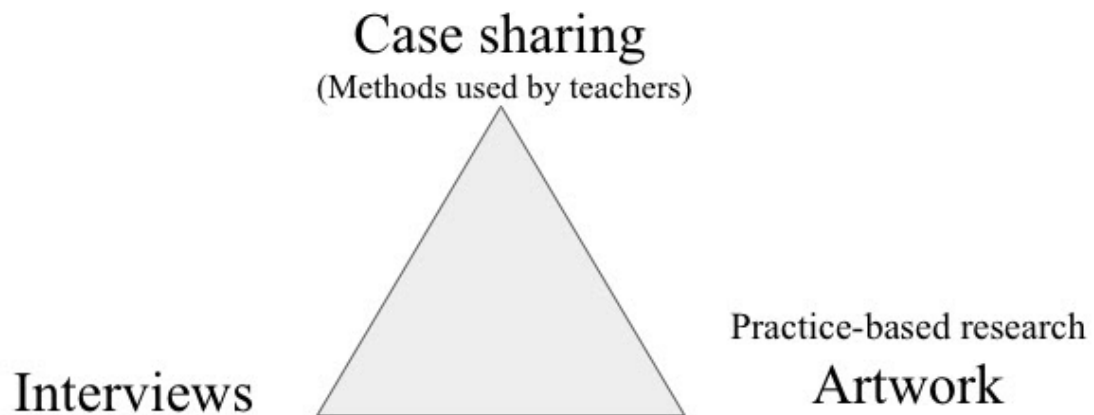


Figure 3.1(b) Triangulation method

3.1.4. Qualitative research - Interviews Questions

Q1: How does the ExAT integrate into the VA lesson, is there any difference between junior & senior forms? (Research Question 1)

Q2: Share the experience of ExAT in the VA lesson, how to reached the stage of prevention and even treatment? (Research Question 1)

Q3: In senior forms, how can teachers used ExAT to help students create or enhance the SBA?(Research Question 1)

Q4: The role of Art teacher and Art therapist – Balance of roles within in school (Research Question 2)

Q5: What is the role of visual arts teachers in the School-based art therapy and society? (Research Question 2)

3.2. Research Target

I invited and interviewed two secondary school teachers, who are art therapists and art teachers. Some students' works will be collected for research examples.

The expression of art therapy has not yet become the mainstream in Hong Kong. Most of the secondary schools conduct art therapy with external institutions. Many teachers may have an initial understanding of the expression of art therapy, but there is no in-depth understanding or application in the classroom. Therefore, I will have an interview with the teachers who possess relevant knowledge. This will give us a better understanding of the role, orientation and consideration of the arts teachers working at schools.

3.3. Research Schedule

Original schedule

Date	Progress
May 2019	Project Proposal Submission
September - October 2019	Literature review and collate research Design interview questions
15 November 2019	Submission of Ethical Review Application
December 2019	Data collation and analysis -Interview
December 2019 - March 2020	Written output (Research) Practice-based output (Artwork) -Create Artwork
March 2020	Exhibition and Project Presentation
April 2020	Submit Honors Project report

Timetable changed due to COVID-19

Date	Progress
May 2019	Project Proposal Submission
September - October 2019	Literature review and collate research Design interview questions
15 November 2019	Submission of Ethical Review Application
December 2019	Data collation and analysis -Interview
December 2019 - March 2020	Written output (Research) Practice-based output (Artwork) -Create Artwork
April 2020	Project Presentation
May 2020	Submit Honors Project report

Figure 3.3 Research Schedule

3.4. Limitation

The research begins with exploring the integration of secondary school VA lessons and ExAT. Then, followed by creating works with ExAT modalities. After finishing the aforementioned works, more complete works have to be improved and created. One of the goals should be to experience how students use ExAT to enhance creative effectiveness. However, I am not a secondary school student and cannot completely grasp the secondary school student's creative level. Therefore, I cannot fully reach the level of an artist of their state.

4. Findings and Analysis

The research mainly collected data through interviews and creations, including two secondary school VA teachers with ExAT therapist qualifications. I will also refer to some of the students' works published by the VA teacher on the school website. In addition, because of the usage of Arts-based inquiry and Practice-based research, the artwork will be created through of ExAT.

4.1. The situation of integrated the Expressive Arts Therapy in visual arts teaching

Both VA teachers will put the elements of ExAT into VA lessons. ExAT is a good tool to use in VA lessons because it consists of multi-modality (multiple art forms), which can match the interest of different students. At the same time, it allows students to understand themselves better and achieve the prevention effect in ExAT.

4.1.1. The curriculum design of Junior & Senior Forms

Teacher A had a systematic process for Junior Forms to add ExAT to teaching. In the process of senior's portfolio creation, there was a deeper dialogue and exchange, based on the one-on-one situation between the teacher and the student. (interview, Teacher A, A1)

Teacher A used different topics or artistic methods to help students to express themselves, but there was no one-on-one based psychotherapy. It only expected students to express their emotions by art. (interview, Teacher A, A4)

Teacher A used "I am at a point, line, surface" or "self-portrait" as a subject to help students to express themselves. [see figure 4.1 (a) (b)]

曼陀羅創作 — 點線面裡的我



Figure 4.1(a) Junior Forms students' art work

Figure 4.1(b) Senior Forms students' art work

Figure 4.1(a) (b) Junior & Senior Forms art work from Teacher A VA lesson, search from school website.

Teacher B used ExAT to help students to express their emotions through self-portraits, and multi-modality to let students express "themselves". Many students would be able to discover the other side of themselves more deeply. (interview, Teacher B, B1)

The two teachers did not only focus on personal growth elements, but also included elements such as life education and emotional education. Teacher B integrated some methods and elements of "Education towards freedom". (interview, Teacher B, B5) Teacher A had a creative task of gratitude education and established students' sense of belonging to the school. [see figure 4.1 (c) (d) (e)].



Figure 4.1(c) Junior Forms students' art work



Figure 4.1(d) Junior Forms students' art work

Figure 4.1(c) (d) Junior Forms art work from Teacher A VA lesson, provided by teacher A.

4.1.2. Effectiveness of prevention or treatment

Teacher A shared that we might encounter students' crying during their painting process. They might be facing difficult topics about life and death, love problems etc. Through these processes, teachers could talk to students, try to solve problems with them, and find ways to help them. (interview, Teacher A, A5)

There are many theories in ExAT that emphasize the use of creativity to help themselves, so teacher B generally required students to understand themselves first, and then expanded their views to social level. Understanding themselves helped students to rebuild values. After applying ExAT to help them to be in touch with their emotions, they understood a lot more about obstacles in the world, so to feel differently afterwards. (interview, Teacher B, B2)

4.2. The role of visual arts teachers or art therapists in school - Conflict

Teacher A is not treating students now. Teachers evaluate students' work in terms of skills. However, students are treated by therapists, and the works done by the students are not considered academically, so they can create paintings casually and freely. These two roles are in conflict. The role of teacher is of a preventive nature while art therapy is a psychological treatment. The content involves some very personal things, such as love issues. As it is not supposed to talk about 'love' at school, if the students share personal affairs with the teachers, the teachers may be put in an inappropriate position. (interview, Teacher A, A4)

Speaker (Sarah Tong) believes that Art Therapist needs to know the client's experience in order to understand the client's point of view. Psychotherapy needs to face and deal with trauma, and provides an environment for clients to open up themselves when they are ready. Art therapy is the only educational method in the school curriculum, which helps to decompress, find your own space, freedom, fantasy (expression) and satisfaction. After learning different skills, you can express yourself better and gain more satisfactions. There are some therapeutic effects, but it has not reached the psychological level. Therefore, the therapist role and the teacher role are in conflict. (See Appendixes 4)

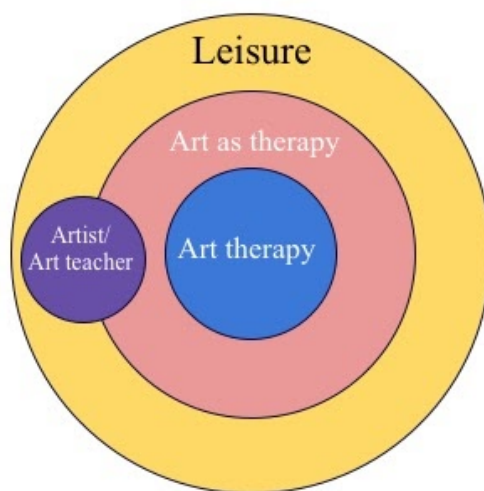


Figure 4.2 The role of visual arts teachers or art therapists in school

4.3. Practice-based Stage I

ExAT has different modalities. The interviewed teachers designed suitable VA classrooms according to the students' background and needs. Teacher A used modalities of music and painting. He played music to let students create with better thoughts, and express emotions through creation. Teacher B tried to use more modalities, such as Music / VA / Drama / Dance / Creative writing / Mindfulness / play. (interview, Teacher B, B3)

In ExAT, the choice of modalities is mainly based on personal experience. The most comfortable, skilled and easiest modalities were used as tools for ExAT. I studied the violin when I was in primary school. I was a member of the Marching Band when I was in junior forms. I played Trombone. I was a member of the choir throughout the secondary school period. My growth is full of music. I usually listen to music when I work and draw. Painting is my favorite and has also become a part of my life. In this research, I used two modalities: painting and music, as the first part of the method of creation. (interview, Teacher B, B4)

Therefore, I painted while listening songs. I painted with the mood and feelings at that moment, even with some negative emotional contraction sometimes, so as to achieve the effect of expressing emotional contraction. Each session lasted for 45-60 minutes. I found myself producing works about myself, my family and the society. [see Figure 4.3 (a) (b) (c)]



Figure 4.3 (a) "Self"- My experiments (combine music and painting)



Figure 4.3 (b) "Family"- My experiments (combine music and painting)



Figure 4.3 (c) "Society"- My experiments (combine music and painting)

4.4. Practice-based Stage II

In the second part, I added more creative methods and theories to improve the completion of the work.

In ExAT or counselling, we try to sort out some very chaotic thoughts and things through art. When we use the ExAT method to express your feelings or emotions at the beginning, the works may be messy. Through some other processes, we organize our works to make them better. ExAT's creation is to help sorting out some negative thoughts by different media. (interview, Teacher A, A3)

When I was studying higher diploma of Fine Arts, my teacher taught me to explore and create in the direction of Art History and Fine Art. Teacher A and B also shared that they use the same method to help creating students' VA SBA, as well as the artist reference as the basis for inquiry. (interview, Teacher A, A2) (interview, Teacher B, B6)

4.4.1. First work - Art History (Still Life and family) with Oil Painting

The mirror reflects the artist. The Japanese samurai at the upper right corner waved the knife to the artist. The rotted fruits are all symbolisms of death.



Work content	Symbol
Painting a reflective self-portrait in the still life painting	self reflect/ self identify
The bag of fruit in front of the mirror in his painting, will someday decay and pass from this life	Dead
The Japanese samurai is on the right side of the mirror, knocking down the person in the mirror with a knife	Dead

Mark Gertler (1891-1939)
Still-Life with Self-Portrait, 1918 (Leeds Art Gallery)

Table 4.4 (a) Mark Gertler work's analysis

The artist presents his daily life with different art objects, as well as an Indian doll, symbolizing the artist's interest in local Native American culture.



Work content	Symbol
Surrealist still life with the self-portrait, spur, Indian doll, and art objects	self reflect / self identify
Indian doll	Interested in local Native American culture
Incorporate Native American and art elements together	
Create a Surrealist, thoroughly unique self-portrait.	

Coze Paul (1903-1974)

Self Portrait with Palette, surrealist still life with self portrait, spur, Indian doll and art objects, oil on canvas, 31.5"H x 24"W

Table 4.4 (b) Coze Paul work's analysis

Oil painting was the first media I used when I officially received art training at Hong Kong Art School. This started my artistic path. The oil paint has special meaning for me, and it is a more traditional style from the media I have studied. So I began with oil painting.

I use symbolic meanings to express some family memories in this work. The dark cloth hides my family portrait.



Figure 4.4 (a) First work - Art History (Still Life and family) with Oil Painting

During the creation, I found that there are still some things in the past that I have not been mentally prepared to face and put down. There is a knotted cloth in front of the photo frame which signifies the knot in my heart. The cupcake is served with an extinguished candle.



Figure 4.4 (b) Part of the First work

The candle and the clock at the upper right corner symbolize the passage and non-returning nature of time. The flower language of eight roses is to represent gratitude to others' support and encouragement. However, the roses have faded.



Figure 4.4 (c) Part of the First work



Figure 4.4 (d) Part of the First work

My family portrait is covered with a cloth, leaving only one eye of me. I am going to connect the next work with 'this only eye'.

4.4.2. Second work - Fine Art (Self portrait and study colour) with Acrylic Painting

The self-portrait work is surrealist. Two women are facing each other, with the glass between them. In essence, the two images are portraying the same woman. I will refer to the content of her pictures and use reflection self-portraits as the composition.

Sara Shamma (1975-)



World Civil War Portraits, 2015,
Oil on canvas 60x80cm



Self Portrait, 2016, Oil on
canvas, 120.5 x 101cm

Work analysis	
Style:	Death and humanity Surrealist
Two women face each other	
We are unable to detect the real from the imaginary, one of the present world and another of otherworldliness.	

Table 4.4 (c) Sara Shamma work's analysis

In terms of painting skills, I referred to Magritte's delicate painted, and the faces of the figures are blocked.

Rene Magritte (1898-1967)



The Son of Man, 2004,
Lithograph on BFK Rives
paper, 78 x 58 cm



The double secret, 1927, Oil on
canvas, 36 x 52 cm

Work analysis	
Style:	Delicate painting figures
Two women face each other	
"The things we see in front of us are usually hidden under other things. People are not interested in what is clear and easy to see, but people will want to know what is covered."	
-Magritte	

Table 4.4 (d) Rene Magritte work's analysis

The main tone of the second work is blue and nude color. In my art study, I learned more different art media, and acrylic painting accompanies my artistic growth. Acrylic paint has many ready-made-color, it is easy and convenient to paint. It sometimes makes me paint with a lack of color skills, so in this work, I usually adjust each acrylic color first and then paint them on the canvas, as a reminder of not using the ready-made color all the time.



Figure 4.4 (e) Colour experiments by Acrylic

Oil paint	Acrylic paint
Easy to observe and change the color on canvas	Pre-mix favorite colors in the palette first
Dry for a long time	Dry for a short time

Table 4.4 (f) Study colour (colour test)



Figure 4.4 (e) Second work - Fine Art (Self portrait and study colour) with Acrylic Paintin

“With one eye you are looking at the outside world, while with the other you are looking within yourself.”

- Italian painter Amedeo Modigliani

From a negative experience in the past, I re-examined my growth and experience. I am still confused about the real and fictitious self now, and also the ‘right’ or ‘wrong’ dilemma in life, but I am not having negative emotions towards this confusion anymore because I understand that everyone has different sides of themselves. We have different responsibilities and roles. I looked at myself with one eye, so I used the other eye to observe the world around me and then launched my next work.

4.4.3. Third work - Society (contextual) with Meticulous ink painting

I refer to an illustrator, with skull and head as the main body of creation. The work is interesting and seems to be a surreal style.

Eriko Nakagawa (illustrator Tokyo, Japan)



Figure 4.4 (f) Eriko Nakagawa work's analysis

Another reference artist is good at Chinese painting. I like her expression of clouds / smoke and the sea. In my following works, I tried this expression.

CHEUK Ka-wai, Cherie (1989-)



Mirage, 2017, ink and color on golden cardboard, 50 x 50cm



Lunar Light Falls, 2018, ink and color on paper, 65 x 130cm



Journey To My Peach Colony, 2017, ink and color on silk, 98 x 55 cm

Figure 4.4 (g) Cheuk Ka-wai work's analysis

I used the other eye to observe the world and the society before creating the third work.



Figure 4.4 (h) Reference of the third work



Figure 4.4 (i) Third work - Society (contextual) with Meticulous ink painting

Taking four skulls as the main body of creation represents death (四). During the creation, there was an epidemic situation going on in Hong Kong. There was a severe shortage of face masks and toilet paper. On the street, I some people pulled down the mask and smoked. Some people made inhumane profit from the epidemic (human blood buns, 人血饅頭). The theme is about where I grow up: hong kong. This is a place where Chinese and Western cultures merge, so I mixed western illustration forms with Chinese painting expression forms.

4.5. Artwork

These three works can be independent, but they can also be connected with one another. The coverage of the family portrait and the lost of the right eye are reflections of myself. The left eye is used to see the world I live in. The order of the works is as follow: the family where I was born in, my growth, and humanity which eventually has to be affiliated with death.



One eye, Birth, Love, Growth, Self, Dead

Figure 4.5 Connections for first, second and third works

4.6. Public Exhibition

A personal exhibition was originally scheduled in the JCCAC studio in March. However, it was cancelled because of COVID-19. At the end, I used Google form (E-gallery) to collect feedback from various audiences.

Google form (E-gallery): <https://forms.gle/bt4ELj3FFqY7UA9t8>

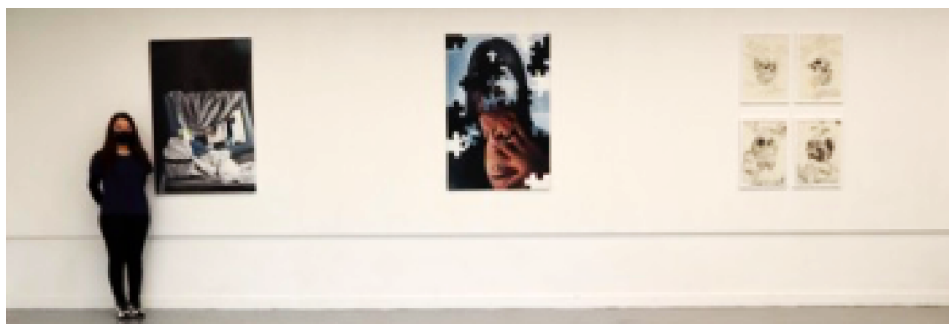


Figure 4.6 (a) Work display

Exhibition Topic: A conversation with

The work carries the message that I would like to convey. When people look at the work, I have a linkage with audiences. If the message cannot be well-received, people should learn to interpret by themselves because of "The death of the author". Please perform a beautiful twist on my work and share your views towards them. (Share Board)

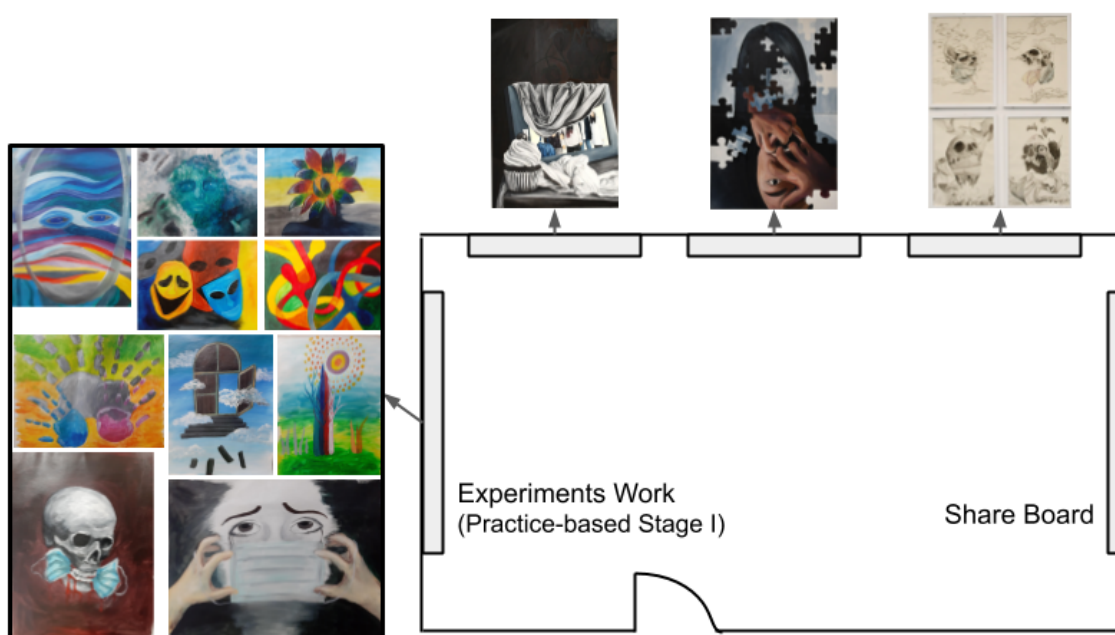


Figure 4.6 (b) Floor Plan (JCCAC studio)

4.6.1. Feedback and Findings

First of all, I only provided works without captions, so the audiences were able to review with personal views. After providing the caption of the works, 64% of the audiences said that the perceived idea was different from the explanation by me.

After understanding the deeper meaning of the work, is it different from what you have expected?

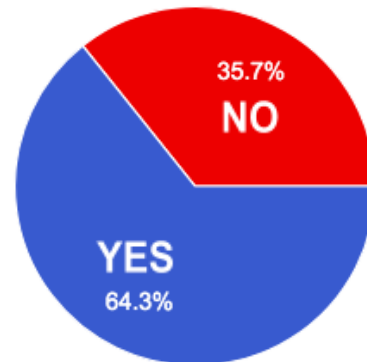


Figure 4.6 (c) Feedback and Findings

After the e-gallery, I found that most audiences were able to understand the fundamental meanings conveyed by these works. Some of them were attracted to one of the parts and neglected the other parts, so they might not be able to fully interpret the work. Audiences could also interpret the works with their own experiences, express their emotions without captions. I found the different views from them very interesting.

‘There are family photos and doctor robes in the first work. It may signify that the medical personnels experiencing broken families because of the epidemic situation.’

- Audience

More people could understand the meaning without looking at caption of the third work. Since the artistic creation depends on the language system, illustrations can be easily understood by the audience. I found out the similarities between the Chinese and Western culture. Both Chinese culture and Western culture are a good expression. I used the medium of Chinese painting to create my third work in the form of illustration. Such work could be easily understood by the audience, and the audience could devote themselves to the work. The illustration form has more symbolic languages, so the work was connected to the audiences more easily.

5. Conclusion and implementation

There is a conflict between the roles of VA teachers and Art therapists because each bears different responsibilities and professionalisms. The teacher's objective is to provide guidance and teaching. It is difficult for them to conduct one-on-one psychotherapy with a student. However, the teacher can achieve the effect of prevention and encourage the possession of positive thought.

By putting the multi-modality of ExAT into VA lessons, students' creativity can be enhanced, the stressed can be reduced, and the emotions can be effectively expressed. For instance, drawing self-portraits in VA lessons can cultivate students' positive thinking and explore the intrinsic value through lines and colors used.

In terms of creation, the first and second work are quite similar. The color of the second work is not rich enough, and the effect of studying color boldly is not shown in the second work. I tried to use more colors in the second work as studying color is important for painting.



Figure 5 (a) Improvement of the second work

Videos about family relations during the epidemic situation and social movement can be played while people are appreciating the third work. It is hoped that the work will not be just a 2D creation, but another media.



Figure 5 (b) Display of third work

Through the research, I understood the ways of integrating ExAT into VA lessons. It is important to cultivate students' positive thinking and rebuild better intrinsic value. I also tried to use ExAT as a tool to create more consummate works, which can become part of my experience to help students to well-complete their VA SBA.

Artwork of ExAT may not be the best artwork, but it is important that the creator expresses their emotions and appreciates their own work. This creation purpose is to heal the painter. Art creation can also be a method of ExAT to release emotion in VA lessons.

In Hong Kong, art therapy has begun to play an important role, especially in the area of Special Educational Needs (SEN). I participated in courses of Expressive Arts Therapy and Autism, and learned about the usage and benefits of ExAT. The Education Bureau has always emphasized the importance of Inclusive Education. There are some SEN students studying in mainstream schools. Art is a good medium to help students with different learning needs. ExAT can meet the needs of all students.

Finally, from the research of the e-gallery, I discovered that there was a gap between audience and artist in contemporary art. Audience's participation is an important element in the interpretation of the meaning for art pieces. Just like the theory of "The death of the author" (Postmodernism), when we have finished the art piece and it will be interpreted by audiences separately from the artist. This is to encourage people to give up on only relying on the author's views. When we are appreciating paintings, photography, movies, and reading literature works, many people are very concerned about their accuracy of their interpretation, or is it close to the original intention of the author and the truth of the work? Barthes (2001) believes that "text" (all objects that can be interpreted) is inherently rich in symbols and words, and does not need to follow the creative intention behind (or external) the text / artwork.

Artist cannot expect the audience to catch up the complete meaning of the work. It is because every audience has his experiences, culture, background and knowledge which affect their understanding of the artwork. If the artist would like the audience to understand more details and contents of the artwork, he or she should provide certain captions to guide the audience to the path to the artist's mind.

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Appendix 1: Final Artwork

First work "Home", 80x120cm, Oil painting on canvas



Second work "Look at self", 80x120cm, Acrylic painting on canvas



Third work "4", 80x120cm, Meticulous ink painting on rice paper



Appendix 2: Interview scripts Teacher A in Chinese

Interviewee: Teacher A (A)

Interview Date: 13/01/2020

Interview Time: From 4:00 pm to 5:00 pm

Interview Venue: VA room in school

問	請問老師如何融合ExAT到VA課程中，初中和高中有分別嗎？	Q1 R.1
A	<p>在EXAT嘅training入面，初中入面係會有比較強和有系統的處理。在高中因為有portfolio的創作，在創作portfolio的過程中是一對一的情況，有比較深入的對話和交流，所以是很不同的。是有放到一些表達藝術治療的技巧，但是不會有一個階段性或者一個很有intention我要在他的作品裏面做一些表達藝術治療。始終教學是教學，我們不是做一些治療活動，不會有一些治療性的approach。反而每一位老師都可以做到的是，在進行創作的過程中，學生會分享到一些比較自身的事情，老師需要去開解學生，這些都不一定是表達藝術治療的知識，其實是基本人與人的溝通或者是counseling的技巧。我自己在學校也是負責counselling，所以其實有時候某一些同學有一些特別需要都會透過畫作或是作品去表達一些他想說的話，所以透過作品會與學生多一點談天和了解。因為平常不會有很多機會或是突然間和學生打開話題，去說學生自身的問題。但是反而在進行創作的過程中，尤其是高中的創作過程是需要進行很多research，很多學生不斷去修改自己的意念多於技巧的部分，這樣會了解學生更透徹。</p>	A1
問	高中是比較著重於分數，所以初中進行的效果會更好？	
A	<p>初中都會計算分數但是只在校內的分數但是亦有一種彈性而且是比較全人的教育因為是基礎的教育，我常常會說小一至中三這一段時間是一種基礎教育直到中四以後才作分流基礎教育的著重視全人發展除了教導subject matter亦要教導一些 skill，另一樣事情就是一些情緒的發展這些都很重要的。而在很多科目當中我認為有一些科目是很難去達到這個情緒的表達，</p>	

	VA 是很好的科目能夠把這個情緒的表達融入，而不是成為課外活動的一種而不是非正式課程。	
問	整體來說，一間學校的VA課程中，藝術治療或表達藝術治療是一個輔助，或是可以將兩者完全融合？	
A	我個人看法是表達藝術治療只是其中一個手段和過程，我的教學最終目的或宗旨是我需要發展學生的創作技能或創意，我會再一步去思考，我希望在課程中可以透過藝術可以表達到自己，我們一開始在說的Person-Centered Therapy（個人中心治療），教育最主要目的，最重要的是基礎的目標是令到學生能夠以藝術表達自己其次才是技巧創意所以其實我認為在EDB Curriculum guide 是忽略了，我希望課程中會有這個以人為本的元素。但在這個 Curriculum guide 中不太著重表達自我，其實表達社會議題也沒有錯的，因為也可以表達一些有關自己的社會議題，或是自己對某社會議題的情緒表達，但是在Curriculum guide 當中也沒有，老師當然也不會去理會，因為這樣東西是不計算分數。要交分的時候當然要說分數，但我個人會認為希望在課程中，在整個六年的課程規劃當中可以有不同的表達元素給學生。	

問	可以請老師分享在視覺藝術堂實施表達藝術治療的經驗，這可以達到預防甚至治療的階段嗎？	Q2 R.1
A	形式不重要，重要是目的。表達藝術治療我們是很著重於intermodal「跨模式」，例如我們去以視覺藝術形式進行drawing，然後怎樣去連繫下一部分的movement、唱歌或其他形式的轉變。另外藝術當中有很多不同的媒介，那種探索是怎樣用不同的物料去表達不同的感情，例如水彩是流動的，一些比較拘謹的人不夠放膽，我會嘗試用一些水彩，一些比較放開或揮發的物料，讓他嘗試去表達一些收藏在內心的事情。然後著重於創作過程中他對自身的抒發，抒發情感後作為一位治療師怎樣與他聊天或探討、討論，怎樣引導他去進行另一個創作的部分。例如有一些人是比較有火氣的，就給他一些陶泥物料，讓他將一些比較負面的情緒發洩在陶泥上，或者是一些他認為自己不能content「滿足」到的，讓他透過陶泥去塑造一些形象，去實現滿足他日常不能做到的事情，給他一個projection日常不能做到的事	

	情能夠透過藝術去處理。	
問	初中和高中人數會有不同，在進行這些活動時會有限制嗎？怎樣去進行探索物料？	
A	物料只是工具，重要的是那個探索的過程。藝術本來就有物料探索，物料探索不是EXAT，但是怎樣透過物料探索的過程讓他們有情感抒發。	
問	以老師你是一位視覺藝術老師另一方面是取得表達藝術治療師的資格，在表達藝術治療當中預防是比較重要的所以在學校的視覺藝術課程當中是否會有更多預防？	
A	初初開始是的，我會去觀察我與其他學校做的教學有什麼不同，很多是很有目標性的，我要教導這個視覺元素所以我要做某一種作品，我要教導認識什麼是統一與變化，所以我就教導版畫，在版畫創作當中要做到什麼什麼，所以我就給一個主題，而這個主題已經很Expressive的。但是我自己會再上多一步，中間可以怎樣去表達自己的事，令學生在課題當中可以再想多一步，這是教學過程裏面，當中課堂設計這些會再想多一些。我會看到一些學校會著重於技巧性的創意性的，創意其實有時候也未必是expressive的，例如用汽水罐讓學生去思考，有創意性地創作，但是不代表他表達了自己。	

問	在高中，老師如何以表達藝術治療幫助學生創作或優化SBA？	Q3 R.1
A	與學生定下題目後，會參考藝術家和探索藝術形式去進行創作。在我教導的高中學生中，每一年都有不同的情況，有時候都會有數個學生是有情緒問題的困擾。我會嘗試讓他們以自己的方法和角度去創作，當然我也會告訴他們這個後果就是會比較難去取得較好的分數。當然如果學生真的想較以個人的方向創作作品，都會鼓勵學生先開始去探索和嘗試，最重要是學生進行創作時是有感覺是開心的，總好過勉強學生去以社會議題作創作方向是比較容易取得較好的分數，勉強學生去做社會議題或是做一些與自身沒有太大關係的題目，倒不如讓學生進行自己喜歡的，直到最後再與學生一同整理portfolio，老師與學生一起去歸納去拆解令這個portfolio可以更完整	A2

	<p>，盡量取得好的分數。</p> <p>因為在表達藝術治療中或者一些counselling，會把一些很混亂的思緒，一些很散亂的事情嘗試透過藝術去梳理，正如你剛剛所說的，先用一些material或不同方法去表達自己的感受或情緒，有不同的作品，可能很散亂的。然後透過一些過程一些治療過程，去幫助對方整理成為一個建全或更好的模樣。這就是表達藝術治療想做到的事情，並不是表達完就完成了，不論繪畫，畫的是什麼，創作係以不同的媒介去幫助，去整理自己一些思緒，這是一個精髓。</p>	
問	ExAT可以怎樣鞏固高中學生的創作？	
A	<p>因為在表達藝術治療中或者一些counselling，會把一些很混亂的思緒，一些很散亂的事情嘗試透過藝術去梳理，正如你剛剛所說的，先用一些material或不同方法去表達自己的感受或情緒，有不同的作品，可能很散亂的。然後透過一些過程一些治療過程，去幫助對方整理成為一個建全或更好的模樣。這就是表達藝術治療想做到的事情，並不是表達完就完成了，不論繪畫，畫的是什麼，創作係以不同的媒介去幫助，去整理自己一些思緒，這是一個精髓。</p>	A3
問	如果以你是有關於表達藝術治療的知識或是治療師的身份，這樣與普通的中學視覺藝術教師有什麼分別呢？	
A	<p>未必是在輔導技巧的分別，而是在心態方面。心態的方面是DSE是一個考試，如果學生是想爭取更好的分數，有一些事情是應該去做的有一些是不應該去做的。但是當中也會有矛盾的，如果學生是創作一些比較個人化的作品，這樣在情景這方面是比較難去取得較好的分數。所以這個位置上我是比較開放的，我會尊重學生自己思考的議題，尊重他們去想做的事情，先讓學生自己去探索，甚至成為最後作品也可以。因為表達藝術治療作為一個切入，我會經常提醒自己不要去criticize學生的創作意圖或意念，因為這是沒有任何錯，學生可以自己思考想表達一種什麼感受。我不會去質問他們，經常表達自己內心世界的創作會有較低分數，沒有情景。但是去到後期，他們意識到這是一個考試，當他們做一些比較個人的創作會去思考為什麼在情境這部分中取不到理想的分數。所以我會經常提問學生你想</p>	

	要分數或是表達自己？我會尊重學生的抉擇。 我會尊重學生的意願怎樣去創作， 因為創作比較個人的作品與考試的作品是非常不同的。	
問	有一些學校可能比較重視成績的，所以一些老師或許會直接跟學生說就創作有關社會議題的作品吧。但是在老師你的身上會否因為是有關於表達藝術治療的知識或經驗， 所以在課程或教學上有一些不同的考慮？	
A	反而在高中課程上我不會因為這個考慮而有任何修改， 但是表達藝術治療的經驗會改變我的教學取向和心態，例如對學生的要求，或是怎樣啟發學生的創作方向，會以學生感受和自身為主要軸心。	
問	學生的成績亦會不會受到影響呢？	
A	都有影響，有好與不好兩方面。不好的就是當讓學生做自己喜歡做的事之後， 學生在剛開始的時候也非常著重於個人的創作，但是直到最後，學生都會緊張分數，最後有一些位置是很難去修改，這裏的學生對於創作是很有要求的，他們是很堅持要做自己喜歡的東西，即使知道分數不會很好，但是都會讓學生先去嘗試看看。但是到最後都會有學生想要更好的分數，所以這個矛盾是很難去處理的。因為那個主題從自身方向發展會比較難去挽救。因為自身的主題很多時候只有自己會明白但是別人不會明白。但是好的地方就是學生會很開心。	

問	藝術老師和藝術治療師的角色 – 兩者在學校中的責任？	Q4 R.2
A	我現在就不會做治療的，從前曾有試過，但是現在不會與學生進行治療。因為這個事情是很有衝突的，我這一方面在為您的作品定上分數，我要從你的技巧方面去評價你的作品，但是另一邊廂我又與學生治療，說作品不計算分數的，隨便繪畫創作。而且感覺上也會有不同，因為老師會比較拘謹，反而現在我們會從外面聘請有關治療師或團體到學校與學生進行一些小組或個人的表達藝術治療，會與外面的團體協作。 如果在課堂上發現學生有這方面的需要會邀請學生參與表達藝術治療的小組，如果學生又願意的話老師就可以與治療師一同討論學生嘅情況，可以怎樣支援學生和跟進學生嘅情況，在視覺藝術課堂中老師又可以提供什麼類型的創作或指導學	A4

	生嘅portfolio時候可以讓學生利用更多自身的東西或想法，或是盡量避免觸及學生某些情感等等。	
問	與校外團體合作比起老師自身去進行藝術治療是更好嗎？	
A	老師的角色是一些預防的性質，因為藝術治療是一些心理的治療，內裡是牽涉一些非常個人的事情，譬如談戀愛，學校是不容許的，我作為老師如果學生跟我訴說談戀愛的問題，我可以怎樣處理呢？這是一個很尷尬的位置，但是如果學生是與校外的藝術治療師傾訴，就可以什麼問題都說出來。當然一些關於自殺層面嘅問題是需要通報學校的。	
問	普遍視覺藝術老師都說藝術就是正在進行一些情緒的表達，並不需要特意去探討表達藝術治療。老師你是有表達藝術治療的知識或經驗，你如何去看兩者的分別在學校課程上？	
A	藝術本身正正就有這種情緒表達的功能。課程經常很著重於技巧上的表現，EDB 很著重於學生學習到什麼，如果一些情感表達的事情上是否很容易去告訴你我現在學習了開心學習了快樂，用什麼方法去抒發情緒，這樣是很具象的。但是問題是例如我不會說我學習了這樣東西所以我開心，學習藝術不是這樣的，我完成了這樣東西我也可以不開心的，很多東西是很難去定義出來的。另一方面是我在表達藝術治療上是有一個training的，有training之後我就會認為很多東西都不可以說成是治療的，治療是一個過程，治療是有一個計劃的，自然突然發生的不會說成是治療。譬如只不過是透過藝術去令他開心一點，治療是一個有計劃嘅過程，很害怕別人經常會說我們正在進行藝術治療，藝術可以令人開心藝術可以令人表達自己，但是你給了這個機會並不代表是在進行治療。	
問	如果說是手法，對比起自己未有任何Exat的知識或經驗，只是普遍的VA老師，有了這方面的知識是否會運用的更好？	
A	我會知道哪一樣東西我應該去做那樣我不應該去做，另外我會在課程的規劃中我會想嘗試去以藝術、一些課題或手法去幫助他們表達自己的工具，但我不會稱自己的課程或課堂是有一個治療性質，這絕對不是治療，30多人一個班房是不能做到治療的，即是高中亦不可能這樣做。只希望學生能	

	夠在藝術當中找到幸福感。	
問	是什麼時候修讀表達藝術治療的課程？	
A	自畢業後，投入為視覺藝術老師後兩年就修讀了表達藝術治療的課程。	
問	讀之前和之後會有分別嗎？	
A	有分別的，視野會有不同。會有一個觸覺，雖然學生每一張作品完成後，我不會去說你完成作品了，這個垃圾袋是代表你不開心，這個代表什麼什麼，不會這樣。但是反而會有一個洞察力，為什麼你的作品都是灰色調，感覺很慘情，很黑很灰這樣。我不會馬上聯想到學生是不開心，學生可能是開心的，只不過他喜歡這個色調，所以要透過問，去與學生作藝術的交流，去了解他更多。所以過程中不會獨快去下判斷，或者是會有一種觸覺，因為不是單單去看作品，從創作過程中，可能他很expressive去進行某一個行為動作，會去留意他會否發生了什麼事情，因為很多學生都會，例如你實習，將來會遇到有學生會畫畫下喊，可以剛剛有一些課題是關於生離死別，可能感情問題等等。透過這些機會老師去與學生傾訴，去解困，去尋找有什麼方法去幫助學生。	A5

問	視覺藝術老師在校本表達藝術治療和社會中扮演什麼角色？	Q5 R.2
A	不論是視覺藝術老師還是作為一位普通老師都有一個責任 作為一位藝術治療師我又沒有特意去思考這方面的角色問題我自己的本位是一位老師這也是我的終生職業老師要去培育一群學生一位老師嘅能力或能夠做到的範圍是更大更多的 例如姐學校有兩位老師教導視覺藝術科但我也會有機會教導某些同學六年時間我是看著他們成長真是可以全面地了解他們需要關係就好像兄弟姊妹一樣輔助他們讓他們做到自己想做的事情這樣事情作為一位治療師是很難做到的一位治療師是去處理他的一種問題當中會建立關係但是作為治療師與他建立了一段關係後但在某一個階段的時候這個家關係就會完結但是老師與學生的關係是不會完結的這是一個終生的角色。	

Appendix 3: Interview scripts Teacher B in Chinese

Interviewee: Teacher B

Interview Date: 30/12/2019

Interview Time: From 3:00 pm to 5:00 pm

Interview Venue: With Facebook Messenger

問	請問老師如何融合ExAT到VA課程中，初中和高中有分別嗎？	Q1 R.1
B	其實高中同初中都會有用到將表達藝術治療的經驗。藝術離不開是多發掘/發現，但是現今學生很少機會這樣做。曾經中三教自畫像，很多學生都會如常地對著鏡子直接畫。但我會用表達藝術去幫他們表達自己的情感，會用不同的Modality（形式）讓同學演繹「自己」。很多同學會更深入地發現自己的另一面。我經常會以Exat和VA的共通點設計課程內容，我亦會因應不同班別的同学需要而調整課堂的學習。例如：如果有一班別不太喜歡說話，我會用音樂去Inspire（啟發）他們，當他們投入了創作過程，其實會不奇然地了解到自己生活的不足。我很難以幾句解釋到怎樣做到，因為這個都需要經驗累積，但如果要結合兩者，首要條件要對幾個不同的Modality有一定認識。	B1
	表達藝術治療當中有很多Theory都是強調使用創造力去幫助自己，所以我一般都需要學生先了解自己，再推向社會層面。而了解自己可以幫助同學重建價值觀。以Exat手法幫助他們了解自己，當了解自己的情緒後，就會打通了／理解很多對世間上事與情的blockage，他們的欣賞和觀寫就會有不同的感受。而在高中，視乎於時間的安排。其實在中四課程中，我會有很多機會與學生一起玩物料。玩物料都是DSE課程的一部份，學生可能發現自己適合用什麼物料，而Exat中Person-Centered Therapy是強調non-judgemental，所以不需要與學生說美與不美，一起去探索物料的可能性。學生可以在過程中減壓，又會了解自己更多。所以沒有衝突。在教的過程中，都會用到counselling skills，這個真的需要修讀過相關課程的人才懂。	B2

問	初中主要想佢地自我認識多啲，知道自已的角色同想法，而到高中佢地可以再諗多一層，自己係社會上的定位同角色，什至發展領導能力等等？	
B	我會說初中或高中主要都是處理情緒，因為如果一個學生有好多blockage，他們是不會enhance到自己的creativity。	
問	Modality是指ExAT的形式？老師通常用什麼形式？	
B	Modality是Music / VA / Drama / Dance / Creative writing / Sandplay / Mindfulness / play 等等不同的形式，我沒怎樣用Sandplay，其實全部都會利用到，因為都是VA堂，所以VA較多，在係思考時都會用不同的modality互補VA的不足。	B3

問	可以請老師分享在視覺藝術堂實施表達藝術治療的經驗，這可以達到預防甚至治療的階段嗎？	Q2 R.1
B	Exat係借助作品成為溝通/抒情之用。創作本身有治療性質，但很多情感不是以自身可以解決到，所以都需要用therapy幫手。你可以這樣說，但我不會說只是Exat基礎及知識，當中有Psychology/ counselling / Behavior study support在高中，我不會每一課堂都進行作品創作或進行藝術歷史藝術評賞。我會有一些課節讓學生玩，類似做實驗性的東西。進行創作的治療與做治療的創作是有不同，兩者的目標是不一樣。我會時常提醒自己。如果是Therapy，我不會去說「靚同唔靚」，不討論美感。但如果是視覺藝術老師就會說。補充一點，視藝科是一門較容易去探視／觀察到學生行為情緒上的不足同問題，畫畫都可以進行治療，很多人覺得處理到，但當他們不再接觸藝術，問題都會再重現。因為Exat是更長遠的。因此係需要修讀一個專業訓練，不是進行數個小時的課程就可以做到。	

問	在高中，老師如何以表達藝術治療幫助學生創作或優化SBA？	Q3 R.1
B	我試過讓學生躺在桌子上面做冥想，放鬆身體，再用一首歌時間要他們感受這歌曲給他們什麼感覺，從而教佢地學顏色、線條等等。其實每個學生	B4

	<p>的情況不一樣。我也沒有固定的方式去做。青少年很少能夠直接一下就表達到心裡最想訴說（當然會有例外），因為他們受觸的經歷較少。因此一般我主要是借助物料的一些特性，加入一些假設性問題/詢問學生感受，再將他們的情感再移物。VA科有它的獨特之處，視乎老師自己怎樣安排。我都是先峰，我的教學理念與傳統有不同，我會融合一些華德福教育/生命教育的方法和元素。</p>	B5
問	有什麼方法令SBA創作有更好的效果和內容？	
B	<p>會study art form，用不同的material去讓學生找感覺，也會尋找art history，會玩drama，每份作品都要求學生去找artist reference。</p>	B6
問	校長支持你的教學嗎？因為你需要全年課程中取得平衡，學生表現或作品都可以見到有較好的影響？	
B	<p>校長是否支持？其實我沒有去深究他，不過我每次做少少目標都是向學生的得益行先，而我認他應該都見到成績的進步。值得一提，我們學校是Band 1，但是VA科本來一直在DSE都沒有「星」，但現在開始有，修讀的人數也有增加，而好多不同的比賽，例如：九龍倉，徐悲鴻等都取得大獎。</p>	

問	藝術老師和藝術治療師的角色 – 兩者在學校中的責任？	Q5 R.2
B	<p>Therapy的時候，我不是老師，我會是一個與他們一樣水平的人，一起玩。Therapy所創作的Artwork是不會進行critique，相反只是讓他們講感受為主，Exat當中是有counselling，Psychology的knowledge。我用Exat我不是老師，我不用exat就是老師。與學生探討時，或者他們創作之前，如果有需要我都會用Exat方法幫他們了解自己為什麼想做這個主題，強化他們對主題的基礎／基本掌握，令他們不會太容易在主題上迷失。</p>	
問	以你經驗，這樣學生的作品是否會比較好？在學術（SBA）上討論？	
B	<p>我認為這樣學生的作品會比較好。當然很多老師都會爭議：他們平常都會這樣做。但手法上，相對壓力會較少，可以說是身心靈中有平衡點。</p>	

Appendix 4: Note of Talk on Art Therapy

Art Therapy 唐明敏 Sarah Tong
Registered art Therapist (Canada)

21/1/2020
12:30 - 3:00

consult ≠ guide ≠ therapy
(羅富國師範)

Art Teacher → Art Therapist
(小學) parttime, 教小朋友 painting
(F1-F5)
教的工作不在課室內, 有更多課外。

師範與非師範
教育/老師的影響
人文關懷的關係。

HK 主領 + 繪畫 → 創作
Art Edu →

Art 給 → 減壓, 不寫字的壓力。
Sarah 屬於自己的創作世界, 享受創作時間。

英國: studio work 2/day
外國 Art Edu 與其他 school
合作 project.

parttime children painting (亦讀 Art Therapist)
繪畫過程很好。

→ therapist Edu.
自己 develop 一年的 portfolio

2 張作品都沒有頭 (也會縮短)
之前的作品都有多腳頭, 完整
- 為什麼女孩這樣畫? (不足能力問題)
- 有問母親近況, 但沒有特別。
(這經歷是 Sarah 有開始有興趣於 therapy)

集 / 可以問可以做好/做
D 時, 但問建強
做在嗎?
從不同物料中感到自己
喜歡, 我是誰? 代表自己。

Art Therapy 用圖像 → 分析 (圖像分析) — 送你評估工具準確性
不是畫樹人, 不明
(投射繪畫)

- 在創作中找樂趣。
- 藝術屬於所有人, 創作, 繪畫娛樂 leisure, 不繪畫不寫文字。
 - 繪畫作治療 art as therapy → 減壓, 找到自己空間自由, 自己想像。
幻想 (表達), 滿足感, 繪畫學習技巧。
(展覽都是 Artist 的故事) 更好表達自己, 更有成就感, 有一些治療作用
小組進行 (畫班) 交流怎樣創作, 社交 但未到心理層面。

③ 藝術治療. Art therapy. 心理層面.

②③ → artist / art teacher.

讀好多心理治療理論.

怎樣 Apply 在 case 中.

* 創作過程發生的事.

自己去見治療師. (校外)

→ 自己的 issue, 清楚自己內心.

避免將自己的內心. 投射在對方.
(投影)

小組治療 (校內)

→ 分享作品. 內心

* 多心理. 少藝術.

Art therapy 更鍾意人.

每個人都獨立. 不同.

要有好奇心. 先可以見到更多別人看不到.
看得更深.

青少年 → 自我價值感 → 覺得自己錯. 全都是配錯.
自己無價值. 不值得去喜歡別人.

* 跑的問題. → 執事能. 教長角色. 咁就壞咩角色.
→ 其實咁太 OK. 雙重角色.

Art Edu 理論.

Art Edu → 創作理論. 用色.
美的追求. 描圖.

Art the → 要拋棄過往 Art Edu.

由心出發. 不要理性.

→ 才更走近內心. 感覺.

成人/信人可能會有電伏.

* 訓練自己創作要由心出發.

不同背景有不同電伏.

清楚了解自己不然會誤導別人.

→ 要靠眼. 心去理解對方. 對方.

Art therapy work = Art work?

Art teacher 的角色, 平衡了.

(~~家~~ ~~師~~ 不外傳)

Art therapy

處理創傷經歷.

Art teacher 与 Art therapy 一樣? 聯合? 分開?

不一樣. 要知道對方的經歷, 先能明白對方看法.

心理治療要面對, 處理創傷, 要提供一個環境, 等待對方 ready 好
再自己帶出泥, eg. 未有自主感, 未有信任.

Art teacher 可以做得再好?

多大程度上可以做到 Art therapy 在學校內/班上)

Art teacher 不可當 Art therapy 角色衝突.

Art teacher, 本來有心理(初步入門)知識.

你未必已經做得到 Art as therapy.

~~目標~~ 學校內不太可能 ~~做到~~ 做到 Art therapy.

~~你未必~~

question

陶泥是非常好的工具。

power and control.

情緒果積在身體內。

要 energy, 搓精, eg. 去做運動, 釋放能量。
圓菜扁。

乾左加水, 加水, 滑左, 有舒股感覺。

溫度的改變, 平復情緒。

A project in collaboration with with Professor
Sophia Law, Lingnan University "Art as Intervention with
children experienced domestic violence"
"Art as Intervention for Families"

(4)

Appendix 5: Collect data of E-gallery feedback (Google form)

作品表達什麼意思？為什麼？First work	作品表達什麼意思？為什麼？Second work	作品表達什麼意思？為什麼？Third work	看完三份作品後，你認為它們有什麼共通點？與創作者有什麼關係？	了解作品解說後，這與你預想的有不同嗎？	如有不同，有什麼不同？
原生家庭出現變故	精神世界崩潰	疫情帶來的恐慌令人沒感染前已精神崩潰	疫情帶來的個人及社會問題	有	我的重點放在了全家福上
以暗沉的背景突顯出彩色的家庭照，表現出儘管時間流逝但家人之間的感情是不變的。	以散落的拼圖帶出兩個截然不同的自己，表現出作者的外在與內心的差異。	已骷髏頭作為作品的主體，帶出4個不同的情境，結合現今社會的狀況，大概是對於在疫情中人們的行徑作出批判。	作品由作者的自身為出發點，分別帶出了家庭、個人及社會的問題，儘管所用的媒介不一，但作品的內容都是與作者的背景及所身處的環境相關。	有	對於作品的解說有一定程度的不同
甜蜜回憶已成過去，但乃沒消失？	只表現部份真實在外？	自私？	看不到樣子，信息抽象。	有	完全不了解。
相片代表原本一家四口過着平淡溫馨的生活，但現實環境變成黑白，美味的蛋糕不再香甜、背後的鮮花已經枯萎、白布遮蓋著過往的同情，時鐘反轉	利用正在微笑的虛假拼圖照片取代真實的自己。	口罩本是用來保護人免受細菌感染的保護物品，大作品中的骷髏頭利用不同的方式掙脫口罩對其的保護，自取其辱	三者皆是從創作者的自身經歷出發。	沒有	
作品給人一種灰暗的感覺，唯一擁有較明亮色調是一幅被一塊布半掩著的全家幅，然後大部分人的面容都被掩蓋住，像是在懷念過去溫馨的回憶，但在漫長的時間裡已經變得模糊。畫中的背景似是在一個廢棄的房間，背景中有一瓶凋謝的花，或許也在暗示時間的流逝，讓美麗的事物慢慢地消失。	畫中呈現了她內在和真實的對比，上方的她端正地微笑著，然而以一個冷漠的色調呈現，給人一種不真實的感覺，一塊塊的拼圖像是在說這幅面孔是一種刻意堆砌的表像。下方的用色更接近真實的人，兩隻手拉扯著嘴唇想營造出笑的效果，給人的感覺像是強迫自己做不情願的事，掩飾真實的內心。	口罩是防禦病菌的象徵，但有些人即使戴了口罩卻做著損害健康的行為，有些人為口罩去謀取暴利做出不道德行為（人血饅頭），有些人以荒謬的方法去代替（紙巾），最終都只會導致死亡（骷髏）。	三份作品都比較陰暗，反映創作者的內心世界和對社會所見的看法。	有	第二幅畫中審視的意思
沒有了所愛的人 孤零零	帶著面具過日子	疫情下的日子	都是負面情緒的作品 健康受到極大影響 無論精神上或是身體上 創作者可能被社會逼得喘不過氣來 生活得很痛苦	沒有	
過去的回憶	對自我解放的一種渴求	社會的現態及人類的自私，最後引致滅亡	負面，作者對現實社會，家庭與自我重回正軌的渴求	沒有	
破裂	失去自己	死亡	離別	有	
凌亂	人有不同面貌	外在事物無法改變心癮	每人都有野想隱藏	有	我有唸咁深入



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作品表達什麼意思？為什麼？First work	作品表達什麼意思？為什麼？Second work	作品表達什麼意思？為什麼？Third work	看完三份作品後，你認為它們有什麼共通點？與創作者有什麼關係？	了解作品解說後，這與你預想的有不同嗎？	如有不同，有什麼不同？
曾經的美好回憶不再	當真相被揭發或披露，就會被殺害被隱瞞	人類對於疫情既行動 左上即使帶上口罩亦繼續吸煙，吸煙其實亦會帶來禍害，所以帶上口罩防疫，根本沒有作用 右上表達出商人食人血饅頭事件，為左賺錢提高收益，在困難時期下，亦以金錢為首 左下反映出疫情嚴峻，人類開始有搶購熱潮，並且處於一個水深火熱之中 右下表達，其實做所有野都系徒勞無功	共通點：近一年來的香港實況 創造者想借作品反映出對於香港或整個世界的不滿以及看法	有	
友情不再	人生不完美	疾病和死亡	都是人類	沒有	
曾經快樂的家庭回憶不復在	線索的真相被消失	疫情下搶紙巾蒙面法搶口罩的悲劇人們壓得透不過氣來	與近來反送中示威的家庭撕裂和政治真相被消失以及疫情下的發生的混亂有關	有	其實也差不多
不想面對過去重要嘅人憂鬱，家人是那一點光	失去快樂 被滅聲	被社會各種事情侵蝕 疫症下的情況	同現時社會事件有關 讓人感到負面，或許創作者的心情也較憂愁	沒有 沒有	
看不見的朋友	有口難言	真面目	無奈。作者的內心世界	有	以為是對社會的吶喊
為工作而放棄最重要的家人	迷失自我	灰飛煙滅	不明	有	沒想到最後一幅有關現時疫情
失去家的溫暖，食也不滋味 破碎	面具剝落了，自覺可怕 拉扯	地球被破壞，病了 消毀	失去 失望	有 沒有	原有念意複雜多！
思念	破碎	慾望	迷失	有	解釋中有盼望的感覺，而畫內沒有
失去了很要好的親人或朋友 因為顏色偏灰 有凋謝嘅花	尋找自我 因為有不同的碎片 拼合成一個人	同疫情有關架？吾明	都是關於創作者不開心的經歷或灰暗面	有	我不會說完全了解 有些details 都是有解說後才更清晰
遺忘的關係，因為色調灰暗，並以灰色布蓋著家庭照。	不完全的人生。原因此畫是以未砌好的砌圖表達。	雖生尤死。生命在現實環境如同枯骨。	共通點與人生有關，或許是作者的經歷。	沒有	

作品表達什麼意思？為什麼？First work	作品表達什麼意思？為什麼？Second work	作品表達什麼意思？為什麼？Third work	看完三份作品後，你認為它們有什麼共通點？與創作者有什麼關係？	了解作品解說後，這與你預想的有不同嗎？	如有不同，有什麼不同？
懷念與家人相處的日子，表達對親人的愛	一個是現實的自己，一個是真實的自己。現實的呈現的是表面的性格，是有缺失的。真實的是畫家的內心，拼圖把它填補了。	這套作品是說明在疫情下口罩在社會顯示情景。	都是有種恐懼感，令人窒息的感覺。	沒有	
原本一個幸福的關係已經破裂/碎裂，因為作品中的相片被擋住了	人感到驚慌，又找不到完整的自己，因為拼圖並不完整	現在社會的境況令人步向死亡，因為四個骷髏骨有吸煙的情景，有搶廁紙紙巾的情景，帶口罩的情景，有帶著番視的情景	最近的社會令人關係起了變化，無論是因為社會運動還是冠狀病毒的影響，令人感到緊張驚慌，找不到原來及完整的自己。更有為應付冠狀病毒而四出買口罩、紙巾，令自己身心疲累，負荷不到	有	我在第一幅作品只專注在相片，並沒有留意其他
醫護因疫情家庭破碎，因為有家庭照，有醫生袍	死亡的真相是驚人，因為死人相後，有驚訝	武漢肺炎帶來的恐懼，因為有口罩、同疫情有關的東西	同武漢肺炎有關	有	大部分都不同
家變，在生日當天失去喜樂。	分裂，謀殺。	恐怖，自毀。	負面，黑暗的一面。	有	沒有看到它們的聯繫的一面。
抹不去的人，只是一遮，一打開還是可以看到的。	明目張膽，有眼和因驚訝而張嘴	腐敗，連骨頭都沒有了。	共同點：感覺不是很開心，好糾結。可能創作者心情不好，不知道怎麼辦！	沒有	
相片給布遮蓋了部份讓我感到家庭中失去了個/些家庭成員，圖畫中只有相片是彩色，相片以外的物品全是黑白，就算代表帶甜蜜的蛋糕都顯得分外淒淒	自我的部份失去/不完正的自己	活在疫情中的心情	人生中面對生活的無奈無力無助，讓人感到沮喪沒有出路，生活讓人感到迷失，甚至期望自然力量可以讓自己早點離開這個時空	有	創作者想表達的是自我成長的狀況或缺欠，我看到的是其家庭現況
生活就像cup cake那麼平凡，隨意	有口難言	口罩廁紙難求，但能保命嘛	被目前社會狀況所壓迫，表達一種無助感	沒有	
破碎家庭- 照片被刻意掩蓋	兩性發表意見分歧- 男性更有優勢	張口的惡毒致死	分歧	有	深度
此情不再	嚇怕寶寶	死唔斷氣	Dark side	沒有	
思念	破碎	慾望	迷失	有	解釋中有盼望的感覺，而畫內沒有
忙裏偷閒！忙都要食甜品	人有兩面！驚訝自己嘅變化	吸煙危害健康	警惕作用	有	我沒有那麼深入探討



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不想面對舊日	東西失去了，未能完成	日常生活的行為令人類加速死亡	失落，不想看	有	第一眼看下時未有畫家想得那麼複雜。但知道了原意後也瞭解了大部分
已故親人 作品主體係一幅家庭相，有一塊布遮住3位成員，相信係餘下一位成員不想面對其他家人。相側有一杯甜品，像作者正享受緊這種關係或喜歡，或對這種關係處之泰然。	沉默於恐慌，被剝削的自由 作品分上下部份，顏色表情動作都有強烈對比，表達存在非常強烈的矛盾。上部分是灰色位為主調，代表黑暗的現實，主體臉右側沒有表情，似乎對現實存在無力感，左邊臉主角有笑容，但左眼看似被打至浮腫，反映出主題存在於現實中被傷害而主角亦努力表現出笑容。下半部的形態是主體的身體，代表心裡想法，一張鮮明顏色的臉反轉代表活生生的真我與現實中的自己，一對手正敞開口瞪著眼睛，表達自己正向前事實並感覺嘩然，並有很多自己的想法要說出來但不能說出。上半部有部份已拼圖表達並掉落至下半部，其中是左臉和環境為主，代表真實的自己認為要迎合環境要求已經變得不全面，零碎地自己掉落至心中，環境的拼圖代表事實地的真相亦不被全面表達，而兩者對主主體來說都是矛盾地來源。	肺炎時期的恐慌 四幅畫代表一個過程，左上幅帶著口罩吸煙是自己呢自己，右上幅是吃人血饅頭，左下幅是廁紙的事件令主體沒話說，右下幅的主題頭蓋碎開代表腦殘。四幅畫似是描繪政府對抗疫上的安排。	正在描述香港的生活 三幅畫都應該描繪一些理性地香港人對社會事態的影響和看法	沒有 沒有	
凌亂	puzzle	pollution	The world is in a mess and polluted. The artist could be an environmental friendly person.	有	very different.



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對家人的失望。 因為背景陰沉，後面有幾枝枯萎了的玫瑰花 而且有白布遮蓋著家庭照，前面的白布打了結 好像想自殺。	作品好像在表達 人生好難。人前要表現得淡定 什麼事情都沒有發生過 但真正背後面對自己的時候會感覺到崩潰 想撕裂自己 拼圖就好像 人生一直在努力拼砌 種種的經歷成為拼圖 才會出現現在的自己	各種的死亡。絕望 可能因為 骷髏骨頭 給人的感覺代表死亡 吸煙死 哽死 火燒死	是很負面。 可能與創作者自身的經歷有關。	有	以為只是關於創作者自身的事，原來也有說到社會上的事。 我以為三件作品都很負面，但原來背後帶出的意思是自我的反省
遺忘	強行快樂	口罩不能阻止已上癮的人	價值觀	有	深好多
昔日的家庭照片，因著疫情似是關係受到影響	人的驚慌和擔心	疫情下的苦況	同疫情有關，疫情所帶來不同的影響	有	我看見的是同疫情的關係，看見你的分享真是有另一從意義
家庭破碎，因為有枯萎的花和家人沒有樣。	不同的自己，有兩個不同表情的人應該是同一個人	香港的疫情，有搶廁紙，人血饅頭	由自身出發到社會層面	沒有	



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