



ART4902 (01E) HONOURS PROJECT II

Traditional Research Project

Yr 5 Proposal entitled

*Hong Kong Visual Art Education:*

*Understanding Junior Secondary School Students' Learning Motivation*

Submitted by

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18/05/2020

## Declaration

I, Ho Ching Hin, declare that this research report (Hong Kong Visual Art Education: Understanding Junior Secondary School Students' Learning Motivation) 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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18 May 2020

## Abstract

Art education is important for child and adolescent development as it provides a well-rounded education (Bolstad, 2011; Deasy, 2002; McCarthy et al., 2004; Roege & Kim, 2013). However, Hong Kong junior secondary school students showed low motivation in learning Visual Arts. Since there is less relevant research on the motivation of Hong Kong secondary school students to learn Visual Arts, the researcher is interested in exploring the factors that affect their learning motivation and how to design the Visual Arts curriculum to enhance students' motivation and interested in learning Visual Arts.

The qualitative research methods are used to explore the views of teachers' and students' views. Through semi-structured interviews with Visual Arts teachers and junior secondary school students in my alma mater, the results of the findings show that teacher's teaching attitude, allocation of teaching time, and sense of accomplishment to students are the factors that affect students' motivation in Visual Arts learning. Researcher reveals that teachers may enhance pupils' learning motivation through immediate positive response and regular artwork display, and provide challenging and appropriate inquiry-based group activities with a fair scoring system. It is hoped that the teaching strategies and suggestions can be a reference for teachers to enhance junior secondary school students' motivation in learning Art.

Keywords: Visual Arts Education, Learning Motivation, Hong Kong Junior Secondary School Students

# TABLE OF CONTENTS

<b>Declaration.....</b>	<b>1</b>
<b>Abstract .....</b>	<b>2</b>
<b>Content.....</b>	<b>3-6</b>
 <b>Chapter 1 Introduction</b>	
1.1 Background.....	7
1.2 Objectives.....	8
1.3 Research Questions.....	9
1.4 Significance and Contributions.....	9
 <b>Chapter 2 Literature Review</b>	
2.1 Students' Intrinsic Motivation.....	10
2.1.1 Classroom Autonomy.....	11
2.2.2 Self-esteem.....	11
2.1.3 Sense of Accomplishment.....	12
2.2 Students' Extrinsic motivation.....	13
2.2.1 Learning Objectives/ Goals.....	13
2.2.2 Classroom Social Environment.....	14
2.3 Conclusion.....	16
 <b>Chapter 3 Methodology</b>	
3.1 Research Method.....	17
3.1.1 Semi-structured Interview.....	18
3.1.2 Class Observation.....	19

3.1.3 Document .....	19
3.2 Research Subjects.....	20
3.3 Research Schedule.....	21
3.4 Research Limitation.....	21

## **Chapter 4 Findings and Analysis**

4.1 Factors the Reduce Students' Learning Motivation in VA Learning.....	22
4.1.1 Negative Teaching Attitude Weaken Students-Teachers Relationship.....	23
4.1.2 Imbalance between Teaching and Creation Time.....	24
4.1.3 The Relationship Between Interest, Ability and the Sense of Accomplishment...	26
4.2 Design the VA Curriculum to Build Students' Learning Motivation.....	28
4.2.1 Ways to Stimulate Interest and Curiosity.....	28
4.2.1.1 Diversified Medias and Novel Topics.....	29
4.2.1.2 Allow Selections in Targeted Area.....	31
4.2.1.3 Organise Group Activities.....	32
4.2.2 Ways to Build a Sense of Accomplishment.....	35
4.2.2.1 Appropriate and Challenging Activities and Materials.....	35
4.2.2.2 Verbal Reward is Better than Score Reward.....	38
4.2.2.3 Artworks Display.....	39
4.3 Conclusion.....	42

## **Chapter 5 Suggestions and Conclusion**

5.1 Immediate Positive Response and Regular Artwork Display.....	43
5.2 Provide Challenging and Appropriate Inquiry-based Group Learning.....	44

5.3 Ways to Differentiate Students' Performance.....	45
5.4 Conclusion.....	46

<b>References.....</b>	<b>47</b>
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## **Appendix**

1. Interview Scripts Teacher 1 in Chinese.....	50
2. Interview Scripts Teacher 2 in Chinese.....	61
3. Interview Scripts Student 1 in Chinese.....	71
4. Interview Scripts Student 2 in Chinese.....	78
5. Interview Scripts Student 3 in Chinese.....	83
6. Interview Scripts Student 4 in Chinese.....	89
7. Interview Scripts Student 5 in Chinese.....	94
8. Interview Scripts Student 6 in Chinese.....	97
9. 2018-2019 S.2 Visual Arts Scheme of Work.....	101

## **List of Table**

Table 1-1 Benefits of Art Education.....	7
Table 2-2 Elements in Affecting Intrinsic Motivation.....	10
Table 2-3 Elements in Affecting Extrinsic Motivation.....	13
Table 3-1 Research Subjects Data (Teachers).....	20
Table 3-2 Research Subjects Data (Students).....	20
Table 3-3 Research Schedule.....	21
Table 4-1 Factors in Decreasing Students' Learning Motivation in Visual Arts.....	22
Table 4-2 Ways in Enhancing Junior Secondary School Students' Learning Motivation....	28
Table 4-3 2018/19 F.2 Visual Arts Scheme of Work (T1).....	29
Table 4-4 Reasons of Less Group Activities.....	33

## List of Figure

Figure 2-1 Clear Learning Objective Affects Extrinsic Motivation.....	14
Figure 2-1 Positive Classroom Environment Affects Extrinsic Motivation.....	15
Figure 2-3 Research Framework.....	16
Figure 3-1 Triangulation in Qualitative Research.....	17
Figure 4-1 (a) (b) “Wire-man” by T1.....	26
Figure 4-2 (a) (b) Book Cover Design by T2.....	27
Figure 4-3 The Relationship Between Interest, Ability and Sense of Accomplishment.....	27
Figure 4-4 (a) (b) (c) Imitate Blue and White Porcelain on Tissue Paper by T1.....	32
Figure 4-5 (a) (b) “Visual Rhythm” by T2.....	32
Figure 4-6 (a) (b) Christmas Card by T1.....	36
Figure 4-7 Build a Sense of Accomplishment Through Appropriate and Challenging Activities and Materials.....	37
Figure 4-8 (a) (b) Artworks Display Board.....	41
Figure 4-9 Ways in Decreasing and Increasing Junior Secondary School Students’ Learning Motivation in Visual Arts.....	42

# Chapter 1 Introduction

## 1.1 Background

Art education is important for child and adolescent development. It provides a well-rounded education (Americans for the Arts, 2018). Students accessed various benefits like academic achievement, personal development, social development, and nurture creative abilities (Bolstad, 2011; Deasy, 2002; McCarthy et al., 2004; Roege & Kim, 2013) (see Table 1-1). Apart from developing creativity, critical thinking and art skills, Hong Kong art education also aims at helping students to gain delight, enjoyment, and satisfaction through participating in arts activities and pursue a lifelong interest (HKEDB, 2003).

Table 1-1 Benefits of Art Education

		Bolstad (2011)	Deasy (2002)	McCarthy et al., (2004)	Roege & Kim (2013)
Academic Achievement	Reading skills	✓	✓	✓	✓
	Language development	✓	✓	✓	✓
	Spatial-temporal		✓		
	Cognitive strategies development	✓		✓	✓
Personal Development	Benefit self-expression	✓	✓	✓	✓
	Multi-perspective thinking and understanding	✓	✓	✓	✓
	Reduce Stress	✓		✓	✓
Social Development	Social interaction	✓	✓	✓	✓
	Enhance cultural reception ability	✓	✓	✓	✓
	Nurturing Creative Abilities				✓

(Bolstad, 2011; Deasy, 2002; McCarthy, Ondaatje, Zakaras, & Brooks, 2004; Roege & Kim, 2013)

However, in my personal experience, my junior secondary school classmates had low motivation in Visual Arts learning and had no interest in this subject. They might be not willing to participate in the class activities, and the classroom atmosphere was not good.



Since I had high learning motivation in Visual Arts, it was difficult to understand why my classmates did not enjoy Visual Arts learning.

The level of learning motivation is one of the important considerations to affect students' class performance and pursue the subject as a lifelong interest (Miller, 2001). As Miller (2001) mentioned, one of the ways to improve students' learning motivation and performance is to design a satiable Visual Arts curriculum and adapt interactive teaching approaches. Enhancing students' learning motivation in the Visual Arts subject is beset with difficulties but it is the responsibility of teachers to help students to gain enjoyment and pursue Visual Arts as a lifelong interest.

The above experience aroused my interest in studying why the junior secondary school students have low motivation in Visual Arts. How to promote students learning, and design Visual Arts curriculum to enhance their interest in Visual Arts learning? The researcher intends to have an in-depth exploration.

## 1.2 Objectives

Basic Education Curriculum Guide (Primary 1-6) (HKEDB, 2014) and the Arts Education Key Learning Area Curriculum Guide (HKEDB, 2017) classified Visual Arts as a compulsory subject from primary 1 to secondary 3. It reflects that Visual Arts learning benefits students' growth and development. However, the researcher does not know why the junior secondary school students show low motivation in learning Visual Arts for her experience.

The purpose of this study is to investigate why the junior secondary school students have low motivation in Visual Arts. Also, how do Visual Arts teachers design Visual Arts curriculum such as the teaching content and teaching strategies to build students' motivation and interest in learning Visual Arts will be discussed. Since there is less relevant research on junior secondary school students' motivation in learning Visual Arts in Hong Kong, I hope this study will be a reference for pre-service teachers and in-service teachers to enhance students' motivation and interest in Visual Arts learning.

### **1.3 Research Questions**

1. Why do Hong Kong junior secondary school students have low motivation and interest in Visual Arts?
2. How Visual Arts teachers design the Visual Arts teaching to build students' motivation and interest in learning Visual Arts?

### **1.4 Significance and Contributions**

Less relevant study has mainly focused on the current situation of Hong Kong secondary school students and provides effective suggestions in curriculum design and implementation for teachers who are teaching Visual Arts in secondary school.

Hopefully, the study can be a reference for teachers to design Visual Arts curriculum thus to serve and enhance students' motivation in the subject. Also, it can provide basic data to further discuss how to design an appropriate and feasible Visual Arts curriculum to enhance students' motivation and interest in learning Visual Arts.

## Chapter 2 Literature Review

Motivation is the driving force behind all personal actions of an individual and has a strong impact on the direction of behavior (Ilogu, 2005). It can either be internally or externally created and both accounts for the students' drive to learn. To understand the factors in affecting students' level of participation in Visual Arts lessons, and explore how to design and practice the curriculum to enhance their learning motivation, students' intrinsic motivation and extrinsic motivation will be discussed.

### 2.1 Students' Intrinsic Motivation

Intrinsic motivation refers to engaging in an activity for its own sake, enjoyment, challenge, interest or curiosity (Barry & King, 2000). According to the following studies (see Table 2-2), autonomy, sense of accomplishment, affiliation, self-esteem, and interest are the elements in affecting intrinsic motivation.

Table 2-2 Elements in Affecting Intrinsic Motivation

	Anderman & Anderman (2014)	McCombs & Pope (2004)	Raffini (1996)	Winner, et al. (2006)
Autonomy	✓	✓	✓	✓
Sense of Accomplishment	✓		✓	✓
Affiliation		✓	✓	
Self-esteem	✓	✓	✓	✓
Interest		✓	✓	

(Anderman & Anderman, 2014; McCombs & Pope, 2004; Raffini, 1996; Winner, et al., 2006)

All of the four scholars (Anderman & Anderman, 2014; McCombs & Pope, 2004; Raffini, 1996; Winner, et al., 2006) pointed out that the elements affecting students' learning motivation are classroom autonomy and self-esteem. Three of them mentioned that

the sense of accomplishment can also positively affect students' motivation in class, briefly introducing it as follows.

### 2.1.1 Classroom Autonomy

Students are willing to participate in the activities if they have the freedom to make a decision. As Raffini (1996) mentioned, when an individual is driven by autonomous motivation, students may feel self-directed, autonomous and excited by internal motivation. The perception of choice is related to enhancing and having a positive impact on their intrinsic motivation, even if they are only allowed to make seemingly minor choices (Anderman & Anderman, 2014; Winner, et al., 2006). Valerio (2012) suggested that teachers may allow choices within the targeted area such as choosing topics, tasks and presentation ways. The freedom to make decisions provides students a sense of ownership over their work (McCombs & Pope, 2004).

### 2.2.2 Self-esteem

A sense of self-esteem is how students feel about themselves overall. The artistic environments and related activities repair and improve the feeling of positive self-esteem for the children grown up (McCombs & Pope, 2004; Raffini, 1997).

As Anderman and Anderman (2014) pointed out, the selfless learning environment raises self-esteem and encourages students to experiment and take responsibility for learning. Arts appreciation helps students to develop self-uniqueness through accepting peers and teachers' feedback. Learning how to provide and accept positive feedback and criticism allows students to build confidence in their artwork (Raffini, 1997). To increase students' positive self-esteem

and learning motivation, art lessons should encourage reflection to guide students to observe and evaluate their learning process (Winner, et al, 2006).

### 2.1.3 Sense of Accomplishment

Feeling a sense of accomplishment is an important part of self-worth, which encourages students to stay motivated. Students' beliefs about abilities to succeed and in students' valuing of tasks can affect the level of achievement motivation (Anderman & Anderman, 2014).

Students perceive arts activities as a challenge, and this creates excitement, increases concentration and task absorption (Raffini, 1996). Making mistakes is normal, even appreciated in Visual Arts (Winner, et al, 2006). The sense of accomplishment of students will be increased which facilitates intrinsic motivation, the level of their motivation and participation; if not, students will drop the activity or lesson and look for a new challenge to gain a sense of accomplishment (Raffini, 1996). Will students' learning motivation in Visual Arts increase if they are not able to gain a sense of accomplishment through the class activities?

To sum up, the level of participation may be increased if students enjoy a considerable degree of discretion in class. They can increase self-esteem and gain a sense of accomplishment through participating in the Visual Arts activities. Then, why do Hong Kong junior secondary school students have low motivation in Visual Arts lessons?

## 2.2 Students' Extrinsic motivation

Extrinsic motivation comes from outside of individuals including the offer of incentives for successful task performance (Sternberg & Williams, 2002). Visual Arts teachers may stimulate students' extrinsic motivation through curriculum design and implementation. As Table 2-3, teaching content, learning objectives, teacher enthusiasm, and classroom social environment may affect students' extrinsic motivation.

Table 2-3 Elements in Affecting Extrinsic Motivation

		Anderman, & Anderman (2014)	Pastoll (2009)	Sansone, & Harackiewicz (2007)	Valerio (2012)
Teaching Content		✓		✓	
Learning Objectives/Goals		✓	✓	✓	✓
Teacher Enthusiasm					✓
Classroom Social Environment	Teachers-students Relationship	✓		✓	
	Peers Relationship	✓	✓		✓

(Anderman, & Anderman, 2014; Pastoll, 2009; Sansone, & Harackiewicz, 2007; Valerio, 2012)

The scholars (Anderman, & Anderman, 2014; Pastoll, 2009; Sansone, & Harackiewicz, 2007; Valerio, 2012) stressed the importance of learning objectives and classroom social environment. Two of them included teaching content as an important factor, and only one scholar mentioned teacher enthusiasm as one of the factors.

### 2.2.1 Learning Objectives/ Goals

According to Pastoll (2009) and Valerio (2012), the clear and right level of learning objectives and challenges are the motivating tools to enhance students' learning motivation in arts (see Figure 2-1). Students enhance achievement motivation by attempting class activities and creating artwork to meet the learning

objective and acquire ability (Anderman, & Anderman, 2014; Sansone, & Harackiewicz, 2007).

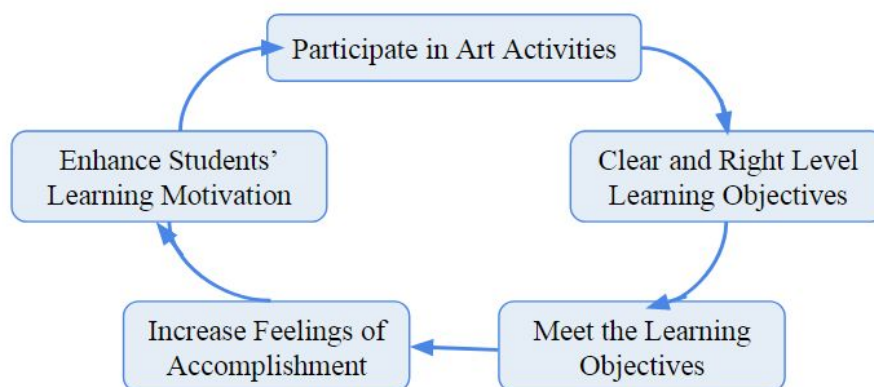


Figure 2-1 Clear Learning Objective Affects Extrinsic Motivation

Keeping students' motivation by increasing their feelings of accomplishment in a way that keeps motivated, teachers can break large goals down into smaller ones (Valerio, 2012). Visual Arts teachers should teach the skill of goal setting explicitly to ensure students to meet realistic and achievable goals. Otherwise, students may feel a sense of failure and thus become unmotivated to complete tasks (Pastoll, 2009).

### 2.2.2 Classroom Social Environment

Developing a positive relationship between students, peers, and teachers based on mutual respect is a good way to enhance pupils' learning motivation in Visual Arts (Anderman & Anderman, 2014) (see Figure 2-2).

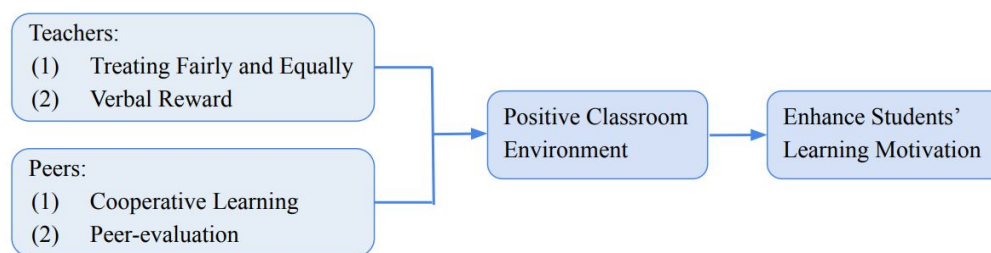


Figure 2-2 Positive Classroom Environment Affects Extrinsic Motivation

The ways teachers communicate with students and pupils perceive their teachers as treating everyone fairly and equally are important elements in developing positive teachers-students relationships (Anderman & Anderman, 2014). The verbal reward from teachers can encourage pupils to participate and work hard in class (Sansone & Harackiewicz, 2007). Students enjoy receiving positive support from teachers and having warm and close relationships with them.

Apart from the relationships with teachers, junior secondary school students pay attention and focus on peer relationships, cooperative learning enhances student motivation by giving them more control over their learning experiences (Anderman & Anderman, 2014; Pastoll, 2009; Quinn, 2006). Extrinsic motivation (positive peer relationship) can affect students' intrinsic motivation (autonomy, a sense of accomplishment and self-esteem), and enhance pupils' learning motivation in Visual Arts (Valerio, 2012).

Through enhancing students' intrinsic and extrinsic motivation, students' participation in Visual Art lessons will also increase. How do Visual arts teachers in Hong Kong design the school-based VA curriculum to stimulate and enhance junior secondary school pupils' learning motivation?



## 2.3 Conclusion

To summarize the above discussion, the researcher develops the following research framework (see Figure 2-3) which helps collect and analyze the views of Visual Arts teachers and students at junior secondary schools in Hong Kong.

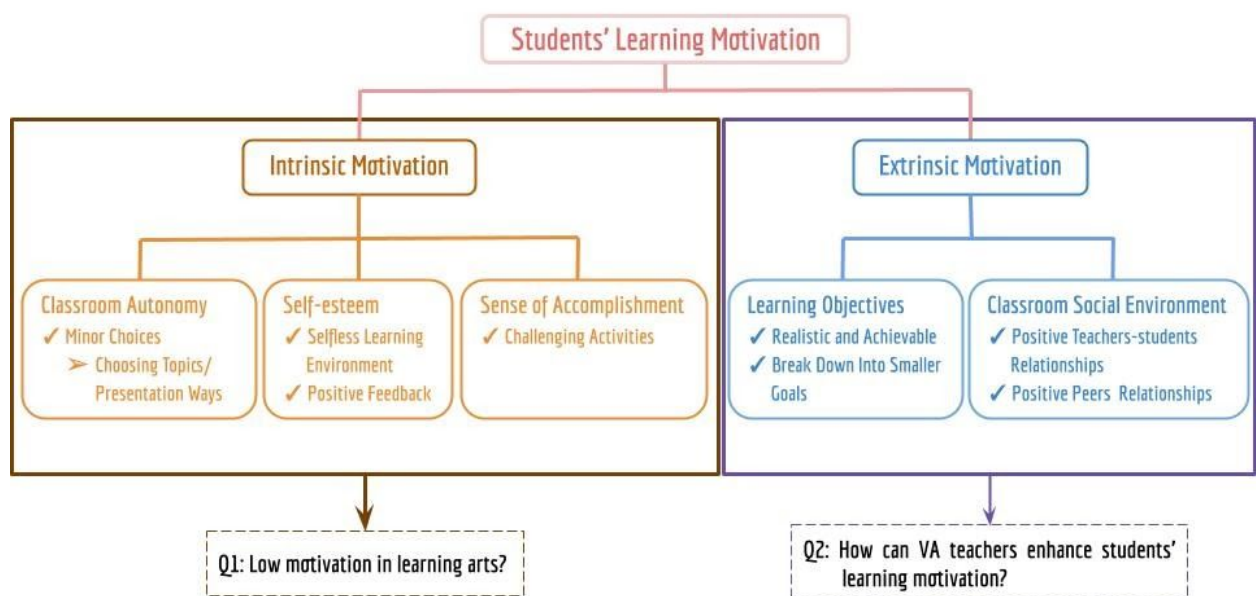


Figure 2-3 Research Framework

Responding to the above research framework, Visual Arts teachers should be able to enhance students' learning motivation through affecting their intrinsic motivation by stimulating extrinsic motivation. However, why do Hong Kong junior secondary school students have low motivation and interest in Visual Arts? How Visual Arts teachers design the Visual Arts curriculum to build students' motivation and interest in learning VA? The researcher intends to have an in-depth exploration.

## Chapter 3 Methodology

The study aims at exploring junior secondary school students' learning motivation in Visual Arts and analysing how Visual Arts teachers design teaching to enhance students' motivation. Case study and triangulation in qualitative research will be used to explore and discover the perceptions and experiences of the interviewees (Kumar, 2011). It helps an in-depth understanding of the research questions and depends on the experience of the researcher.

### 3.1 Research Method

Case study is used to discover how alma mater's Visual Arts curriculum affects junior secondary school students' learning motivation in Visual Arts. According to Grinnell (1981), “Case study is characterized by a very flexible and open-ended technique of data collection and analysis” (as cited in Kumar, 2011, p.123). Semi-structured interviews, class observation and document are the usual methods of qualitative studies for researchers to explore the phenomena. Triangulation methods can provide mutual verification and increase the validity and reliability of this study (Bogdan & Biklen, 2007). Therefore, the triangulation method that uses multiple sources and evidence will be used (see Figure 3-1).

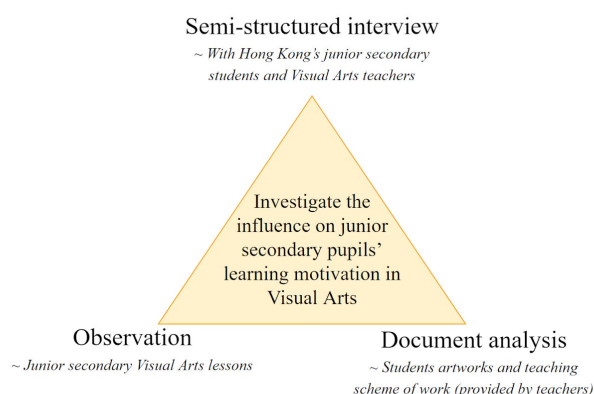


Figure 3-1 Triangulation in Qualitative Research

### 3.1.1 Semi-structured Interview

Since semi-structured interview incorporates the open-ended and driven questions, it provides a liberal environment for interviewees to share their own experience and perspective in-depth freely (Galletta, 2013). The interviewer can adjust questions based on interviewees' feedback without constraining in a particular format to produce rich data. Some unconsidered ideas might be brought out through the semi-structured interview (Wisker, 2009).

Through an in-depth interview with teachers and students respectively, the researcher can gain a deeper insight into specific answers. Some basic interview questions for Visual Arts teachers are set based on the research questions as follows.

1. What is the level of students' participation in the Visual Arts lessons?  
(Research Question 1)
2. What are the factors in affecting a student's motivation and participation in learning Visual Arts? (Research Question 1)
3. What kind of class activities do students like most/ show a higher level of participation? (Research Question 2)
4. What strategies have been used in Visual Arts teaching which can enhance student's participation and learning motivation? (Research question 2)

Junior secondary school students who have different levels of learning motivation in Visual Arts will be invited for exploring the factors on affecting their learning motivation in this subject. Some interview questions are set as follows.

1. Do you like having Visual Arts lessons? Why? (Research Question 1)
2. Describe some Visual Arts units/ topics which you think are the most productive and find it interesting. (Research Question 1)
3. Describe the most impressive Visual Arts learning activities/ units. Why are you interested in these activities? (Research Question 2)
4. Do you have any suggestions for Visual Arts teachers on your Visual Arts learning? (Research Question 2)

### **3.1.2 Class Observation**

Observation aims to develop a holistic understanding of the phenomena under study (Bogdan & Biklen, 2007). Through the class observation, researcher can observe and record students' emotions, participation and reaction, the teaching strategies, and class social environment with field notes, which help to analyze the documents and the interview data comprehensively.

### **3.1.3 Document**

To increase the credibility and consistency of the data, the related teaching documents such as students artworks and teaching design will be collected. The document can be read and reviewed multiple times and provide supplementary research data (Marshall & Rossman, 2016). The artworks and teaching design may show the elements or activities which affect pupils' level of participation in Visual Arts. The artworks can also be used as the examples in the interviews to provide background information and generate a discussion.

## 3.2 Research Subjects

To investigate how Visual Arts teachers influence junior secondary school students' learning motivation, the researcher had the face-to-face interview with two Visual Arts teachers from alma mater (see Table 3-1). Six F.3 students with different levels of participation in Visual Arts learning were selected by the teachers to participate in the telephone interview since only F.3 students were taught by both T1 and T2 (see Table 3-2).

Table 3-1 Research Subjects Data (Teachers)

Respondent	Code	Gender	Years of Teaching (Visual Arts)	Title	Class Observation	Face-to-face Interview Date
Teacher 1	T1	F	> 20 years (Alma Mater)	➤ Visual Arts Subject Panel Head ➤ School Promotion Team Officer	22 Oct 2019 (F.2)	06 JAN 2020 (10:30-12:00)
Teacher 2	T2	F	> 20 years (10 years in the Alma Mater)	➤ Visual Art Subject Teacher ➤ Chinese Subject Teacher ➤ F.1 Class Teacher	23 Oct 2019 (F.3)	17 JAN 2020 (15:33-16:25)

Table 3-2 Research Subjects Data (Students)

Respondent	Code	Gender	Year	Visual Arts Teacher			Telephone Interview Date
				F.1	F.2	F.3	
Student 1	S1	M	S.3	T1	T1	T2	02 Feb 2020
Student 2	S2	F	S.3	T2	T1	T2	03 Feb 2020
Student 3	S3	F	S.3	T1	T1	T2	04 Feb 2020
Student 4	S4	F	S.3	T1	T1	T2	05 Feb 2020
Student 5	S5	M	S.3	T2	T1	T2	07 Feb 2020
Student 6	S6	M	S.3	T2	T1	T2	08 Feb 2020

### 3.3 Research Schedule

The research started in March 2019. The literature review and revised research proposal were completed in mid-October 2019. Interviews and data analysis will be conducted from January to April 2020. In May 2020, the researcher will complete data analysis and write up the research report (see Table 3-3 for details).

Table 3-3 Research Schedule

Date	Implementation Matter
31 March 2019	➤ Submission of project proposal
Jan to mid-Oct 2019	➤ Meetings with supervisor for discussion
18 Oct 2019	➤ Submit the full research proposal and the ethical review application
Nov to Dec 2019	➤ Design research questions
Jan to Feb 2020	➤ Interview with the interviewees
Feb to mid-Apr 2020	➤ Data analysis
20-24 Apr 2020	➤ Honours project presentation
Apr to mid-May 2020	➤ Refine project report
18 May 2020	➤ Honours project report submission

### 3.4 Research Limitation

Due to time constraints and school suspension, only six junior secondary school students can take part in the phone interview. The opinions and perspectives cannot represent and reflect the considerations of all the visual art teachers and students in the academic community. Therefore, the results of this research can only be a reference.

## Chapter 4 Findings and Analysis

The study aims to explore the factors in affecting students' level of participation in Visual Arts lessons and how to design the curriculum to build pupil's' learning motivation through interviews with two serving Visual Arts teachers and six junior secondary school students from researcher's alma mater. The analysis results are presented below by separating into two sections based on corresponding to research questions 1 and 2.

### 4.1 Factors that Reduce Students' Learning Motivation in VA Learning

From the class observation, students paid attention in class quietly in the teaching part but were less active than they were in the creation time. According to the interview content, deficiency in the five aspects below (see Table 4-1).

Table 4-1 Factors in Decreasing Students' Learning Motivation in Visual Arts

	T1	T2	S1	S2	S3	S4	S5	S6	Researcher' Observation
Interest and Subject Ability	✓	✓	✓	✓	✓	NIL	X	✓	✓
Language Ability	✓	X	NIL	NIL	NIL	NIL	NIL	NIL	X
Teacher's Enthusiasm and Attitude	✓	✓	✓	✓	✓	✓	✓	✓	✓
Classroom Setting	✓	✓	X	X	X	X	X	X	X
Time Management	X	X	NIL	✓	✓	✓	✓	✓	✓

As shown in the table, all interviewees agreed that a negative teaching attitude weakens students-teachers relationships. Five students interviewees pointed out the imbalance between teaching and creation time, and six interviewees showed the effect of interest, ability, and sense of accomplishment in decreasing learning motivation in Visual Arts.

#### 4.1.1 Negative Teaching Attitude Weakens Student-Teacher Relationship

Numerous studies in the literature have demonstrated a positive correlation between a positive student-teacher relationship and the creation of a supportive learning environment to enhance student's learning motivation. Through class observation, T1 and T2 always give suggestions and encouragement, and provide individual coaching in creation time.

*“I always show my appreciation of their work before giving suggestions, especially for those who show a lower level of participation in lessons.”*

*(Interview, Teacher 1, A16)*

*“I walked around and provided suggestions..... They will be actively involved in the creation if they receive individual coaching.” (Interview, Teacher 2, A3)*

However, five out of six students mentioned that teachers usually scold them and even thump on their table when they made a mess or left something at home. As observed in T2's class, she scolded three students loudly for leaving sketchbooks at home in the first ten minutes of the class. S4 expressed that she did not enjoy participating in Visual Arts lessons this year since T2 usually scolded them.

*“I enjoyed participating in VA lessons in the past years. However, I don't like attending T2's lesson since she is eccentric. Once she threw a tantrum when we entered the art room as we were too noisy outside during recess time and asked why we don't help her to prepare material before class. She ruined my mood before the lesson.” (Interview, Student 4, A2)*



Besides, the researcher observed that students who are seated at the back cannot receive individual coaching and encouragement due to limited class time. These may decrease their learning motivation in Visual Arts.

*“T2 will take turns answering questions. It's fair as she helps all of us. In contrast, T1 keeps answering one to two students' questions; thus, she might not provide suggestions to all classmates..... I like attending T2's lessons.”*

(Interview, Student 1, A7)

*“T2 always encourages and appreciates students with lower ability in art but she never praises my works. (Are you disappointed?) Sometimes. I will try my best and do better until she praises my work.”* (Interview, Student 3, A23)

According to the interviews, the researcher found that scolding students in front of the class may make them embarrassed and create a negative learning atmosphere. Also, the learning motivation of the students may decrease if they receive unfair treatment. How can teachers remind students of misbehaviors in positive ways and provide feedback or encouragement to all students in limited class time?

#### **4.1.2 Imbalance between Teaching and Creation Time**

From class observation and students' feedback, teachers tend to spend over 35 minutes explaining the subject background. In T2's lesson, two students rested their heads on their arms, and one-third of pupils were looking away from the screen after 15 minutes; in T1's lesson, students showed a higher level of participation since T1

kept raising questions and inviting pupils to demonstrate. All students pointed out they felt bored and sleepy.

*“They usually spend a long time explaining the topic and artworks without small activities or interaction. We do not have enough time for creation. Classmates feel bored and do not pay attention to this part.”* (Interview, Student 2, A2)

*“They will raise questions to catch our attention. I sometimes think about it in my mind; however, peers who are not interested in art might be daydreaming, or even falling asleep.”* (Interview, Student 3, A26)

Although teachers have noticed this phenomenon, they prefer spending more time on introduction to make sure most pupils understand what to do in limited class time.

*“If I didn’t explain the teaching content or steps clearly, they might not understand what to do. We do not have time to provide individual coaching for the whole class. Therefore, I would spend more time on explanations and provide individual coaching to the less able students.”* (Interview, Teacher 1, A25)

*“I prefer adopting a so-called “didactic” approach to teaching rather than an interactive one like raising guiding questions. Students can know what to do in a shorter time and have more time on creation.”* (Interview, Teacher 2, A12)

As T1 and T2’s class observed, students show low learning motivation in the teaching part. Is it necessary to spend the entire lesson explaining the teaching

content? Are there any strategies or activities that can be provided to make sure pupils understand the content in a short time and enhance their learning motivation?

#### 4.1.3 The Relationship Between Interest, Ability and the Sense of Accomplishment

Also noteworthy is that the degree of accomplishment that can affect pupils' intrinsic learning motivation. From the interview, if students underestimate themselves or have impaired confidence and fail to gain a sense of accomplishment through the class activities, they might not participate in the lessons.

S5 mentioned, *"I don't like having Visual Arts lessons since I am not good at drawing or painting."* (Interview, Student 5, A1)

Through the class observed, S5 did not want to get involved in class and started daydreaming after 5 minutes since he could not gain a sense of achievement in class.

S4 has provided an example: *"I wanted to give up finishing the "Wire-man" unit (see figure 4.1). The wire is difficult to control and it is easy for the "Wire-man" to get out of shape. It looked good when I placed it on the table but it was out of shape when T1 picked it up. We needed to do it repeatedly."* (Interview, Student 4, A14).



Figure 4-1(a) (b) "Wire-man" by T1

In contrast, students tend to pay more attention and actively get involved in class to polish art skills to derive great satisfaction continually if they can achieve the task and learning objectives.

*“I try to answer questions if I get the idea, no matter if it is right or wrong. I am proud of myself since I get the correct answers and I can answer the questions in English.”* (Interview, Student 1, A14)

*“Book cover design (see Figure 4-2) does not require much drawing skills, and classmates can gain a sense of accomplishment and boost their self-confidence. All classmates actively participated in this unit,”* (Interview, Student 3, A14)



Figure 4-2(a) (b) Book Cover Design by T2

From the interviews, it is evident that interest in the subject, ability, and the sense of accomplishment are inextricably intertwined (see Figure 4-3).

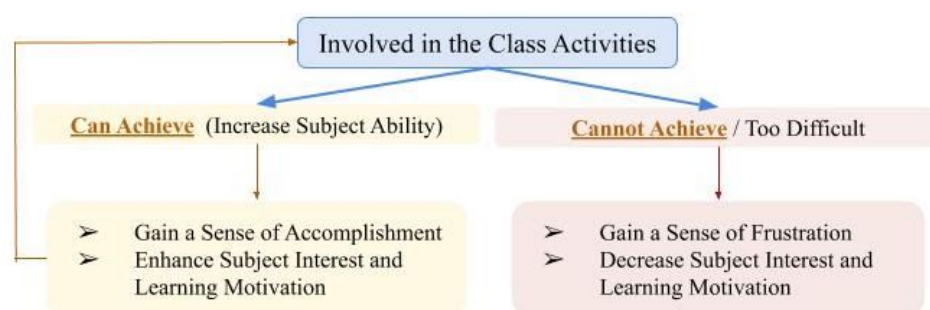


Figure 4-3 The Relationship Between Interest, Ability and Sense of Accomplishment

## 4.2 Design the VA Curriculum to Build Students' Learning Motivation

As the above findings, the relationship between interest, ability, and a sense of accomplishment is an important factor in students' levels of participation. Based on the interviews, the researcher generalized two ways that may enhance junior secondary school pupils' learning motivation through curriculum design and implementation: arousing interest and curiosity, and promoting a sense of accomplishment (see Table 4-2 for details).

Table 4-2 Ways in Enhancing Junior Secondary Students' Learning Motivation

		T1	T2	S1	S2	S3	S4	S5	S6	Researcher' Observation
Ways to Stimulate Interest and Curiosity	Diversified Medias and Novel Topics	✓	✓	✓	✓	✓	✓	✓	✓	Nil
	Non-traditional Teaching Materials	✓	Nil	Nil	Nil	Nil	Nil	Nil	✓	Nil
	Organise Group Learning Activities	X	✓	✓	✓	X	✓	✓	✓	✓
	Allow Selections in Targeted Area	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ways to Build a Sense of Accomplishment	Appropriate Challenging Activities and Materials	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Score Reward (Good Names Bad Names)	✓	X	X	✓	X	X	✓	✓	Nil
	Verbal Reward	✓	✓	✓	✓	✓	✓	✓	Nil	✓
	Artworks Display/ Exhibition	✓	✓	X	X	X	X	X	X	✓

### 4.2.1 Ways to Stimulate Interest and Curiosity

Interest and curiosity is a form of intrinsic motivation that fosters active learning.

Interviewees unanimously agreed that diversified media and novel topics, degree of autonomy, and group tasks are effective to stimulate students' interest and curiosity.

#### 4.2.1.1 Diversified Medias and Novel Topics

From the 2018/19 F.2 Visual Arts scheme of work (see Table 4-3), six out of nine units are having 2D works and five units are in drawing or painting.

Table 4-3 2018/19 F.2 Visual Arts Scheme of Work (T1)

	Unit 1	Unit 2	Unit3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9
Drawing/ Painting		✓	✓	✓		Nil		✓	✓
Craft	✓ (2D)				✓	Nil	✓		

The above table showed that T1 mainly focuses on drawing and painting. After interviews with students, it was found that all of them would like to experience various mediums but not limited to drawing or painting. As observed in T2's class, students were excited and showed great learning motivation for hand-making tasks.

*"I prefer doing craft to drawing as I am not good at drawing. I like hand-making, even though it may take a long time. It is fun."* (Interview, Students 1, A19)

*"Not only about drawing, but also other challenging mediums. Most classmates enjoy doing book cover design as we can use cutters. We seldom use cutters in Visual Arts lessons."* (Interview, Students 3, A26)

Apart from the media, three out of six students admitted they were bored and could not focus on the lessons owing to the lack of novel elements in the theme or the topic.

*“The topic is not novel so it may be boring and cannot catch our attention in class.”* (Interview, Students 2, A1)

*“The theme needs to be new and original, not the topic that the senior students have done. It is boring.”* (Interview, Students 4, A9)

Topics based on daily life may be of greater interest to students as they may have a deeper understanding and they can express their own opinions and feelings through the class activities.

*“I would like to have a creation based on daily life or social issues..... There may be some interdisciplinary topics and we can have a deeper understanding of the issues.”* (Interview, Students 4, A9)

*“Personal or social issues will be better as they have a clear and better understanding of the topic. Students will actively be involved in it because it is related to themselves.”* (Interview, Teacher 2, A22)

A student also pointed out that it may not be necessary for teachers to use PowerPoint as videos and actual objects are more eye-catching. In general,

novel topics and mediums with different teaching materials can spark pupils' interests in learning.

#### 4.2.1.2 Allow Selections in Targeted Area

All interviewees have a positive view on a high degree of autonomy. Teachers always allow selections in the targeted area to increase pupils' participation and enhance the impression of units. As observed in T2's class, all students showed high interest in designing book covers for the book they chose.

*"We can choose the book, weather in Chinese or English. T2 encourages us to choose Chinese books as the strokes of Chinese characters are challenging."* (Interview, Student 3, A4)

*"I enjoy participating in T2's Visual Arts lessons because she will not limit the selection of materials."* (Interview, Student 6, A6)

Teachers observed that students enjoy having a considerable degree of discretion and freedom of selection. Pupils were excited about choosing colors and exploring materials as they can discuss with peers and teachers. T1 has provided an example: *"Pupils used the same material, but they were encouraged to choose themes based on their interest and ability (see Figure 4-5)..... They enjoy participating in photo search and creation."* (Interview, Teacher 1, A17)



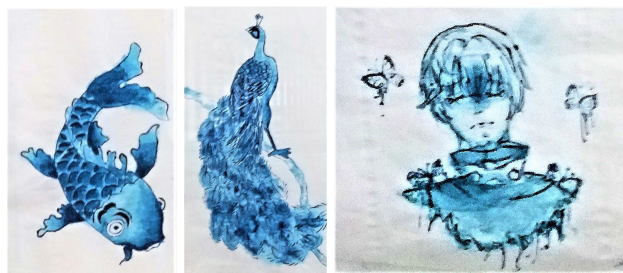


Figure 4-4 (a) (b) (c) Imitate Blue and White Porcelain on Tissue Paper by T1

T2 has provided another example: *“I had prepared around eight to ten materials such as bamboo shoots, drinking straw, paper cups and they are encouraged to prepare special materials (Figure 4-6). They showed high interest in selecting and exploring the use of materials.”* (Interview, Teacher 2, A21)



Figure 4-5 (a) (b) “Visual Rhythm” by T2

#### 4.2.1.3 Organise Group Activities

As T1 and T2’s class observation and Visual Arts scheme of work, there was no group discussion, learning activity or creation. From the interviews, five students claimed group activity is an important factor in increasing their level of participation in Visual Arts lessons as they can cooperate with friends to achieve a higher level of performance.

*“I would like to have group activities since we may work together to achieve a higher level of performance.” (Interview, Student 2, A13)*

*“It will be better if teachers include group activities in class as we can discuss and share ideas with friends. The atmosphere in class will be free and easy.” (Interview, Student 5, A6)*

*“If we can create works in groups, students will show a higher level of participation as we can share the work and cooperate with friends. We seldom have group activities” (Interview, Student 6, A14)*

T2 agreed the group tasks are effective and said, *“Three to four students in a group explored the materials in a limited time. They showed greater willingness to participate and created a free and relaxed classroom atmosphere.”* (Interview, Teacher 2, A20). In contrast, T1 thinks group activity is not effective. Both of them seldom provide group tasks for the following reasons (see table 4-4).

Table 4-4 Reasons of Less Group Activities

	T1	T2
Difficult to Mark	✓	
Limited Class Time	✓	✓
Not Involved Actively	✓	✓
Cause Quarrel		✓

Two teachers share similar reasons for seldom providing group tasks because of the limited class time and students’ degree of participation.

*“We only have twenty lessons in one year and the curriculum is compact. I prefer arranging a discussion in pairs rather than holding group activities as it is difficult to mark and some students won't be involved in the tasks if they work in a large group.”* (Interview, Teacher 1, A22)

*“I do not want to have group activities as some pupils must not get involved in the activity. Sometimes, they may have different opinions. Some students will not participate in the task if their opinions are not accepted. They may even, even cause a quarrel.”* (Interview, Teacher 2, A9)

Although T2 agrees group activities can build a positive learning environment and enhance pupils' learning motivation, teachers have not managed to find a way out, resorting to group activities. Are there any strategies to ensure the levels of participation in group activities and a fair grading system?

#### 4.2.2 Ways to Build a Sense of Accomplishment

From the above findings, a sense of accomplishment is important for self-worth, which encourages pupils to stay motivated. The researcher generalized three ways to assist students in gaining a sense of achievement, namely appropriate and challenging activities and materials, verbal rewards, and artworks display.

##### 4.2.2.1 Appropriate and Challenging Activities and Materials

Based on the literature, students can derive a sense of achievement motivation by participating in arts activities and meeting the learning objectives. Teachers always provide appropriate and challenging activities and materials as they agree that challenging activities and materials can encourage students to focus more on the lessons. For instance, according to the 2018/19 S.2 Visual Arts scheme of work (Appendix 9), T1 provided plastic spoon, bamboo chopsticks and other found materials for drip painting.

*“In challenging activities, students may not believe they can handle it at first. After they successfully complete the tasks, they will gain a sense of achievement and realise art is not as difficult.”* (Interview, Teacher 1, A13)

*“Using three-primary colors and markers in coloring Christmas cards (see Figure 4-6) is an appropriate activity for F.1 students who do not even know visual elements. The final products are beautiful and they can gain a sense of accomplishment through participating in the creation.”* (Interview, Teacher 1, A15)



Figure 4-6 (a) (b) Christmas Card by T1

T1 thinks students pay more attention and mind what they are doing since they feel curious and challenging in using unusual materials. Students agree the challenging activities and materials can impress them deeply.

*“I have never drawn the pattern of blue-and-white porcelain and drew on the tissue paper(Figure 4-5) before. It was interesting and challenging as we could not erase the mark. Classmates enjoyed participating in this unit and provided good responses. ” (Interview, Student 3, A15)*

*“Once, we draw on a piece of cloth by using glue. It was fun and challenging as it was difficult to control and we cannot predict the effect. The classroom atmosphere was good.” (Interview, Student 4, A13)*

If students can manage to complete challenging activities with suitable materials, their motivation to learn may enhance. In contrast, if they cannot achieve the tasks as the material may not be suitable and cannot receive teachers’ support, they might not be willing to be involved in the tasks anymore.

*“It was difficult to mold the shape of a human with wire (see Figure 4-1). It was hard and the final product was not beautiful. All classmates could finish successfully, however, we needed to stay behind and everyone worked like a dog.” (Interview, Student 2, A21)*

*“Once, we needed to explore and design a building with positive and negative space by using a cartridge paper. I do not know how to draw the paper pattern of buildings and T2 never shows us the examples. I wait and sit there until T2 shows other classmates’ works at the end of the lesson.” (Interview, Student 4, A7)*

From the interviews, only the challenging activities and materials which are appropriate to students’ ability can help students to gain a sense of accomplishment and increase their learning motivation in this subject (see Figure 4-7).



Figure 4-7 Build a Sense of Accomplishment Through Appropriate and Challenging Activities and Materials

#### 4.2.2.2 Verbal Reward is Better than Score Reward

To increase students' levels of participation in Visual Arts lessons, T1 established a "Good Name, Bad Name" mark reward system. T1 believes the score reward is effective as students who are shy or quiet are more likely to answer the questions under the score reward system while T2 holds a different opinion as she claimed that students would not care about marks.

In T1's class observation, five pupils answered questions actively, while no one responded to T2 in her lesson. In the interviews, two students concur with the effectiveness of the score reward system which can encourage the ones who care about marks. However, none of the student' interviewees answers questions due to mark reward.

*"It is good to have score reward after answering questions but I won't reply actively because of the system."* (Interview, Student 2, A8)

*"Not many of us would answer questions. I will not answer questions unless I am marked a "Bad Name."* (Interview, Student 4, A6)

*"I won't answer questions because of the system but it may encourage the ones who care about marks."* (Interview, Student 6, A5)

In comparison with the score reward system, verbal reward can provide an incentive for them to participate in Visual Arts activities since they can build up self-confidence and find comfort through teacher and peers

encouragement and positive feedback. As T1 and T2's class observed, the students with lower learning motivation showed greater levels of participation in the creation after receiving teachers' feedback.

*"T2 always encourages us, including the girl sitting next to me who is not good at arts. T2 encouraged and said: 'It's good! Keep going.' She will have the confidence to complete her works."* (Interview, Student 3, A16)

*"When I am annoyed with problems in the work, she comes and says: 'It is quite good and you may do it like this'. I find some comfort."* (Interview, Student 4, A15)

The examples showed that encouragement and appreciation can increase pupils' motivation for Visual Arts learning. They can gain a sense of accomplishment through verbal rewards and immersion in art activities.

#### 4.2.2.3 Artworks Display

Although five out of six interviewees' artwork were never selected for exhibition, as T1, T2 and researcher' observed, the artworks display and exhibition arouse pupils' attention and enhance interest in learning.

*"Students might be reluctant when I picked up the works for the 45<sup>th</sup> Anniversary learning celebration. They are glad to see their works are placed on the board."* (Interview, Teacher 1, A13)



*“Students were excited when they saw the artworks placed on the board. It caused discussion.”* (Interview, Teacher 2, A26)

As students mentioned, they are glad to see their work being placed on the board. Even though students can gain a sense of accomplishment through the displayed artworks, T1 and T2 seldom change the board and only a few students' works can be placed. As the researcher observed, three old students' artworks (2015/16) were still placed at the staircase.

*“The artworks shown at the staircase might be changed once every two years. They seldom change the artworks which are placed on the board.”*  
(Interview, Student 2, A23)

*“ I am glad to see my works being placed on the board. However, they seldom change the works placed on board or at the staircase until the School Learning Celebration. ”* (Interview, Student 4, A17)

Pupils may not be involved in the lessons or creations as they know that their artworks will not be selected to place on the board. Teacher 2 explained:

*“It is difficult to place all the works as the size is too large and we do not have enough space (Figure 4-8)..... I spend too much time on administrative work and senior students' SBA. I have no time to change the artworks on board.”* (Interview, Teacher 2, A27)

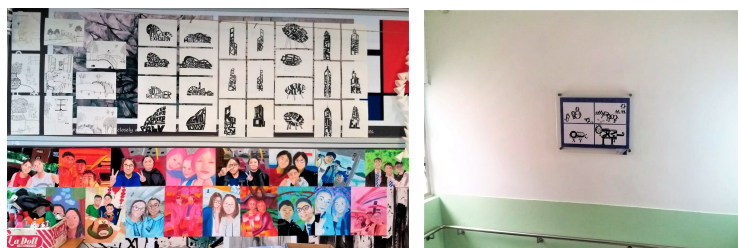
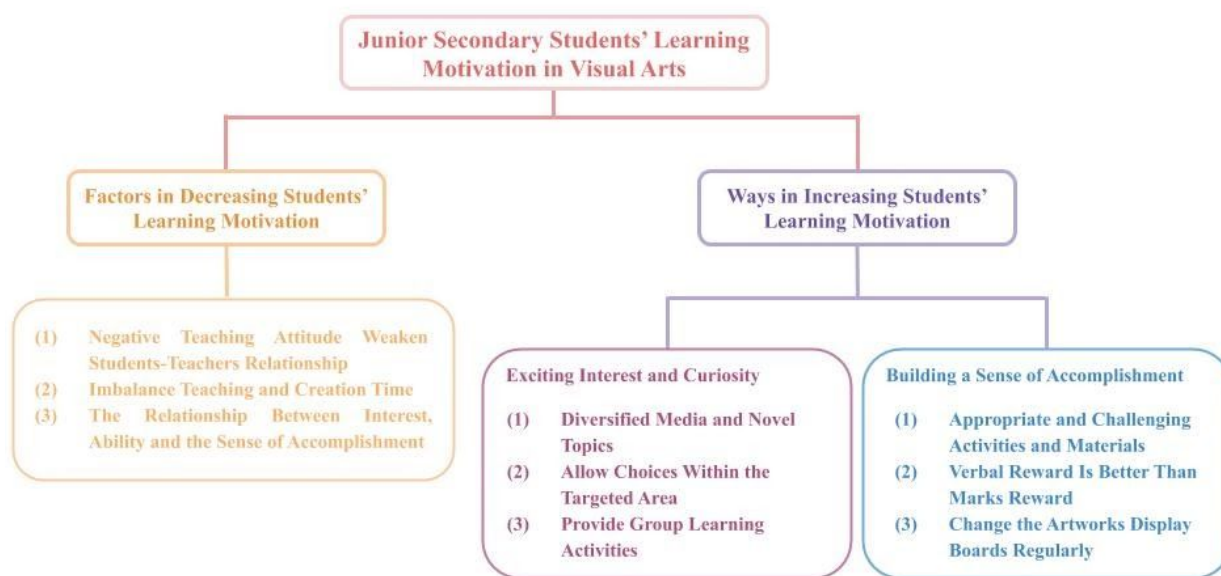


Figure 4-8 (a) (b) Artworks Display Board

Artworks display may be an effective way to enhance students' learning motivation in visual arts. But how can teachers change the board regularly and exhibit all the students' works under the heavy workload to increase students' learning motivation in this subject?

### 4.3 Conclusion

The results of the finding illustrate how junior secondary students' learning motivation in Visual Arts is affected by a combination of factors (see Figure 4-9).



Figures 4-9 Ways in Decreasing and Increasing Junior Secondary Students' Learning Motivation in Visual Arts

Responding to the above figures, researcher found that junior secondary school students' learning motivation may decrease due to teachers' negative teaching attitude, imbalance teaching and creation time and sense of frustration. To enhance students' motivation in Visual Arts lessons, positive and appropriate strategies have been made by T1 and T2 that stimulate students' interest and curiosity and build a sense of accomplishment through Visual Arts curriculum design and implementation.

## Chapter 5 Suggestions and Conclusion

Based on the literature review and research findings, the researcher would like to propose a number of suggestions effective ways which teachers seldom adopt due to various reasons.

### 5.1 Immediate Positive Response and Regular Artwork Display

From literature reviews and interviews, a sense of accomplishment is an important factor in enhancing pupils' learning interest and motivation in Visual Arts. Verbal reward and artwork display are effective ways of promoting a sense of achievement. However, some students cannot receive encouragement and individual coaching due to the limited class time, and teachers seldom change the display board because of the administrative workload.

Immediate positive feedback can avoid frustration as students can correct and improve quickly to achieve the tasks objectives and gain a sense of accomplishment (Federmeier, 2018). If teachers cannot provide positive feedback to all students in limited class time, facial expressions and gestures are also important in enhancing students' performance. For instance, teachers should not exude annoyance as students may get worried. Also, if teachers scold students for their misbehaviors in front of the class, they may be embarrassed and disappointed. Writing a memo with comments on class performance or creation is a good way to remind and encourage them to be actively involved in visual arts lessons.

Besides, as T2 mentioned, she seldom changes the display board due to the heavy workload. The researcher suggests teachers may delegate the task of changing the board

after school once every two weeks to students who are interested in board display or have misbehavior in class to change the board after school in order to show all the students' works if there is not enough space to displace all the works at once. It's a good experience for students while decreasing teachers' workload.

## **5.2 Provide Challenging and Appropriate Inquiry-based Group Learning**

Through the above findings, teachers always spend an entire lesson on explaining the background and working steps to make sure most pupils understand what to do. However, all students interviewees mentioned it is boring and they would like to have group activities.

Based on ch.4 findings, students can gain a sense of accomplishment through participation in challenging activities which are of appropriate level of difficulty aided with suitable materials and teachers' positive feedback. Teachers may provide challenging and appropriate inquiry-based learning (IBL) in groups which helps students to stimulate thinking and spark creativity while communicating with peers, thus developing life-long learning. Learning is a discovery process that teaches students to do things, rather than telling about what others have done (Dewey, 1916; Gray & Griffin, 2005). Pupils may understand the teaching content through exploring materials and communicating with peers. This helps students to gain a better understanding of the material, allowing them to experiment with trial and error and develop life-long learning.

To make sure all students understand what to do, teachers should state the clear purpose of cooperative learning from the beginning of the lessons, and meditation is needed when necessary (Burke, 2011). Having IBL in groups helps students build social and

emotional learning capacity, problem-solving prowess, but not passively receive the teaching content.

### **5.3 Ways to Differentiate Students' Performance**

T1 mentioned it is difficult to include too many group activities in the curriculum in view of the fairness of the scoring system on students showing different levels of participation. It is expected that every groupmate will make contributions of varying significance to the project. If students in the same group receive the same grade, this may cause resentment and grievances from actively participating students to those who do make minimal contribution. Some students in turn may choose not participate in group tasks anymore. In my opinion, teachers may provide group discussion and inquiry-based learning in the lesson which are non-graded. If group activity needs to be scored, teachers can assess individual achievement during or after the group project.

During the group tasks, teachers may use peer evaluation as the basis for individual evaluation and group grades. Students will observe and evaluate their group members on a variety of criteria such as social skills, quality and quantity of work, and other elements inherent in group projects. Glendon (2005) proposed that teachers must stress the importance of peers' evaluation so that pupils may realize the importance of working in a group and their grade will be adjusted according to their workload. In this way, the grade that one receives will be much fairer.

After the group projects, teachers may ask students to write a question on what they have learned. As Broolhart (2013) mentioned, “Write Your Own Question” is more effective than self-reflection since the reflection cannot show what students know and they

may simply copy the teaching content. If students are asked to raise a question, they need to reflect on their learning to identify a question that the project helped them understand or made them curious about. The questions can also help teachers assess pupils' understanding and grade individual achievement on the group project.

## **5.4 Conclusion**

In summary, enhancing students' learning motivation in the Visual Arts subject is beset with difficulties but it is the responsibility of pre-service and in-service teachers to increase students' level of participation in the lessons and pursue Visual Arts as a lifelong interest. This study shows that a satisfactory Visual Arts curriculum and implementation enhance students' motivation in learning Visual Arts. It is hoped that Visual Arts teachers may have a deeper understanding of students' learning motivation in this subject and how to design an appropriate and feasible Visual Art curriculum and teaching strategies to enhance the level of participation of students.

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## Appendix 01: Interview Scripts Teacher 1 in Chinese

Interview Date: 2020.01.06

Interview Time: 10:39 a.m. - 12:00 p.m..

Interview Venue: Visual Art Room in Kwun Tong Secondary School

Interview No: T1

00:01

問	感謝您抽空接受我的訪問。學院規定受訪者需簽署一份參與研究同意書，請您看看內容。本人承諾在任何情況下都不會洩漏您的個人資料以保障您的私隱。請問您介意我錄音嗎？錄音的目的是不想扭曲您所說的話，錄音的內容亦不會公開。整個訪問約需1小時。另外，是次的訪談內容會經過整理，輯成訪問稿，之後會讓你過目，你可以提出將當中一些不清晰的內容作出刪減或更正，是次訪問錄得的內容和稿件只會作為學術研究和分析之用。	Q1 R1, 2
T1	你大約從事了多少年中學美術教育工作？	
T1	哇（慨嘆）！好多年。	A1
問	大約？	
T1	都超過了20年啦！	A1
問	感喺一開始就喺呢間學校工作？	
T1	唔係，我係其他中學教左幾年。自1991年開始就係呢到教。	A1

01:27

問	你認為貴校初中學生嘅視覺藝術堂的參與度和專注程度？如何評估？	Q2 R1
T1	（思考）一般黎講，我地啲學生其實都算乖，感所以.....參與程度都算高嘅，係喇，只不過個別同學可能就.....例如佢會無帶野或者會遲交功課，但係上堂都大致上係留心嘅（重覆）。可能個別有少少游雲發夢，呢個我覺得係正常（思考）係喇，總會有啲同學對視藝係無興趣。	A2
	我都係透過觀察上堂表現，觀察係可以知佢地專唔專心，即係例如話佢.....（思考）例如你教緊野佢唔係望緊你，係到搞人或者拎文具玩，呢啲就一定望到。	
問	呢啲情況多唔多出現？每堂都會有？	Q3
T1	係囉。因為有啲學生佢本身就...即係已經係個專注力唔係好夠，而.....發夢游雲啊個啲呢都少、都少嘅呢啲例子。同埋可能我地間房（美術室）長，坐得後，如果我係前面	A3

	<p>（教師桌位置）講野，佢地可能都會唔係太留心，所以我有時會叫佢地出黎，搬去前啲坐就會好啲。同埋上堂嘅時候我會問問題，有啲步驟叫佢地出黎示範去試下做，或者有時嗰佢地估下，感佢地嘅參與會多啲。</p> <p>同埋我編課程可能有啲野係有挑戰性啲，佢唔知但係又會覺得好得意，例如徐冰啦，我係教徐冰之前就有工作紙俾佢地做，係關於中國文字點、橫、豎、撇、中國文字結構果啲啊，佢地做完工作紙對中國文字有基本認識，之後我教.....一開始就介紹徐冰，之後就俾徐冰簽名佢地睇，要佢地估下係邊個個名，之後佢地就好驚奇感樣，我就再俾啲提示佢地，話呢個唔係中文黎，佢地覺得好驚訝，跟住就對呢啲好有興趣。跟住就再俾多啲字佢地估，好多人舉手，有啲好快估到嘅就會覺得我得啲、自己諗到啲，就自然會有成功感。我覺得呢啲方法呢，係可以draw attention（吸引注意）。</p>	
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06:11

問	正如你所講，有啲學生係課堂嘅參與度會較低，感你認為有啲咩因素會影響學生的課堂參與率和學習動機？	Q4 R1
T1	<p>我覺得學生本身對視覺藝術科有冇興趣都係好緊要，同佢對呢科有冇興趣同佢投入上堂嘅關係都大，因為當佢自己本身係對畫畫或者做手工係好有興趣、好鍾意做，咁佢自然上堂就會專心啲去聽你講，知道要點樣做先會做得更加好。同埋有少部分學生都會嚟同我講佢高中好想讀Art，咁我就會嗰佢你平時上堂專心啲，同埋平時可以畫下sketch（草圖）畀我睇，之前有見到個同學放學之後畀留下文具鋪買咗一疊圖畫紙，因為咁啲個單元教緊Pop-up卡（立體卡），佢係直情整咗成本書出嚟，我係好impressed（印象深刻）嘅（我：佢本身係好鍾意Art嘅）係喇，其實呢啲學生本身就係對呢一科好有興趣嘅，咁就自然佢地上堂就會投入好多。</p> <p>同埋，我發現一般上堂比較專心嘅學生，佢可能都係本身嗰呢一科嘅成績會係比較好或者嘅能力比較高，咁我有時都會拎佢嘅作品向全班講解或者示範，其實當我拎同學作品去講解嘅時候，佢哋又會好開心感話：「噢！係你個份啊」，咁畀我拎出去展示嘅學生又可以畀我讚，感自然就係會開心啲。同埋我試過係邀請啲學生參加比賽，我唔係揀人去參加，係你有興趣就可以參加，有個學生佢本身係呢一科成績唔係話好好，但係咁啲嗰次比賽又畀佢攞咗個優異獎，自然就信心大增喇（笑），變左佢哋可能覺得佢有能力去應付到呢一科，咁自然就更加畀心機，想畀呢一科攞到好啲嘅成績。</p>	A4
問	除咗學生自己本身對呢一科嘅興趣，咁我知學校係用英文上堂嘅，咁呢樣嘢又會唔會影響到佢哋對呢科嘅學習動機或者投入程度呢？	Q5
T1	<p>都有。因為視覺藝術科唔係淨係畫畫、做手工啦，佢地都有時都需要寫字，咁我哋初中係用英文去上堂，學生交嘅statement或者評賞都需要用英文去寫，變咗部分語言能力比較弱嘅學生就未必應付到呢一個部分，所以每當我嗰佢哋可能要用英文簡單解釋份作品</p>	A5

	嘅時候，佢哋就未必做到或者專心咁去聽我講點樣去評人哋嘅作品，因為佢覺得自己做唔到，做唔到就唔聽。所以當佢哋做工作紙或者評賞活動嘅時候，我都會提供一啲例句或者生字去幫佢哋諗點樣寫，當佢哋係有得參考嘅話都會好啲。	
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12:49

問	對Art有興趣學生自然會投入上堂啦，咁你覺得點解有啲學生對呢科嘅學習動機咁低呢？	Q6 R1
T1	<p>咁其實都係好多原因……（思考）好似其實因為視覺藝術科係術科啦，咁佢總分佔整體成績只係有50分，咁相對其他主科，佢哋喺上美術堂或者係做習作嘅時候可能就會冇咁上心，或者佢覺得其實唔係話咁重要。</p> <p>同埋都有啲學生會成日同我講「我唔得」，因為佢自己對自己冇信心，或者係覺得嗰份習作或者嗰件作品個難度好大。同埋有時我都明嘅，可能某啲單元，好似美術史，或者係要佢哋做嘅練習，對某啲同學嚟講係悶，佢悶嘅話其實都好自然就會去放空或者玩文具。所以我上堂都盡量同佢哋有多啲互動，例如問多啲問題、鼓勵下佢哋去答問題。</p>	A6
問	啲學生都會很主動答問題嘅？	Q7
T1	<p>有時可能嚟嚟去去都係嗰幾個人舉手，咁佢答得太多次我就會噏下其他人。同埋，我為咗令到成班學生投入上堂，我有定一個獎罰制度。即係我平時上堂會問問題，因為用英文去上堂，又想噏佢哋講多啲英文、放膽去答問題，所以如果學生主動用英文回答又答啱嘅話，我就會畀佢一份作品嘅總分加兩分，主動舉手用中文答又答啱嘅就加一分，咁如果係冇人肯主動舉手答問題，需要我去抽lucky number（幸運數字）嘅話，咁嗰個同學答啱就冇加分，但係答錯就要扣分。用咗呢個制度，其實都會見到係多咗一啲平時上堂好靜、唔係點敢答問題嘅同學會主動去答，因為你用英文嘗試去答，你答錯我唔會扣分嘛。同埋有時示範個陣可能見到啲學生好悶，或者我唔肯定佢哋係咪真係識做，我都會去請啲同學出嚟試做，其他同學見到自己嘅朋友出嚟做示範，其實佢哋都會係投入上堂去望下究竟佢做緊啲咩。當然如果同學係主動出嚟做示範都會有加分啦，所以都好考佢哋平時上堂有冇留心，因為佢留心知道自己做乜嘢先可以加分。同埋我係有獎就有罰嘅人，所以如果有同學係唔記得帶功課或者遲交，咁佢哋就要扣分，佢哋需要上堂答問題去攤返分去抵消。</p>	A7

18:23

問	除咗學生嘅興趣、成績之外，你覺得師生之間嘅關係或者朋輩關係會唔會話好影響到佢哋上堂嘅投入程度？	Q8 R1
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T1	<p>當然喇！好似我喺咁講，當你搵一個學生出嚟做示範，突然間其他人就好似會精神曬去留意佢究竟做得咁唔咁。同埋佢哋有時上堂都會望下隔離位做緊啲乜嘢，佢哋自己都會問下附近同學睇下自己畫得好唔好，其實你見到佢哋都好緊張人哋對佢哋份作品嘅評價，所以喺佢哋做緊嘢嘅時候，我都會擺一啲同學嘅作品出嚟，同佢哋講返可能「佢做得好好㗎」，或者大家可以參考下佢，咁其他人見到同學畀老師讚，自然就會更加專心喺份作品度，令佢做得更加好。</p> <p>同埋喺佢哋自己創作嘅時候，佢哋都好鍾意佢舉手問你意見，咁你畀咗啲意見或者引導佢，其實佢又會諗到多啲嘢，再繼續做。或者有時有啲學生就好靜嘅，唔係好問題又唔多同隔離位講嘢，我會自己主動走埋去睇下佢做成點，問下佢下一步想點，畀佢知我都有留意佢，咁佢會覺得自己好似……份作品被期待，咁佢就會……會投入啲。</p>	A8
問	咁即係其實你上堂嘅時候，都畀佢哋可以同隔離位傾下、講下嘢嘅？	Q9
T1	<p>俾！梗係俾啦！我自己反而唔係好鍾意好靜咁樣上堂，我唔介意你提出啲嘢去反駁我或者同我去討論，大家串黎串去。因為佢哋其實平時會好專心去做自己嘢，去到某一個位，佢係好需要朋友去畀啲意見，或者佢諗唔到嘢嘅時候係需要其他人嘅睇法去刺激佢，咁當然唔係話好嘈好大聲，走出位咁傾啲無謂野喇，但係佢哋輕聲討論係可接受，同埋感覺上會輕鬆啲，冇咁緊張。</p>	A9

23:13

問	喺課程大綱見到，九月開學就會有藝術家簡介嘅，一般而言，大部分學生都可能會覺得美術史好悶，你點樣去提升佢哋嘅課堂參與程度呢？	Q10 R2
T1	<p>我地年年開學每張枱都會換新嘅Artist名（手指每組桌上的Artist名和作品），要教同briefing佢哋番去搵Artist、作品資料做工作紙。</p> <p>今年我就調左次序，每年中一學生都要做張聖誕卡，跟住我就會幫佢哋寄返去佢哋小學畀小學老師，佢哋知可以寄返作品俾小學老師，佢哋好開心，同埋佢哋知份作品要見人，所以都會好投入好專心咁去設計自己嘅作品，就係我幫佢哋印咗副本掛喺樓梯度啲啲。但係你知啦，要做聖誕卡好趕，所以今年就佢哋做一個線條嘅習作，跟住做聖誕卡，再跟住先介紹Artist。</p> <p>我覺得美術史佢哋覺得好悶，同埋如果淨係口講Artist，就算俾埋作品佢哋睇，佢哋係好難投入，會發夢。於是我就上網睇下可以點教喇，突然就諗到不如整到好似拍賣感喇，所以今年F1，我就嘗試用拍賣會嘅方式去教。</p> <p>上堂前佢哋都唔認識呢啲Artist，開始嗰時我就同佢哋講，今堂我哋就唔上堂，佢哋就覺得好奇怪，又問係米玩游戏，感我就話今堂係拍賣會，每組（八人）都當佢哋擁有黏喺佢哋枱上嘅Artist嘅其中一件作品，我安排左俾佢哋，再提供彩色版本俾佢哋拎住。然後大組裏面再分小組（兩人），感佢哋就要推介呢一件作品俾其他組，最後組賣得</p>	A10



	<p>最高價錢就係贏家，有獎品，佢地就覺得好正好開心。同埋我有設定咗啲問題，佢地就跟據啲問題去討論作品內容，再去推介俾人，即係佢地首先要解釋到件作品，佢地要出黎向全班講解下作品特色等資料。討論個陣，我都有落組聽下佢地傾成點俾啲意見，我都有畀佢地可以建議埋買家可以放件作品喺邊展示啊，其實佢地識，引導下就諗到。同埋我要求佢地要為件作品定價，最低\$1000，好似Gaudi呢組，因為佢地嘅作品係建築，佢地又覺得建築嘅底價應該要高過畫，就自行調整底價，佢地提出話大家買左之後可以畀入面住，所以佢地嘅底價就會比較高（笑）。</p> <p>另外，關於「買」作品嘅部分，我就每小組會有\$5000，每個小組可以買不同作品，唔係一大組買一份，感就好似大家都有參與到，如果一大組嘅話好易有同學無參與。同埋組組都係\$5000，萬一大家都出\$5000就分唔到高下，所以我就畀佢地可以一齊討論、集資，商量要買邊啲作品同出幾錢，成個過程好好笑。同埋，我要求佢地如果成功買到作品，佢地係必需要向賣家解釋點解你感想要呢件作品，而唔係咩都買，要識欣賞件作品。我諗我以後都會用呢個方法去教，比起平時口講佢地投入好多。</p>	
問	比起平時就感口講，學生明顯會投入好多。	
T1	<p>係啊！係啊！（重覆、肯定）同埋佢地……例如佢哋呢咗賣出咗件作品，佢哋又真係會將嗰份作品嘅影印本去交界對方，對方又會真係畀返筆錢佢哋，當然係假錢啦，但係你都見到佢哋真係會好投入。</p> <p>感……因為一堂做唔曬，我做左兩個連堂，雖然隔左一個循環週，佢地都記得自己買左邊份作品啊，都仲記得自己擁有份作品嘅內容。</p> <p>但係有個唔好，我自己都檢討過，就係佢地太過著意件作品價錢嘅啲，反而佢哋係討論嘅時候，就淨係畀到做工作紙，唔係話感深入感……（翻閱工作紙）（我：討論作品內容）係喇。例如有組係Magritte，佢地好多本身唔認識超現實主義，所以佢地其實唔係好睇得明，例如我工作紙有問題係問佢哋係唔係real scene（真實場景）、畀佢哋圈住邊啲野係真、邊啲野係假嘅，佢地都睇唔明，變左其實都係要我行埋去引導佢地去睇，再畀匯報嘅時候引入超現實主義。所以如果我之後再做，我應該會畀學生要預先番去搵定作品資料。</p>	A10

29:10

問	佢地堂上會唔會話淨係掛住做工作紙、唔傾？	Q11
T1	<p>都有呢個情況，一有工作紙就自己好專心做工作紙，但係我又唔想佢地又無資料喺手，淨係吹水，同埋我又唔想幾個人做一份就一定會有啲人hea（懶散），俾分又難俾，我都想俾分。始終佢哋F.1，變左呢個活動我遲啲用喺中二中三可能會好啲。呢個就課堂完左課堂活動之後（拎工作紙），佢地就可以番屋企揀呢個Artist嘅其他作品，據問題再評賞，俾佢進一步認識個Artist，因為我無感多課堂時間俾佢地睇好多作品，我完全唔教呢，佢地就咩都唔知感去搵資料，所以我覺得用呢個方法令到佢地起碼唔覺得悶先</p>	A11

	，俾佢地覺得美術史都幾好玩啊，起碼唔會訓着先。	
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31:15

問	感中二中三有冇啲特別嘅方式吸引佢地上堂？	Q12 R2
T1	<p>有！中二就係做廁紙嗰個。我嗰佢地帶卷廁紙番黎（笑），之前我已經介紹過青花瓷啊、播下周杰倫啊（笑），有啲學生仲會跟住唱，然後再畀許開嬌佢睇，許開嬌係用花青嘅紙巾上面畫畫。之後個堂就嗰佢地帶卷廁紙番黎，佢地就覺得好特別，唔係用畫紙係用紙巾，佢地又覺得好高難度，感高難度米好（我：專心畫）係啦，因為好易穿。都ok啫，做得幾好。舊年F2有啲作品都掛左條樓梯。我嗰佢地番去搵下啲瓷器、青花瓷嘅圖案啊，搵佢地自己鍾意嘅圖番黎，然後就畫，有個學生畫人啊今年。</p> <p>不過佢地屋企無國畫顏料、勾線筆，上課時間又……（我：有限），所以我嗰佢地番去試下用圭筆同Acrylic（塑膠彩）勾線，大部分同學都做得幾好，有兩個就話俾屋企人扔左，有個話自己覺得唔靚所以撕咗，我同佢講唔好撕，再睇番先知有進步，我見有進步會有進步分。佢地好好笑，有啲第一堂番黎已經話我知有啲人無帶廁紙，特登去問校工姨姨拎□，有啲話去廁所偷（笑）。</p>	A12

36:13

問	聽你感講，其實啲學生都好敢同你講笑□啫，你上堂嘅氣氛係點□？	Q13 R2
T1	<p>我都覺得我上堂氣氛ok（自豪+笑），我會逐組埋去指導，佢地又敢同我講佢地嘅意見。有時就算示範完，有啲學生都未必做到，咁我行到過去再示範畀佢睇，佢驚訝完，自己做又做到。所以我覺得編啲高難度，佢地覺得無可能做到嘅野，有挑戰性，而實際上大部分人其實都做到（我：會覺得Art其實唔係好難）係啦。我都同佢地講45週年校慶揀啲出黎展覽啊，做好啲啊，佢地成日話唔好唔好，展出黎其實佢地又會好開心過（笑）。正如我F1果啲聖誕卡，正本就幫佢地寄番小學，我再印出黎過膠，都係嗰F1幫手掛，佢地都好好，有時行過跌左，都會幫手掛番上去，珍惜自己嘅作品。</p>	A13
問	除咗中一，感中二中三呢？佢哋每級都有做聖誕卡？	Q14
T1	<p>唔係。有啲中一仲問我，點解淨係掛F1？點解唔掛其他級嘅聖誕卡？我話得你地級先有做啊嘛（大笑），佢地就覺得係佢地嘅honor（榮幸）。同埋有其他級嘅同學呢，當佢地見到就會話：咦！今年聖誕卡係感樣，我都有話佢地知我係年年做唔同，你地做嘅人地都無，即係我要俾佢地知到，佢就會覺得佢自己個年好特別，甚至有啲話點解我地</p>	A14



	個年無得做（笑）。	
問	哇！感即係你每一年都會諗啲新野同學生玩㗎。	
T1	<p>有次我係帶部分嘅同學去某小學畫壁畫□，嗰次我本身係諗住搵番啲嗰間小學畢業嘅學生去嘅，但係時間太趕，於是就搵左五湖四海嘅同學喇，又唔一定係要好鐘意Art好好成績。感個次同小學副校傾計，佢講得出我地有做過Pop-up卡（立體卡）、徐冰文字、玻璃彩繪喇，於是我覺得人地係真係會留意，學生開心之餘，我自己都好鼓舞，我就繼續年年諗唔同野同學生玩，呢樣真係好緊要。</p> <p>係好辛苦好叻，尤其是係佢哋F1，啱啱升上嚟連視覺元素都唔係好識，所以你要佢地用color，係難嘅，我米簡單啲用三原色，簡單得黎又靚，佢地又覺得自己掌握到，有啲成功感。</p>	A15

42:20

問	你啱啱都有提到挑戰性好重要，佢地會有成功感，但係始終有少部分學生係真係未必做到，你又會點去幫佢地，提升佢地嘅課堂參與度呢？	Q16 R2
T1	<p>我會成日記住唔好打沉佢地，要多啲讚下，俾意見嗰陣都係話：「你呢到做得幾好，但係可以再好啲。」特別對住有啲無乜心機嘅細路，都係讚左佢地先，之後先再俾建議。</p> <p>今年有個F1，佢係輔導組已經同全部老師開晒會，佢講明喺小學已經好唔鍾意視藝，感我就（嘆氣）已經覺得好沮喪，你一開始就同我講你唔鍾意，所以上堂都會特別留意佢，同埋我知佢特別鍾意巴士，佢個個小息都去圖書館上網睇巴士，有次仲遲左10分鐘先上黎上堂，有啲同學話我知佢去左圖書館睇巴士。佢遲上黎我一定要問下佢點解，佢就話佢喺班房上黎，話自己唔舒服要落醫療室，我當然唔俾，因為我覺得喺某啲情況下一定要堅定，我最多俾佢僕低休息，起碼聽緊書。後尾上上下下堂，大家都上得好開心，又討論又答問題，好熱烈，個學生就「彈」起，因為佢見到朋友玩得好開心。我再派野俾佢地做，個學生又做到㗎，我即刻拎佢幅野出黎讚，自此之後佢上堂又ok喇。我都有同佢講話：「巴士大王」，我第日搵啲巴士做例子喇。佢答話佢宜家係「視藝大王」（大笑），跟住我就發現，其實原來都唔係好難哄。知佢鍾意啲咩，盡量搵番啲圖片、例子，宜家米無事，佢上堂都好踴躍參與。</p>	A16

46:55

問	啱啱你都有提過會俾學生自己做選擇喇，學生反應係點呢？	Q17 R2
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T1	<p>好似喺咁提過中二嘅紙巾上面畫畫，我俾佢地自定主題，媒介就一樣，佢地可以按自己嘅能力、興趣去揀畫咩，有同學係畫building（建築）、有人畫風景、人物，比較多人畫動物，因為我展示嘅例子比較多係魚，佢地就搵實物嘅相，再將佢變成圖畫，畫嘅時候因為有啲同學係唔係畫得好掂，我都有行埋去示範。喺框架下俾佢地做選擇，有得揀佢地係開心嘅，課但係我就要按番佢地搜集嘅主題同能力做示範，同埋我俾分就會難啲（我：但係佢地開心）係！我都覺得佢地enjoy（享受）。我有啲佢地拎番屋企俾屋企人睇下，話俾屋企人知喺廁紙上面畫畫好難，但係我畫到㗎。Instead of 淨係封住份作品，要展示出黎俾屋企人睇下。佢地好大部分人都好保護份作品。</p> <p>例如喺咁講嘅Artist工作紙，佢地可以係個框框下面有適當嘅機會俾佢選擇，係好嘅。</p>	A17
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50:23

問	我地喺咁都講左好多初中學生學習動機/參與度比較高嘅活動喇，感有冇話佢地比較唔鍾意參與邊啲課堂活動或者單元？	Q18 R2
T1	<p>係……我諗下先……其實呢總有嘅……（思考約10秒）好似陶藝，我曾經試過編啲立體野，因為其實好少機會做立體野，一又無乜地方放，二黎做陶泥要跨越好多堂。佢地……唔係話好唔鍾意上陶藝，但係無我想像中感熱烈，可能始終上堂時間太短，未做完就要包膠袋，有時會穿或者佢地包得唔好，下堂硬晒佢地會好沮喪，即係會覺得又要做過。始終係遇到困難嘅時候，因為解決唔到而沮喪。另外因為課堂時間真係太短，教完示範完，佢地做左一陣就要執野，又無得番去做。都係呢啲原因，可能課時長啲就會好啲。仲有個位係，係佢地畫稿個陣，即使佢已經畫左前、後和側面稿，始終有啲位技術上係做唔到，感過程中有變嘅時候佢地會唔開心（我：覺得自己力有不及）係啊。所以喺初中做陶泥係難，三十幾人又唔夠時間。</p> <p>所以我好多時呢都會編啲其他嘅立體媒介，例如用硬卡紙做鞋，我又訂左啲軟嘅灰卡，佢地就可以屈曲黎做個鞋底，再加啲不同形狀嘅發泡膠，呢個嘅可塑性幾好。我仲要佢地上堂嘅時候脫鞋，度鞋墊嘅大小做鞋底，用實物佢地又開心。跟住佢地又翹下摺下啲灰卡去整個鞋面，我又啲佢地可以再搜集下其他物料，從物料入手，佢地又玩得幾開心㗎。甚至有同學仲整坐building（建築）喺鞋面，我又覺得幾得意。所以有時我覺得唔一定要用傳統媒介，好似整立體野感，可以試下玩其他物料。</p>	A18

57:10

問	你喺咁都提過視覺藝術堂上堂時間都短喇，感你認為視覺藝術科老師除左題材、媒介等等課堂設計上，仲可以點提升學生對視覺藝術科的學習興趣和課堂參與度？	Q19 R2
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T1	好似有參觀展覽同埋參加比賽，我好多時一收到啲正嘅比賽，上堂就會sell下，一介紹我就一定介紹個獎品，係豐富嘅。	A19
問	唔會話淨係得Art好嘅同學參加咩？	Q20
T1	<p>有好多人都參加。大家都為左個獎品，尤其是係現金，佢哋會問係現金定書卷，例如最近時裝設計比賽，我哋由中一到中五都有學生參加，一堆人（笑）。有時除咗上堂時間，我小息午息都會上班房拎宣傳單張同佢哋宣傳一啲比賽，佢哋一有朋友參加呢就會一齊參加，好多第一句就同你講我唔得，跟住我就會同佢哋講參加咩嘛冇壞，或者可以入圍呢，於是有人就會有興趣又噏朋友一齊參加。又好似書籤設計比賽，往年我都試過有啲學生就會話獎品書券啫，我就同佢哋講書卷都可以買文具，有啲就會醒悟，覺得參加左先，就會一齊參加。佢哋又唔係話一定係視覺藝術科成績好嘅先會參加。</p> <p>同埋我舊年有一個比賽就係設計斜預袋，佢唔係設計佢成個袋嘅，已經有一個袋喺度啦，係設計斜咩袋面頭個幅圖，佢係題係「印像台灣」，就係要畫香港人對台灣嘅印象囉，境點、文化特色等等，仲要係舊年啲F1，每班都有一堆人寫咗名話參加，但係到最後都唔係話全部都有稿俾到我睇，但係佢地一開始係會有衝動去參加，到最終真係有成功去參加嘅，可能就都會係視覺藝術科比較好嘅啲學生囉。而當中我地都有一個學生係入咗圍攞咗優異獎。佢哋報咗名參加之後，我都係三催四請（笑），幫佢哋睇下啲稿，畀下意見佢哋，噏佢地修改下。不過有時其實我都唔係話咁著意佢哋有冇攞到獎，起碼參與咗先，佢哋都開心。通常佢哋去參加比賽嘅同學，我都會briefing（簡介）佢哋，同埋我會叫佢留低喺度畫，放學呀邊個得閒嚟啦，好似fashion（時裝設計）個比賽，F2我係有埋PPT（簡報）上堂教埋，我又開咗個Whatsapp群組俾埋其他級同學望下。</p>	A20
問	有冇啲活動可能係可以全班參與，又可以提升佢地對視覺藝術科嘅興趣？	Q21
T1	<p>課後其實都難，因為好難去搵齊曬佢哋，佢哋好多活動，主科都難，何況視藝科，所以都係靠上堂時間同佢哋做多啲活動，用啲唔同嘅活動去提升佢哋對呢科嘅興趣。</p> <p>有時學生動機低嘅同學，但係佢地同我都幾friend，關係幾好，之前有個單元就需要去買啲啲類似電線，剪開之後裏面有唔同顏色。噏咗啲學生幫我落去街市五金鋪買咗堆材料返上嚟，同埋點解佢哋願意，因為我上堂係一個獎罰制度啦，有啲畀我扣分多嘅，但幫我手做嘢就可以抵消翻。於是，佢哋真係好好，放學上黎幫我做，好盡心盡力，分咗幾張枱，因為佢一卷個膠裏面嘅線係翹埋咗，佢哋就要幫我逐條逐條咁拆返出嚟，度返好一樣嘅長度，分顏色，佢哋又喺視覺藝術室播埋歌，好開心咁。點知道第二日，就有大部分人都要去留堂班，得一個學生佢都肯自己上嚟，咁我就同佢講你再搵啲朋友上嚟陪你啦，佢就又搵多咗兩個。跟住上堂個陣，我就有特別去鳴謝有幫手嘅同學，佢哋就開心啦，做呢份習作嘅時候都特別有心機，因為佢哋覺得我有份參與去準備材料，所以其實我都發現畀佢哋有機會去一齊準備材料都唔錯。同埋有啲學生係真係特別鍾意做呢</p>	A21

	<p>啲手作嘢，佢做件作品可能唔靚，但係佢鍾意動手整野。所以我覺得其實喺呢啲位，啱學生嚟做義工幫下手，佢地又開心，正式做作品又投入。</p>	
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1:06:50

問	<p>我哋成日都會聽到話學生好鍾意小組活動，咁你又冇係課程設計裏面加入小組活動？學生反應如何？</p>	<p>Q22 R2</p>
T1	<p>其實上堂……一年見得二十幾次，嗰課程已經係好緊湊，我就冇話有好多嘅小組活動，都係好似有拍賣，好似……例如我教徐冰喇，佢哋會係小組討論為多，好似我會畀個表格佢哋，佢哋就自己嘗試將唔同英文字母變咗唔同嘅中國文字寫法，因為呢啲真係一個人諗唔到咁多。同埋因為我有設時間限制，佢哋又想做最快嗰一組，佢哋的確係會好投入喺小組活動。同埋我哋嘅大組係八個人，佢哋好難去一齊去完成一個活動嘅，所以都要再喺裏面再分細組，我多數都係兩個兩個囉。呢啲情況先會有分組活動。</p>	A22
問	<p>咁會唔會有啲單元係畀佢地小組一齊完成？小組作品？</p>	
T1	<p>小組作品……（思考）我盡量都唔會。除非係啲好大型嘅立體作品，因為佢哋小組做係好難評分，評分嗰度好難啦，大家嘅參與程度都未必一樣。小組呢，完成作品總有啲人係坐喺度唔做嘢，咁所以我盡可能都冇一啲小組一齊完成嘅單元作品。</p>	A22

1:10:53

問	<p>咁其實除咗視覺藝術科自己本身啦，而家都成日話有啲跨學科嘅活動，咁學生對呢啲活動嘅反應係點樣？</p>	<p>Q23 R2</p>
T1	<p>我哋前幾年都中三有時裝設計嘅級際比賽嘅，同家政科合辦，今年就無喇。</p>	
問	<p>感上堂係點□？</p>	
T1	<p>我哋呢邊呢就負責設計，佢哋個邊就去車（縫製），又或者我哋都試過合作過幾年嘅，又試過係佢哋負責車啲索繩袋，好似呢啲感（翻弄身後的學生作品），佢地每人一個自己整，跟住我哋視覺藝術科就買咗一堆嘢畀佢哋玩囉，畀佢哋試下唔同物料嘅用法，試下刮啊印啊刷啊，呢個係用抹窗刮嘅（指向學生作品），試下唔同嘅方法，咁佢哋又係覺得好好玩。佢哋都好鍾意呀，因為成件嘢都係佢哋一手一腳自己整嘅。呢個呢件我都好鍾意（挑選學生作品），好似山水畫咁樣，整嗰陣幾開心呀。我都有問佢哋，呢個袋咁正，係咪真係會出街用，佢哋都話唔會囉（笑）有啲話會畀阿媽拎去買餸用。你見到佢哋嗰個背囊都係自己整，每一個都有啲手工唔同。跟住佢哋前年同舊年就每人縫製一</p>	A23

	條褲囉。	
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1:14:40

問	跨學科活動都幾好玩，成件自己整佢地又有成功感，感今年有啲跨學科活動？	Q24
T1	係，佢哋都幾鍾意一啲跨學科嘅活動。今年都有嘅，但係就未發生嘅，下學期先開始。今年就科學科、家政科同視覺藝術科跨學科活動，整手工枱，因為STEAM啊嘛。	A24
問	感Art嘅角色係？	
T1	咁佢哋就係會用3D Printing去做個模具，早排都有開班教Laser Cutter。Art就係負責包裝設計，再由家政科縫製個包裝出黎，我地就預係5月咗右做。	A24

追問 2020.01.19

問	點解會用咁多時間講解？	Q25 R1
T1	其實係冇辦法唔用咁多時間去講解，因為你唔講得清楚，佢哋唔明嘅話，自己做嘅時候有啲同學根本係唔知點做、唔識做。同埋我哋冇咁多時間逐個行埋去再教，變咗我會用多啲時間一開始講解囉畀全班聽先，佢哋有人識做我先至再落去慢慢教。	A25
問	會唔會試下俾啲活動，讓佢哋喺活動中自己探索、明白點樣做？	Q26
T1	我都有試過話畀活動佢哋等佢哋自己去探索，但係個效果唔好，因為你講嘅嘢唔多，有啲同學連個活動要做咩都唔知，佢都唔知點樣喺個活動裏面再探索，所以我想寧願我講多啲，直接話佢知，有時間問題引導佢哋諗，等佢哋快啲明，咁就可以預多啲時間畀佢哋去做自己嘅創作。	A26

## Appendix 02: Interview Scripts Teacher 2 in Chinese

Interview Date: 2020.01.17

Interview Time: 15:33-16:25

Interview Venue: Visual Art Room in Kwun Tong Secondary School

Interview No: T2

00:01

問	(講述同意書的內容)  你大約從事了多少年中學美術教育工作？	Q1 R1, 2
T2	超過20年.....都唔記得喇真係(笑)，要慢慢數.....我都唔係好記得。	A1
問	喺呢間學校教咗幾耐？	
T2	11年。	A1

01:00

問	你認為貴校初中學生睇視覺藝術堂的參與度和專注程度？如何評估？	Q2 R1
T2	我又會睇你係講邊個年代，例如我睇呢度都10年.....(思考)我覺得早期好啲，即係近年係.....投入程度.....近年係.....同埋都要睇每一屆，又真係有啲唔同，例如今年嘅中三又OK，前年嘅中三好唔鍾意上美術堂，即係一般佢地覺得呢堂應該係好hea(懶散)、唔洗做好多野就好。當然都有人鍾意美術，但係好鍾意嘅唔多。一般情況係入到黎(美術室)就話好悶，唔鍾意做野。例如屆(前年)畫畫又唔叻，就要教好多手作，例如做3D(立體)、做手作佢地會鍾意，例如嗰年.....我亦都無教佢地兩年(我：即係中一中二唔係你教)係啦，淨係中一教過兩班，中二就無教過，其實都有大半人無教過，接手.....我唔知佢地能力，一接手.....所以可能plan(計劃)嘅野要即刻改，我記得嗰年改左好多，專係揀啲做手作，畫野係無耐性，做手作會好啲，起碼手揸住「旭下旭下」，有時又會犧牲咗啲好叻嘅同學可以.....可以培訓，因為初中嘅你要照顧大部分多過照顧叻，所以有時就叻嘅犧牲啲.....要犧牲。例如今年中三.....佢地畫嘢又ok，同埋有時中三都係一個年度佢地係會hea(懶散)少少，因為我都明.....即係佢地覺得我都唔需要再讀你個科(高中)，佢地又唔mind(介意)呢科成績，同埋美術通常佔嘅比重少，有時就會.....例如今屆中三，我就氹佢地，同佢地講今次唔使畫嘢，用顏色紙matching、正負空間，氹啲學生做啊cut啊，你見到佢地啲顏色襯得幾靚，佢又覺得：「係喎，做得到喎。」佢地自己feel到，有啲感嘅感覺.....我覺得屆屆表現唔同。	A2
問	即係佢地課堂表現話俾你知，佢地.....	Q3
T2	係啊。同埋宜家啲學生要好照顧佢地我覺得，如果你畀到佢見到你好幫佢地一齊做，	A3



	<p>佢哋又會投入啲，但係有時照顧唔到好多人，有啲學生又唔係做得叻，做得慢，又唔知點做唔敢做。例如呢個（書籍封面設計）我都走得幾快（笑），行黎行去，我直情坐埋位示範，因為有時講都講唔到，你即刻做示範，佢就會明多啲，佢見到你做……老師做得多，佢就又肯做。有時係睇邊屆學生，同埋……你理下佢又會好啲。</p> <p>同埋個class size，三十幾個人你好難逐個行埋去睇，有時我都諗點解HE（家政）可以分兩班上，Art（視覺美術科）唔得，如果可以分兩班，小班二十人上可能會照顧得好啲。</p>	
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04:56

問	你啱啱都有提過視覺藝術科佔分較少，你認為仲有咩因素會影響學生的課堂參與率和學習動機？	Q4 R1
T2	分數佢地唔會理，佢哋唔介意啊一定。……都好睇老師俾咩佢，即係你設計課程嗰時你畀咩佢……即係你畀咩題材佢。	A4

問	有啲咩單元係佢哋特別唔鍾意□？	Q5 R2
T2	素描（馬上回答）。即係由以前你讀書到宜家都係比較……因為宜家啲學生你叫佢坐定定係難，對住一件物件要好耐先至出到啲嘢，同埋佢哋嘅觀察力、專注力係嘅弱。	A5
問	即係你認為佢地對畫畫嘅投入程度係低啲嘅比起3D（立體）。	
T2	因為要專注……又唔一定，但係一般……我只可以講一般嘅情況。	A5

問	但係你無辦法cut晒畫畫，感你有啲咩……（方法去令佢哋投入啲？）	Q6 R2
T2	<p>我唔係話畫畫，係素描，尤其係素描（強調），唔係畫畫，畫畫都話有啲顏色。我就每年有一個主題可能係素描，即係唔敢多，你一多，佢（學生）就悶。同埋我會做啲簡單啲，呢幾年我都無教……我記得你個屆我仲有做靜物素描、畫下手，宜家無、少左，因為佢地……我都唔係好識講……美術又太多課程，我就取捨，好似呢幾年我擺低左畫素描，我反而可能係，例如好似後面果啲（壁報），我可能係教佢地用構圖嘅模式，純粹去畫下、練下線。我覺得素描……再深入啲去教佢肯學、專注啲嘅。當然我唔知可能過幾年我又會拎番出黎，可能佢哋呢個能力真係唔得嗰，又要教番畀番佢。同埋呢幾年我斷下斷下感教初中，好似你我記得我仲係中一二三教晒，我覺得咁樣安排呢係好啲，因為我每一類嘅media都教，可能會涉獵得好啲，我會清楚學生係點，但係當你係插入去嘅時候好難去接手，所以我諗呢個都係一個原因，點解呢幾年會</p>	A6

	無咗某一啲media。	
問	即係轉左都係立體為多。	
T2	又唔係，嗰個係前一屆，嗰屆我深刻啲。我就做jewelry design（珠寶設計），做……好似呢個囉（指向學生作品），用啲夾拼砌啲有節奏嘅野，我記得我做呢啲。嗰啲唔鍾意畫畫嘅人都會投入，因為佢哋……通常呢啲男仔多，佢哋又鍾意玩熱熔膠槍，可以黏下，例如難度高啲，我就兩個人分組，等佢哋有商量。不過就用好多時間。其實而家係教每一個topic，我都覺得係用多咗時間，因為啲人慢、遲緩咗啲動作（笑）。	A6

09:50

問	咁你會唔會有啲方法去令佢哋做嘢做快啲？	Q7 R2
T2	無。（問：由佢地？）唔係，咁我逼唔到嘛，呢個唔係一朝一夕，你要累積經驗佢地都要，而且一個循環週先見一次，唔係話上堂一個鐘可以逼到佢，而係要累積，唔知他朝有一日幾時會好啲。佢哋唔係唔快得，基本上慢嘅人係多咗嘅，以前…琴日我朋友先問我一個學期做幾個task，佢地今年做到四至五個，我話我基本三個，佢哋可能簡單，咪做到四至五個，同埋有時有啲單元係長啲，要由搜習圖片到稿，嗰啲就可能用嘅時間會長啲，跟住你製作嘅時候，我一定要要佢哋製作到我咁上下嘅判斷，而有半班左右係做到，我先放佢地番屋企做，如果有時我expect（預計）……其實好多時都係咁□，係佢哋可能得一堂係堂上做嘅嘢，跟住就要拎返屋企，但係嗰一次都達唔到我最低嘅要求，感……真係唔知佢返屋企會做成點，我都要迫於無奈比多一次係堂上我睇住佢做。	A7

11:35

問	咁你啱啱都有提過可能有啲task係難啲嘅，會畀佢哋兩個人做……	Q8 R2
T2	立體先會。	A8
問	會唔會有啲單元係小組作品，等佢哋一齊做，咁佢哋又可以做快啲，同時都投入啲？	Q9
T2	平面都有試過，有試過fashion design（時裝設計），要設計幾個人一套四件，我都試過小組做，但係都係兩個一組，最多三個，有時有啲係迫於無奈，多咗個學生咪有一組係三個。因為我唔想多，因為一多就一定有人會唔做嘢，同埋有時又會有啲意見嘅不同，可能有同學嘅意見不被接受，佢又會唔想做，除非你話佢哋好夾，我都唔係咁夠膽畀佢哋好多人一組。	A9
問	有冇話有啲係大組？	Q10



T2	大組.....Discussion（討論）嗰啲，做artwork大組就好少，因為有個現象係有人係唔會做嘢，所以我係唔會畀好多大組，兩個.....我覺得最好。課堂討論就一組四個。	A10
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12:43

問	當學生可以進行小組活動/討論嘅時候佢哋嘅反應會唔會相對地投入？	Q11 R2
T2	其實好多嘢都係睇天時地利人和，即係都要睇下呢個活動係乜嘢，可能有時啲小組活動我係會帶佢哋出去做專訪，佢哋真係會好啲，因為佢哋真係有target（目標），同埋你可能要部署，可能係要出去做訪問，佢哋要諗定啲問題，又要睇佢哋自己清唔清楚、明唔明究竟係做緊啲乜嘢，有時唔明又唔緊要，因為有時你信任老師就自然會去做啲樣嘢，有時美術就係做到個度先明，有時未必我講好多嘢佢哋就明，中五我夠講好多喇佢哋咪又係唔明，所以.....我都明你話佢哋小組活動會好活躍，但係佢哋會活躍完，到佢哋要individual（獨立）做自己個件作品，係米得呢？同埋佢哋好活躍嘅原因.....你有冇做過research.....佢哋活躍係因為有同學參與，所以個課堂輕鬆啲、會投入左？定係佢真係好鍾意做啲個活動先？啲個美術嘅活動佢真係好明好鍾意？定係只係純粹平時做開individual（獨立作品），而家有機會畀佢傾下計？擺明係可以畀佢傾下計，可能只係因為咁樣，但係佢哋唔係真係投入去、鍾意做啲個美術活動。	A11

15:30

問	即係你上堂都比較少會有一啲小組活動？	Q12 R2
T2	我上堂都可以話係盡量我單向講多啲，跟住就畀多啲時間畀佢自己去做自己嘅創作，不過都係睇下係邊屆。好似有啲屆醒啲、我又跟得佢哋耐啲，好似有一屆我係由中一跟到中六，我就可以有多啲嘅計劃，好似話佢哋去到中三，我係要畀多啲media佢，因為要幫某啲同學過渡去中四，同埋我知佢哋個能力係做到、多人係鍾意美術，因為我教曬，我好清楚佢哋，呢啲係自細培訓，同埋佢哋又同我熟，所以呢屆係會試得多啲嘢，例如陶瓷、版畫我都敢畀佢試，仲有攝影。我記得啲屆係有埋攝影，不過攝影就唔係我教，我係講咗少少關於構圖嘅嘢，我就要佢.....因為我個攝影係連埋版畫，嗰年嘅主題係社區同自己喇，我就要佢哋假期總之就要影相，影好多張□我仲要佢，影五十張，又ok多數都交到，因為實知道佢哋有啲影得唔好要挑選，跟住就係要進入做版畫，要佢哋啲50張入面，係佢自己影，要佢哋諗下點樣可以扣到個主題。呢屆我仲做埋art appreciation（藝術評賞），又寫到野啲，我記得仲做過兩次，我上堂就同佢哋critique，我感覺係佢哋又寫到下。	A12

17:50

問	你係特登開一堂畀佢哋做critique？定係因為啲個課堂內容延伸？	Q13
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		R2
T2	嗰次係因為design, 就抽左啲時間畀佢地望下、比較下啲product嘅特點、鍾意邊份多啲、點解, 佢地又寫到。呢屆係令我幾意外, 同埋有時又真係睇老師熟唔熟佢哋, 同埋都睇我係咪真係跟咗佢哋好多年, 我就可以全面啲。	A13

18:50

問	咁你啱啱都提過素描佢哋可能就冇咁投入、參與度比較低。有冇啲咩單元或者活動佢哋嘅參與度係高啲、會踴躍啲？	Q14 R2
T2	我諗都係製作嘅時候佢哋會投入啲, 聽書都唔係好active (踴躍) (笑)。製作立體囉, 佢哋整立體要啲動, 例如好似要走出位記錄嘢, 或者係去擺啲紙印pattern, 教texture佢哋要睇美術室搵唔同物料嘅texture, 喺上面印花紋出嚟, 佢哋可以離開位再返嚟, 其實我哋返嚟都係要再專心返, 但係個活動……因為佢哋有得啲下, 佢就會投入。	A14

問	你啱啱都有提到你上堂可能會係你單向講解嘅部分會多啲, 咁你睇番啲初中學生佢哋嘅參與/投入程度係？	Q15 R1, 2
T2	佢地都ok。	A15
問	即係你見佢哋都係留心嘅？定會見到佢哋係放空緊？	
T2	呢度嘅學生都唔會唔ok, 但係點都會有啲學生係唔專注, 不過我就話……係多咗人……點講……因為我覺得唔係淨係視覺藝術科, 係而家嘅學生多咗冇責任, 佢哋係唔鍾意就唔鍾意。同埋佢哋係唔鍾意聽嘢, 就算係聽咗佢哋都係可以唔知你做咩, 嗰佢去做嘢佢都可能係唔鍾意, 但係會好過聽嘢, 因為係佢自己嘅時間。	A15

21:25

問	我之前有同另一位老師進行訪問, 佢認為課室設計對學生影響對課堂嘅投入程度都好大影響, 你認為呢？	Q16 R1
T2	係呀, 我都覺得個課室太長, 如果係橫啲、方形少少嘅會好啲, 因為特別係後面嘅學生會比較上唔專心, 所以我講書嘅時候後面嗰兩組嘅同學係一定要坐出嚟, 你嗰時都係咁, 我一定要佢哋坐出嚟, 就係避免通常係最後兩組嘅學生, 佢哋會持住自己喺後面, 以為老師見佢哋唔到, 但其實好容易望到, 所以係一定要坐出嚟。	A16

22:12

問	你啱啱都有提過同學嘅關係需要時間去建立, 咁如果你真係要插入去教某啲班, 你有啲咩方法去同佢哋建立一個好啲嘅關係, 令佢哋投入啲參與課堂呢？	Q17 R2
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T2	我真係覺得同學生嘅關係係要由中一開始建立，一路上係好啲。如果係中途插入去教，好似咁呢屆中三，畀時間佢哋做嘅時候老師多啲去個別照顧佢，佢哋又會好多啲嘅，因為有時啲學生唔問，或者覺得自己咁渣，老師唔會去教佢，有時主動行埋去教佢，我又覺得係有好啲，佢會覺得老師有理佢啲，同埋好多時佢哋有啲唔係冇能力，而係無信心。同埋平日攞課外活動，我會主動找學生，不論對視藝的興趣，主要搵對該活動有興趣的同學，這樣更多接觸鐘意視藝及其他類型學生。	A17
問	除咗個別照顧，仲有啲咩方法去幫佢哋建立佢哋對呢科嘅信心？	Q18
T2	都係搵多啲時間去讚佢，或者同佢講：「都係咁樣做咋嘛，你咪做到囉。」同埋或者有啲佢哋做得好，就拎出去畀大家同學一齊睇下。都係盡量唔好鬧佢哋。	A18

23:42

問	有冇啲課堂活動例子係可以幫到佢哋建立對呢一科嘅信心？	Q19 R2
T2	都係一啲啲，唔係個個topic都有（課堂活動），因為如果有（課堂活動）嘅話佢哋做artworks（作品）就仲做得少（時間），因為佢哋artwork做好長時間，如果你前面排咗啲課堂活動或者exercise（練習），啲啲用多咗時間，咁artwork就一定做得少啦。反而佢哋中間啲稿成日都hea（懶散）。	A19
問	咁你有啲咩方法令佢哋冇咁hea？	Q20
T2	<p>我咪嚴啲，我要講清楚我嘅要求，因為佢哋可能都摸索緊我，因為我都話我今年係第一年教佢哋…… 同埋我都摸索緊佢哋，例如係我唔expect（預計）佢哋個稿會係咁，我已經講到明要有顏色、要有兩個稿，但係佢哋有啲人返嚟原來係兩個稿都有顏色，同埋好似呢個（書籍封面設計）都係，我嗰佢哋搜習圖片，但係有啲人連搜集圖片都搜集錯，即係佢哋其實有啲係專注唔夠，我有時都以為已經講得好清楚，但係有時佢哋係會理解錯，例如好似我要佢哋設計書籍封面，已經有曬PowerPoint、有字，為你讀個本書去設計一個全新嘅封面，你要去蒐集圖片，首先係咪要有本書先，好似你本書叫乜名、基本資料，例如小王子，你都要了解小王子這本書講乜，小王子係本書嘅主角，你要有佢嘅圖片，同時我係呢個單元係有教正負空間，佢哋就有一批同學係專係搵咗一啲正負空間圖片，都係因為我上堂有畀過呢啲圖片佢哋睇，所以佢哋有啲人就會亂咗，我都會覺得呢一part係我做得唔好，因為你搜集嘅圖片唔好係會影響到個稿做唔做到，呢啲位我又好難去預個時間，好似中文你就可以話嗰佢哋第二日做返，所以有時有啲位就係要執生。</p> <p>同埋譬如好似你啱啱話有冇一啲中途建構嘅小活動，我覺得有時都係睇係咩活動，好似嗰陣時係做啲立體，之前就要佢哋試驗下唔同嘅物料、諗下物料可行性，呢啲活動佢哋就會好雀躍，同佢哋講計分、鬥快，就令到上堂氣氛係會好啲，同埋呢個就係</p>	A20

	要分組，我要求佢哋係最少要有十個唔同嘅（物料的可行性），如果有多啲你哋嗰組就叻啲。	
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27:44

問	你啱啱都有講過好似物料試驗，你係畀佢哋自己揀，定係話你揀俾佢？	Q21 R1, 2
T2	<p>嗰啲物料我會有十樣八樣佢哋自己揀，例如竹籤、飲管、紙杯等等日常會見到嘅嘢，連紙杯都有兩款，我特登買，因為成級……好似風扇下面嗰個（作品）係用蛋糕墊（紙托）去整，不過係金色，嗰啲木條都有十樣八樣，因為佢哋呢個單元係做節奏感。</p> <p>好似封面設計，我係畀佢哋自己揀書、揀配色，佢哋係為雀躍，因為佢哋自己有個控制權，同埋有個自主權喺佢哋嗰度。</p>	A21

29:39

問	邊啲題材學生係會投入同雀躍啲？	Q22 R2
T2	可能係社區……或者係關於自己嘅嘢，因為佢會清楚啲，同自己或者同學有關。譬如佢哋做自己嘅名，佢哋就會投入啲，因為係同自己有關。	A22

30:29

問	咁有冇啲係你預計佢哋好開心好投入，但係出嚟效果冇咁好嘅？	Q23 R2
T2	我覺得都係睇一屆屆，例如我有design thinking嘅單元，好似人哋讀poly嗰啲畀格仔同個鑊鏟，諗20個方法，我第一次教又覺得佢哋做得幾好㗎，佢哋畫野又得㗎，因為好多時都係要將你嘅諗法畫出嚟，你畫唔到已經係好難，其實畫工都係一個因素，我下一次再教，就個效果冇上一次咁好，因為我覺得主要係佢哋嘅畫功，佢哋係諗到，但係可能係佢哋嘅畫工畫唔到出嚟，都有可能係佢哋唔敢畫，佢哋自己冇信心，同埋佢一直都覺得自己畫得唔好，佢點會盡量去畫？	A23

32:03

問	即係佢哋可能對自己有個固有印象係畫得唔好，所以就唔畫？	Q24 R1, 2
T2	都會，我哋呢科成日都有呢個諗法影響，即係我哋香港人……成日都受呢個影響……	A24

	<p>同埋你唔知佢哋小學經歷過啲乜嘢，佢哋上到嚟（中學），有時啲諗法喺小學已經牢固咗（笑），今年中一都有人同我講話自己以前（視覺藝術科）成日都唔合格，我就話你唔好同我講呢句，我就話我唔要聽到你講呢一句，總之我教嘅嘢我覺得佢哋全部都係有能力去做到，差在只係你做得好唔好，當然做得好就會高分啲。</p> <p>同埋我覺得呢個topic（書籍封面設計），我係有少少影響到佢哋。因為你知佢哋……好似佢哋呢屆（中三）其實都幾純良，你哋下佢、又讚下：「哇，襯色襯得幾靚」，即係話畀佢哋知就算你畫畫唔係話咁叻，你都可以做到啲嘢，例如係你襯色係自己襯，或者都係cut咗……因為呢個topic我成日都同佢哋講，我唔係淨係教你畫畫，我係教你點樣襯顏色、咩叫靚……同埋我哋成日講problem-solving，點樣解決困難，你咁樣做唔到，你咪要用第二種方法，因為佢哋移施落嚟呢個正負空間，佢哋啲稿好hea，或者有啲又冇上到色，有一份係……（翻找作品）有時佢哋嘅sences唔夠，你畀咗多作品佢哋睇，但係一到佢哋做，佢哋就會唔夠膽去cut中間呢啲位（幼線或接駁位），佢哋驚斷、驚錯，覺得錯咗就冇得補救，我同佢哋講你可以貼返落去，好似呢個同學呢份，哋下哋下咪又做到，譬如咗杯嘅反光位，我話我示範畀你睇點樣cut，因為有時係講去理解唔到，唯有做畀佢睇，跟住同佢講你張枱都係咁做咪又會靚啲，哋下哋下佢就做，佢本身無翅膀呢啲texture（質感），同佢講整理又靚啲，我擺佢呢個勁讚畀啲同學睇，跟住下面書名佢就自己做埋立體，呢個佢自己畫，我都有啲佢咁做。同埋呢一份作品……佢哋有啲人有少少抄嘢我都唔介意，因為始終有啲人係弱啲，感樣……嗰個襯色，我話你咁樣襯得好睇，即刻好睇返嚟喇（比起稿），話畀佢知視覺藝術科唔單止係畫畫。我覺得呢個topic可以講多少少畀佢聽，即係佢明美術……我成日都講我唔係淨係教你畫畫，我係教你諗嘢，點樣去諗野樣，例如呢個佢花嘅線條係做左顏色（正空間），隔離你就自己決定要唔要變成負空間，呢啲位我覺得呢個topic係可以迫佢哋諗多啲……過程入面嘅思考會多啲。</p>	
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37:15

問	<p>你有提到覺得大部分學生比較唔鍾意素描，但係始終都要有繪畫嘅單元□嘛，你有冇啲特別嘅單元/方法係令到佢哋啲單元會投入啲？</p>	Q25 R2
T2	<p>我都唔會完全冇畫畫，好似呢個有幾樣嘢，你唔同嘅擺法、放大係會有唔同嘅效果，有啲學生又真係做得幾得意，好似呢個係放大畫個燈，將佢擺到近，佢哋有啲係畫得ok，但係返屋企做就冇咁好，我本來係冇諗住做呢張（畫紙），淨係做一張細嘅練習就得，但係你見到有啲人係三稿都係hea畫，我就要求佢哋啲咁多個裏面揀一個再develop，再畫嗰個嘅畫紙度，佢就係會認真啲。</p> <p>呢個係中一做，呢個單元主要係教線條，線條組織唔同嘅pattern、texture，有曲線、直線、唔同嘅排列方法。呢個係佢哋有工作紙去試過做唔同嘅線條效果，然後就係apply落去（最後作品）。</p>	A25



39:35

問	我見美術室都有展示好多作品，學生對作品展示嘅反應係點？	Q26 R2
T2	反應都幾熱烈，佢哋入到嚟見到自己或者同學嘅作品都會傾吓討論吓。	A26
問	會唔會話有試過可以全部人都展出到出嚟？	Q27
T2	做唔到全部人都整啲……好小，都係揀出嚟嘅多，除非係一啲好細嘅作品，反而係高年級佢哋嘅作品有時可以全部展示到，好似雕圖章，唔理你好唔好、醜唔醜，我都係全部貼曬出嚟，冇問題㗎嘛啲，但係你話呢啲咁大（A3畫紙），全班我真係冇乜機會。	A27
問	如果係咁嘅話咪有時會出現咗嚟嚟去去都係張貼啲幾個學生嘅作品？	Q28
T2	梗係會啦，所以有時盡量見到一啲真係進步好大，就會都擺出去展示，當然呢啲機會係少啲。同埋你見我哋樓梯啲畫好耐冇換，因為呢幾年行政實在太多嘢做，同高中佢哋真係好多唔生性，sba、操卷真係太多嘢要幫佢哋執，你根本都無空間去執初中，變咗就會忽略咗初中。你快啲去增取美術科係要有TA幫手，根本就係歷史遺留落黎，以前美術係好不被重視，淨係俾題目畫畫，所以唔洗有TA，但係宜家你美術唔再係感，連準備、執野都係老師做，邊有感多時間，如果加埋啲學生係緩緩慢慢，宜家高中都好吃力……	A28

42:00

問	你啱啱都有提過啲學生好多都怕錯、唔敢去做，有冇啲事例，同埋你點樣幫佢哋？	Q29 R2
T2	係啊，佢哋而家好多嘢都唔夠膽，也都唔敢去做……可能因為而家啲港孩多咗佢哋做嘅嘢少咗，所以佢哋行動慢，甚至揸cutter，去到中三，教完佢要45度，都有好多人唔係45度，跟住cut到好核突。其實學生做錯無問題，卻想到解決的方法，趁課堂上與學生共同商討解決方法。又如book cover design，製作上和稿不同時、覺得做錯、剪錯了，就要即刻改變策略了。比多啲唔同畫作例子，因為學生成日覺得畫得似至係叻。	A29

43:43

問	既然你話啲學生普遍都唔太鍾意素描，咁你有啲咩方法去幫佢哋冇咁悶、投入課堂？	Q30 R2
T2	（翻閱作品） 好似呢啲素描，呢啲素描有時用下顏色，即係黑白佢哋會再悶啲，有時會諗啲快啲嘅方法，譬如可能係A4畫紙……不過而家comcentral art又多咗呢又難翻番轉頭，啲學生由基礎做起……可能其實小學多少咗呢啲，成日都畀佢哋由玩當中學，所以個基礎其	A30

	<p>實係少咗嘅，所以專注咪冇咁好囉……基礎係弱啲囉……就算高年級……畫細張點，容易完成。如老師持續教幾年，可續年深化程度。試用不同的物料去畫，甚至用水筆、原子筆，無得改，增加刺激效果。</p> <p>（翻閱作品）</p> <p>好似呢啲中一教三原色，又想佢試多啲，就畫左個風景（校園景），跟著分開幾部分，然後就一部分係三原色、一部分係次原色、一部分就同一個色tone，又係畫到死，出黎係靚□，但係美術嘅過程其實係中途要學生克服好多嘢，最後佢先見到個成果，但係中間個過程有時佢哋預計唔到自己做成點，好多時就會中途放棄咗，而家個問題就係咁，以前我哋會專注多啲，不斷做啊做啊。</p> <p>（翻閱作品）</p> <p>呢一個係佢嘅英文名，佢哋要用啲物件去砌個英文名Mandy，啲啲都幾得意□。同埋我以前係多啲畫嘢嘅，宜家其實係太多嘢教，你又要教下評賞、美術史，仲要佢哋而家用英文上堂，真係好難……仲有呢啲係設計notice，要貼喺學校，諗吓學校有啲咩要注意嘅，呢啲係Don't hurt other、不要爛凳子，呢啲有時係佢哋先諗到，因為係受環境嘅影響。</p>	
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## Appendix 03: Interview Scripts Student 1 in Chinese

Interview Date: 2020.02.02

Interview Time: 20:38-21:20

Interview No: S1

00:01

問	(講述同意書的內容) 請你先簡單介紹自己。	Q1 R1, 2
S1	我係S1, 今年15歲, 讀緊中三。中一中二視覺藝術科都係T1教, 中三就T2。我都鍾意上VA堂, 其中一個原因係好free (自由), 唔洗死記硬背。	A

02:19

問	記唔記得上堂視覺藝術堂教咗咩?	Q2 R1
S1	(笑) 上堂係教用啲紙摺、釘或者黏貼去砌一座建築。即係building design。	A2
問	是用不同種類的紙?	Q3
S1	(思考) 我都唔係好知係咩材質嘅紙, 係啲硬身嘅白色卡紙, 類似畫紙。	A3
問	全部人都係用同一款紙?	
S1	係。T2係純粹畀你嘗試下, 唔係正式材料, 係畀你體驗下先, 遲啲再有份正式。	A3
問	呢個探究活動係小組做?	Q4
S1	自己一個。上堂係先欣賞一啲建築設計, 有啲設計師作品, 跟住我哋就各自去做試驗。	A4
問	T2用多唔多時間介紹啲建築或者背景?	Q5
S1	上堂佢會畀啲建築結構我哋睇, 問下啲建築有咩特別, 跟住再詳細講解, 即係上堂嗰陣有互動。	A5



04:37

問	試形容平時上視覺藝術堂的情況。	Q6 R1
S1	對比其他堂比較靜，因為真係啲人會聽下，同埋起碼會有趣少少，其他堂真係冇人聽。	A6

05:13

問	T1和T2上課情況有咩分別？	Q7 R1, 2
S1	分別唔係特別大，係兩個老師嘅風格唔同。兩個老師都唔錯，但係我問T2嘢，佢會好平均咁去教每一個學生，例如你有問題問佢，問完第一題再問，即係係咁問，佢就會去幫咗其他人先，輪完之後先再過嚟幫你。T1就.....你有問題佢就會過嚟，無上T2堂咁好。	A7
問	點解無咁好？	
S1	<p>即係.....T2係我問完佢問題，佢係會去幫一輪其他人跟住先再過嚟幫我，即係好平均，每個人都會幫，輪完一輪就再幫多次，但係T1係你有問題佢就過嚟，如果你不斷有問題，佢就會不斷去解答你嘅問題。兩個都OK、兩個都OK。但係我就鍾意上T2堂多啲，因為佢比較少遲放，尤其是食飯時間前嗰兩堂，大家好敏感（笑）。</p> <p>感覺我哋上T1堂冇咁乖，變咗可能佢會多啲鬧我哋，可能啲人覺得T2惡就專心啲。對我嚟講就有乜分別，我上邊個堂都係咁乖（笑）。</p>	A7

07:39

問	你哋上堂，老師都會先講解，再畀時間你哋自己做嘢，平時講解平均大約會講解幾耐？	Q8 R2
S1	基本上都有四、五成嘅時間用嚟講解，咁都有互動嘅，都有問問題。	A8

08:34

問	T1有分數獎勵嘅計劃，答問題會加分.....	Q9
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		R1, 2
S1	係啊，佢係有一個（代表）好嘅印仔同（代表）唔好嘅印仔，好似細個幼稚園你乾淨就給兔仔，唔乾淨就給個豬仔。	A9
問	你知唔知佢係用咩標準評分？	Q10
S1	佢第一堂上堂有講，你答問題就畀個好嘅印仔你，通常係傾計、唔帶野，通常係唔帶野多，畀個唔好嘅印仔你。	A10
問	你覺得呢個系統有冇令你更投入上堂、踴躍啲答問題？	Q11
S1	<p>（思考）都有用嘅，因為雖然都大喇係中學生，但係都會為咗一個冇乜用嘅印仔去答問題，有時我都會為咗個印仔去答問題</p> <p>（好多同學會因為有分加而答問題？）</p> <p>都唔係……女仔都好少答問題，男仔active（活躍）啲，可能大約有5-6個答問題，都多過其他科。T1……我都唔係好記得，好似係換獎貼，好似係唔會加分，但我真係唔係好記得，因為我嗰陣時擺印仔都係為咗去抵消壞印仔，我成日唔帶野（笑）。同埋因為T1係無人答都會指人答問題，佢指我答，我答咗又冇印仔，但係我舉手答咗就有個印仔。</p>	A12
問	T2有冇呢啲獎勵計劃去鼓勵你哋參與？	Q13
S1	T2……你唔帶嘢佢會鬧你囉，但係我覺得佢算好，佢都寬容咗我好多次，即係有次去到最尾真係冇帶，佢都會話畀多次機會我，嗰我聽日帶番返嚟畀佢，我又真係有帶返。	A13
問	T2如果冇呢啲去吸引你哋嘅話，你哋係咪都係一樣咁多人去答問題？	Q14
S1	（思考）感覺上唔係差好多，即係就算T2無俾好印仔我，我都會照答佢問題，因為有時佢啲問題咁啱我識答或者估到，又要用英文答，答完之後覺得自己好似好勁咁。	A14
問	你哋宜家用英文上視覺藝術堂，咁答問題係咪全部都用英文？	Q15
S1	都可以用中文答嘅，兩個都可以。但係有時唔係特別難嘅問題就要用英文答，T1就英文答就有兩個好印仔，中文答就一個好印仔，答咗嘅話。通常我都係兩個連堂答到幾	Q15

	條。	
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14:20

問	你宜家係唔同年級由兩個老師輪流教，你偏好係一個老師教晒三年初中定係宜家感？	Q16 R2
S1	兩個老師隔年教好啲，因為如果三年都係同一個老師，而咁啱老師嘅風格唔太適合，變相就好難……如果係兩個老師輪流教，你可以試下唔同嘅嘢，因為兩個老師教嘅嘢唔一樣，可以擴闊你創作嘅思路，唔同老師教嘅風格同作品都唔一樣。	A16
問	你今年第一年畀T2教，佢之前冇接觸過你哋，可能未必知你哋嘅興趣或者能力係咩……	Q17
S1	又冇，佢都知有某啲同學係特別勁，佢就會對佢哋嘅要求高啲，對我哋呢啲佢要求……佢唔會唔理我哋，但係就會有咁嚴格，覺得我哋達到自己個人能力，覺得我哋唔係hea（懶散）做就OK。即係佢都明每個人嘅能力唔同。	A17

16:05

問	有啲咩會影響你上堂投唔投入、專唔專心？	Q18 R1
S1	老師（即刻答）。即係個老師願意去教，唔係淨係講呢個topic，跟住就畀你去做，要有互動。因為視藝堂如果有互動，有時啲學生真係未必明啲藝術品係講咩，你有互動，有時問下問題，令到啲同學係覺得自己參與緊個課堂，然後又再解釋番畀佢聽。	A18

17:14

問	咩類型嘅題材你哋普遍嘅參與度會高啲？	Q19 R2
S1	最緊要係做手工，唔係淨係平面去做幅畫。因為我自己對畫畫真係唔係咁擅長，我畫啲野好普通。我自己就鍾意落手落腳做，雖然做手工用嘅時間、心機可能會多啲，但係我就覺得做手工會好玩啲。即係譬如你要砌個作品出嚟，我會記得嗰件作品，但係畫一幅畫，放埋一邊就唔記得。即係雖然你會話每一幅嘅題材都唔一樣，但係對我呢啲畫畫唔係好叻嘅人嚟講，全部都係一樣，落手做記憶會深刻啲。	A19

18:30

問	有邊個單元係你印象最深刻？	Q20 R2
S1	T1嘅話.....有一幅畫係畫學校，要我哋上堂個陣就出去影學校相，關於學校嘅外型，然後係影嘅相裏面揀一幅畫出黎，顏色上就有教你用唔同顏色，個啲叫咩.....近似色、對比色，嗰堂主要係教顏色運用。我好記得嗰幅畫我畫得好工整，即係我唔係影嗰啲打斜嗰啲相，我淨係影住學校課室嗰邊幅牆，我記得我畫得好整齊，同埋我好記得我係用橙色同紅色去做個框，裏面就用其他顏色。我都唔好記得嗰堂上堂情況，但係好記得自己嗰幅畫，橙色嘅學校未見過。	A20

21:12

問	平時上VA堂多唔多小組活動？	Q21 R2
S1	兩個都好似無乜.....呢半年上T2堂，我淨係記得你實習嗰個Logo設計比賽（笑）。	A21
問	冇乜小組活動，多唔多機會畀你哋冇小組討論？	Q22
S1	有啊，我哋做嘢嗰陣都會傾下嘢。我哋自己創作嘅時候都會互相問下同學意見，但係印象中就有乜討論或者係活動係要我哋小組去完成。	A22

23:15

問	你喺美術室嘅座位係咩位置？坐嘅位置會唔會都好影響到你投唔投入上堂？	Q23 R1
S1	我係坐前面靠窗嗰邊，印像中冇試過坐課室後面。但係兩個老師，我印像中佢哋係要睇野、講嘢嘅時候都會嗰後面兩組嘅同學一定要坐上嚟聽。	A23

24:26

問	平時做創作，不論係繪畫或者手工，多唔多物料畀你哋揀？	Q24 R2
S1	都多（物料揀），書籍封面設計都有十幾隻顏色紙，我都用咗三隻色，因為後尾有一隻色唔啱無用到。全部色都可以自己揀，但係就先到先得，可能你一開始攞咗隻色，	A24

	你用到後想再攤多一張可能就會冇。佢係將啲顏色紙.....每張枱都會有唔同顏色，我都有見到有人會唔夠顏色紙用。有時你張枱冇嗰隻色，你咪過去問隔離張枱冇冇。	
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26:15

問	有冇試過話啲活動特別難/好難完成/想放棄？	Q25 R2
S1	我未試過話好難，基本上大家都係可以做到，但係某啲同學就可能對自己要求高。因為佢對你嘅要求基本上都係符合番個課題要你點創作，當然有啲同學做得太hea（敷衍）畀人鬧都有，但係啲啲都係啲好過份嘅情況，連我都睇得出佢係懶。有時老師見到你咁hea（敷衍），佢都會嗰你認真、畀啲意見你。	A25

27:45

問	平時兩個老師多唔多口頭讚你㗎？	Q26 R2
T2	我覺得兩個老師.....T1我唔係好記得，但係T2今年佢教，譬如有時我做完，佢見到又知我係用心做，佢都會讚下我做嘅唔錯，如果佢覺得你做得不足佢都會教返你要點樣，佢真係覺得你有用心就會讚，但係如果佢見到你係hea cut，佢都會提番、嗰你認真，整完之後，佢都會話出嚟個效果唔錯，即係雖然我能力係差，但係佢見到你有用心做佢都會讚你。我真係有畀心機做嘛。	A26

29:10

問	完成作品後，兩個老師多唔多拎你地啲作品出去展示？	Q27 R2
S1	靚啲佢會拎出去俾全班睇囉，好似上次書籍封面設計，起碼都有十二、十三張拎咗出去，上堂拎出去貼黑板，大家投票邊個靚啲，又問下同學點解覺得佢靚。	A27
問	多唔多呀拎你地作品釘壁報/樓梯牆？	Q28
S1	未試過，畫得咁啲啲可能有試過嘅，但係其實我一直都有留意到美術室係有壁報（笑），紙巾（作品）嗰塊好耐無換喇。	A28

30:45

問	你有什麼具體活動建議老師改善課堂，以令更多同學投入視覺藝術課堂？	Q29 R2
S1	我會覺得唔好好似教普通科，即係化學、物理嗰啲好悶，第一堂上完可能之後都冇乜人聽，美術可能好多人都覺得冇乜幫助，如果你再係咁悶嘅話呢就更加冇人聽，即係要有多啲互動，我覺得兩個老師都唔錯。最緊要係互動，因為有互動先吸引到同學。平時其他堂就係因為冇活動去吸引到啲同學答問題，冇乜參與感，就算答完題目之後，其他同學又唔會留意到嘅，咪會唔想答。	A29

32:41

問	除咗要多啲互動吸引到同學參與，你覺得有咩題材係吸引到你哋學生？	Q30 R2
S1	我會覺得係唔好太局限喺平面設計，即係玩多啲立體。同埋大家有嘅空間會多啲，唔會話出到嚟個差唔多。我記得當年有個整鐵線整到手都跛，要整個人出黎，不過我唔係用啲硬鐵線，係軟少少，佢係條纜入面……我放學果陣有份去剪、分線，我都唔係好記得點解我會上咗去整，但係我係整兩日□。本身係整得好辛苦，因為裏面係好多條線翹埋一齊，但我係諗到個方法一剪就開到，我好記得呢樣野。	A30
問	呢個課題你有份幫手預備材料，你有冇話上堂嗰陣會更加投入啲？	Q31
S1	唔會，唔關事，佢只係一份材料，而我係幫手去預備呢個材料，但係唔會令到我上堂積極啲參與。因為我對呢個課題真係冇乜興趣，同埋最後出嚟效果唔好睇，佢入手難度唔高，但係要最尾要整到個人形出嚟係難，雖然係整到，但係對比其他課題就唔多鍾意。	A31

35:25

問	你話比較唔鍾意繪畫，有冇邊啲繪畫課題係特別唔鍾意？	Q32 R1
S1	最唔鍾意係要溝色，最後要洗番啲嘢啲。油粉彩都唔好，好易整污糟隻手，同埋出嚟效果都麻麻。其實木顏色幾好，但係中學生用木顏色好似好低能。其實我自己對塗鴉好有興趣，噴畫啲，我覺得啲特別啲、好玩啲。	A32

## Appendix 04: Interview Scripts Student 2 in Chinese

Interview Date: 2020.02.03

Interview Time: 20:38-21:10

Interview No: S2

00:01

問	(講述同意書的內容)  請你先簡單介紹自己。	Q1  R1, 2
S2	我係S2, 今年15歲, 讀緊中三。中一三視藝科都係T2教, 中二T1。我都算鍾意上VA堂, 但係題目有時唔太新穎, 所以有時有點悶, 不太吸引。鍾意係可以在繁忙上學中放鬆下, 發揮想像力創意。有時講解太久, 沒有什麼時間創作, 而且有時候題目框住思想。	A1
問	一堂大約用幾多時間講解?	Q2
S2	兩個都可能用大半堂, 冇小活動, 就係一直講解, 所以好多同學覺得悶, 冇乜心機聽, 所以我覺得講解時有返啲互動性會好啲。	A2

02:46

問	有時候題目框住了思想, 有無啲例子?	Q3  R1, 2
S2	之前試過講分割法, 黃金分割法等等, 要用佢俾啲物件擺位, 三幅畫都唔同, 然後自己要睇啲角度點樣分, 所以全班都係差唔多, 上色好似都係自己上, 好似用木顏色我都唔係好記得, 同埋好多人都冇填顏色。	A3

03:55

問	記唔記得上堂視覺藝術堂教咗咩?	Q4  R1
S2	上一堂係用剪貼整書本封面, 學正負空間, 呢堂T2講解唔算太耐, 都係俾啲例子我哋睇, 然後就叫我哋返去蒐集資料, 然後再自己設計, 老師都有周圍走睇吓我哋點樣設計。	A4
問	書係你哋自己揀定老師提供? 有冇啲小組/探究活動?	Q5

S2	任何書都得，材料就係唔同顏色嘅卡紙，只要有用到正負空間就OK。無小組探究活動，都係大家各自做。	A5
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05:57

問	試形容平時上視覺藝術堂的情況。	Q6 R1
S2	平時上堂都係比較安靜同沉默，然後真係好少答問題，多數係老師點名答。	A6

06:32

問	T1和T2上課情況有咩分別？	Q7 R1, 2
S2	T1係多數教畫畫嘅技巧，平時上堂係畫畫多，T2就會用多啲英文，同埋會鼓勵啲人畫畫，我都唔係好記得。我覺得兩個都差唔多，冇特別鍾意邊個。	A7

07:48

問	T1有分數獎勵嘅計劃，答問題會加分，呢個制度有冇鼓勵到你或者同學多啲答問題？	Q8 R1
S2	其實我覺得好似都差唔多（笑），都唔係好多人答，但係加分係好啲嘅，但係我唔會因為佢咁樣有加分，而主答多啲問題囉。	A8
問	T2如果冇呢啲去吸引你哋嘅話，你哋係咪都係一樣咁多人去答問題？	Q9
S2	沒有，都是差不多。T2堂會再靜啲，因為佢嚴格啲，佢講解嘅時候唔可以瞓覺唔可以嘈，如果有人訓左會叫佢個名叫醒佢。	A9

10:12

問	你宜家係唔同年級由兩個老師輪流教，你偏好係一個老師教晒三年初中定係宜家感？	Q10 R2
S2	冇乜所謂，因為我覺得兩個都麻麻地（笑），佢哋兩個心情唔好嘅時候會無啦啦鬧	A10



	人。	
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11:04

問	除左老師喇，你認為有啲咩會影響你上堂投唔投入、專唔專心？	Q11 R1
S2	成績同埋題材、學習氣氛都會，即係例如如果題材比較有趣，咁可能會開心啲呀投入啲，然後成績好啲都可能會更加鍾意呢樣野，如果學習氣氛都係比較偏開心，亦都可以令到啲同學投入到課堂。	A11
問	咩類型嘅題材你哋普遍嘅參與度會高啲？	Q12
S2	可能大家都一齊可以做到嘅題材會大家鍾意啲，即係可能例如比較新奇嘅題材（有冇啲過往例子？）而家暫時仲未遇到特別鍾意。	A12
問	平時上VA堂多唔多小組活動？	Q13
S2	冇（兩個老師都有？）腦海中嘅記憶係冇。都想有啲小組作品，可以一齊試吓做啲特別啲，因為其實平時都係個人創作，要計分。	A13
問	你喺美術室嘅座位係咩位置？坐嘅位置會唔會都好影響到你投唔投入上堂？	Q14
S2	偏後，又好似冇乜嘢，因為聽佢講解嘅時候要搬凳坐前面。	A14

15:26

問	邊啲課堂或者活動係你印象最深刻嘅？	Q15 R2
S2	T1有一個教畫人體，係比較詳細，而且係比較有用嘅課題，畫畫時候會成日用到，但係佢個嘅作品整出嚟就比較多工序有少少麻煩，係要用啲類似鐵線嘅嘢繞成一個人形，工序比較麻煩，有啲同學整唔到好好，即係啲鐵線翹嘅時候要翹好耐，同埋成日整到手（佢點幫你地？）佢都係淨係講下評價，再要我地改善（冇示範下？）好似冇乜。	A15
問	T2有冇啲堂係你或者啲同學都踴躍，或者表現出鍾意上？	Q16
S2	T2而家教緊個課題就比較鍾意嘅係講建築物，畫建築物比較常用，而且題材都比較常用，方便日後畫畫，同埋改善到畫畫技巧。呢個單元係要用紙筒紙盒啲嘢砌出嚟	A16

	，未上晒，佢上堂畀唔同國家特別建築物嘅圖片我哋睇，然後問下問題，嗰大家估下呢個係邊度地方嘅建築物，雖然都好似冇乜人答問題（笑），再講下嗰啲建築物點樣，之後就每人都有一張大白紙，然後用紙剪剪貼貼，整一個立體出嚟，然後老師再起唔同組啊揀一兩個出嚟比大家睇，俾大家純粹玩吓試吓。（係小組試下一齊整？）唔係，個人做。	
問	下堂正式做個人創作，物料係老師提供？	Q17
S2	佢都有叫我地返去蒐集，然後佢art room 嗰度都有，好似唔算太多。	A17

22:37

問	平時做創作，不論係繪畫或者手工，多唔多物料畀你哋揀？	Q18 R2
S2	唔算太多物料揀，因為佢啲材料全部都差唔多係用紙，我覺得之前有一課畫青花可以唔用紙巾，我覺得用紙巾出嚟美感唔係好靚，用返畫紙，因為可能我都算比較鍾意畫畫。	A18
問	有冇話用啲咩特別嘅物料，你地又鍾意/好唔鍾意？	Q19
S2	佢哋冇乜，但係好似唔係好鍾意VA堂。	A19

24:48

問	感你地中一咪要整聖誕卡寄番小學嘅，你地個年係整咩，同埋你同啲同學知要寄番去係咩反應？	Q20 R2
S2	嗰年就係整普通嘅聖誕咭。冇啊，少少估唔到嘅反應，佢哋都好似普通畫畫咁，唔會緊張啲份野，要畫靚啲，都係平常發揮。	A20

25:18

問	有冇試過話啲活動特別難/好難完成/想放棄？	Q21 R2
S2	鐵線嗰個，因為我覺得繞得好辛苦，同埋都要好多力度繞，出嚟效果麻麻。大部分人	A21

	最後都整到，但係好多都係因為要交所以放學留低再整，唔係自願（笑），個個反應都覺得好叻。	
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26:03

問	平時兩個老師多唔多口頭讚你地？	Q22 R2
S2	還好，都有拎部分同學作品喺全班面前讚下，擺出黎講下唔同嘅好（會唔會嚟嚟去去都係嗰幾個同學？）唔會呀，都有唔同嘅。	A22

27:08

問	多唔多呀拎你哋作品釘壁報/樓梯牆？	Q23 R2
S2	樓梯牆係兩年先換一次，壁報嗰啲都係好耐先一次換。佢都有釘我嘅作品，冇乜特別。	A23

27:49

問	你有什麼具體建議老師改善課堂，以令更多同學投入視覺藝術課堂？	Q24 R2
S2	可能老師冇咁惡，啲同學會開心啲，有時佢好燥都會無啦啦搵啲嘢鬧。同埋唔好齋講畫畫技巧，因為齋講可能有啲冇咁鍾意畫畫嘅人可能會覺得悶，可以有啲活動比大家競賽下，可能會提起精神。然後可能俾多啲發揮空間佢哋，可能會開心啲。鼓勵多啲佢哋，佢哋都會有信心啲去畫，因為有時候佢哋就係唔夠膽去畫，而且唔好俾太多時間在講解到，盡量都比大家有足夠時間完成作品。	A24

## Appendix 05: Interview Scripts Student 3 in Chinese

Interview Date: 2020.02.04

Interview Time: 21:01-21:40

Interview No: S3

00:01

問	(講述同意書的內容) 請你先簡單介紹自己。	Q1 R1, 2
S3	我係S3, 今年15歲, 宜家中三。中一中二視覺藝術科都係T1教, 中三就T2。過往VA成績都幾好, 有頭幾名, 之前參加個設計消防員嘅衣服, 就攞咗第二名。(比賽是老師邀請你參加?) 老師邀請, 同埋我自己都想參加嘅。	A1
問	平時鍾唔鍾意上VA堂?	
S3	鍾意, 因為我自己本身就鍾意Arts, 係VA堂就鍾意上, 對科不對人(笑)。	A1

02:44

問	記唔記得上堂視覺藝術堂教咗咩?	Q2 R1
S3	上一堂係用Cutter(鋸刀、切割工具)做書籍封面設計, 即係Cut(鋸)野.....T2一開始介紹咗呢個項目, 可能介紹下Book Cover(書籍封面)有啲咩可以整, 有啲例子畀我哋睇, 跟著我哋番去蒐集、諗下自己個稿可以點畫, 之後番黎俾佢睇, 然後就開始整。	A2
問	即係第一個連堂係老師介紹, 你哋自己番去搵資料同畫稿, 第二個連堂開始整?	Q3
S3	第一單堂係睇例子, 跟著第二堂就開始自己設計, 咁當然要事先再有.....前一堂連堂佢叫咗我哋番去搵資料。(呢個單元你地係個人創作?) 個人, 全部都係個人做。	A3
問	你搵資料嘅意思係佢畀你哋自己去揀想做咩書嘅?	Q4
S3	係, 中英都得, 但係佢就鼓勵拎中文書, 話中文寫字難啲, 難度高啲。	A4
問	T2大約用咗幾耐講解? 講解途中有冇小組探究活動?	Q5

S3	應該都有一個單堂，差唔多。無小組活動，但係佢同我地都有啲互動，問下問題。 （同學踴躍答問題？）唔多人答，無人敢答（笑），因為可能又要用英文答問題，同埋又有T2有氣場喺度，無乜人敢答。（老師點鼓勵你地答問題？）佢有鼓勵我地答，但係都無人敢答，佢無噏過我，但係會指定噏其他人答。	A5
問	你哋之後係手繪，定用啲咩材料去設計封面？多唔多材料選擇？	Q6
S3	佢有啲色紙俾你揀，即係你自己諗好顏色，但有限最少用兩隻色，但係唔好用太多，大約兩至三種就夠。佢都有教點樣襯色，即係有啲同學唔係好得，佢就會過去指點佢。	A6

08:49

問	試形容平時上視覺藝術堂的情況。	Q7 R1
S3	十分靜，非常靜，無人敢出聲。T2有種威嚴，大家都唔敢出聲，佢眼神就會令到你收聲。上堂都無乜人答問題，好少。（有冇人會上堂訓覺？）無，唔敢訓，全部人都好精神，係無人出聲無人講野，可能都係發緊夢（笑）。我自己就好精神好尊心嘅（笑）。	A7

10:03

問	T1和T2上課情況有咩分別？	Q8 R2
S3	T1會親手示範點樣畫，T2就講，即係都有示範嘅，係開始做作品嗰陣佢會逐個逐個教，即係前面講咗大概先，一啲技巧，之後先再教某啲同學，T1比較多畫、示範比較多。同埋佢兩個都係講解咗先嘅，但係T1相對地無講感多，T2真係講成堂，不過每個人都有每個人嘅教學方法（笑），我自己覺得無乜所謂，教到技巧就得喇。	A8
問	T1有分數獎勵計劃，答問題會加分，呢個制度有冇鼓勵到你或者同學多咗答問題？	Q9
S3	唔會，但係比起T2肯定係多啲人答問題，即係少，但係會有囉。我自己就唔會因為咁去答問題，憑實力（作品）攞分（笑）。同埋我自己個人比較唔鍾意咁多人面前……雖然T1堂係多啲人答問題，但我覺得佢哋都唔鍾意，因為驚俾人鬧，即係無帶野T2會鬧喇，可能你有少少整污糟T1就會鬧。T2如果無人主動答就會夾硬叫人答。	A9

15:54

問	你宜家係唔同年級由兩個老師輪流教，你偏好係一個老師教晒三年初中定係宜家感？	Q10 R2
S3	修VA就由番中四教嘅老師教好啲，如果唔修嘅輪住好啲，因為可以接觸多啲唔同方面。	A10

16:23

問	你認為有啲咩會影響你上堂投唔投入、專唔專心？	Q11 R1
S3	老師，即係宜家互動都有嘅，但係就算講得幾好，有啲同學都未必鍾意。（有冇曾經嘅活動/單元係普遍都投入、鍾意？）（思考）其實我覺得啱啱T2嗰個封面設計幾好玩，因為平時都唔會感樣……即係會教下點樣襯色，平時比較多接觸繪畫，比較少手工。	A11

18:22

問	平時上VA堂多唔多小組活動？	Q12 R2
S3	淨係個人創作。但係多小組活動都未必好，因為有啲人會做唔到野，即係佢唔會參與，就算有分工或者老師逼參與，可能係會多咗人參與，但係有啲同學可能就唔鍾意VA堂。	A12

19:44

問	咩類型嘅題材你哋普遍嘅參與度會高啲或者鍾意啲？	Q13 R2
S3	唔好太抽象，我個人唔鍾意太抽象，因為好難get（理解）到係講咩。	A13

20:23

問	有邊個單元係你印象最深刻？	Q14 R2
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S3	有啲難.....因為T2宜家都係教左兩個單元，我覺得封面設計比第一個好啲。因為第一個係用線條同Marker去畫畫，佢有三個主題揀，有書、雀仔、花等唔同元素，跟著再重組，點樣擺都得，即係近大遠小構圖.....我記得，佢係教構圖，即係「井」字形、「L」字形，用啲元素去砌番構圖，有三款。（點解唔鍾意呢個單元？）因為平時都畫，太悶。相比之下，封面設計唔太要畫技，人人都做到，同埋鐸刀唔係個個成日用，新接觸都多野玩，同埋唔係好洗畫技，變左整完出黎覺得都幾靚，好有自信心，其他同學做完都會覺得幾有成就感。我係覺得新奇啲、特別啲、唔好太抽象嘅都幾好，同埋學多啲技巧。	A14
問	感T1有冇邊個單元係你印象最深刻？	Q15
S3	其他都好無聊，但係有一個都唔錯嘅，就係用仿青花瓷嘅紙巾上面畫，呢個就無咁普通，之前未試過，同埋唔可以擦，一畫就留下痕跡。其他同學反應都比較好啲嘅，平時鍾意VA嘅都會再認真啲。	A15

24:29

問	平時兩個老師多唔多口頭讚你㗎？	Q16 R2
S3	T2都比較多鼓勵同學，即係可能坐我隔離嗰個女仔，佢平時唔明都會問我嘅，T2行過嚟見到都會話：「唔錯，幾靚，繼續做。」跟著佢自己就好有信心，佢都感嘆覺得自己整得好靚好勁（笑）。	A16

26:04

問	平時上VA堂多唔多小組活動？	Q17 R2
S3	印像中就冇乜小組活動或者討論。	A17

24:30

問	你地中一咪要整聖誕卡寄番小學嘅，你地個年係整咩（S1：我記得，好有印象），點解你咁有印象？	Q18 R2
S3	因為我小學老師Post（發佈）左喺Facebook（社交媒體），話多謝我（笑），所以好印	A18

	象深刻。	
問	一開始知要寄翻小學有冇覺得好特別？同學知要寄番去係咩反應？	Q19
S3	唔覺得有咩特別。因為我自己平時畫咩都盡力，唔會因為要寄翻去而特別畀心機。	A19

27:55

問	有冇話用啲咩特別嘅物料，你地又鍾意/好唔鍾意？	Q20 R2
S3	曾經試過用砂紙，就係寄翻小學嗰張聖誕卡，係用油粉彩喺砂紙上面畫，雖然我個人而言好唔鍾意油粉彩，但係喺砂紙上面就OK嘅，即係好過喺畫上面畫，特別啲。	A20

28:54

問	你喺美術室嘅座位係咩位置？坐嘅位置會唔會都好影響到你投唔投入上堂？	Q21 R1
S3	我坐最後嗰張枱，但係其實都冇乜影響，因為佢哋講解嘅時候，都會嗌我哋後面兩張枱嘅同學要拎枱仔坐出去出面走廊嗰度，咁佢全部都見到，啲同學都唔敢搞啲咩。	A21

29:45

問	平時做創作，不論係繪畫或者手工，多唔多物料畀你哋揀？	Q22 R2
S3	物料……封面設計都有唔同色嘅畫紙。不過可能驚難控制，同埋時間唔太夠，啲同學又唔識又要成日問，所以都唔係話真係太多嘢可以自己選擇。	A22

31:12

問	你可能係VA科嘅成績相對好啲，咁老師對你嘅要求會唔會相對比較高啲？	Q23 R2
S3	我自己覺得……我都唔知……T2係我整完，佢唔會讚我，我唔知點解，佢反而會讚多啲能力可能比較低嘅同學，但係就冇讚過我。（會唔會失望？）又唔會，我咪再做得	A23



	好啲，做到佢會讚我為止。	
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問	完成作品後，兩個老師多唔多拎你地啲作品出去展示？	Q24 R2
S3	都會嘅，即係可能做完作品之後，佢會搵啲作品出去講下囉，或者係做緊嘅時候，佢覺得都做得幾好㗎，都會拎出去，即係做得好、唔好嘅，佢都會拎出去示範一下，大家都有機會俾佢拎出去投影機嗰度展示畀全班睇。（如果俾人拎出去讚或者示範嘅同學，佢哋嘅反應係點？）都無乜野，佢唔會拎我啲出去。	A24
問	多唔多呀拎你哋作品釘壁報/樓梯牆？	Q25
S3	會，佢會拎我哋啲作品畀美術室做裝飾，有啲都會擺樓嘅，但係我無作品試過畀佢拎出去。	A25

35:07

問	你有什麼具體建議畀老師改善課堂，以令更多同學投入視覺藝術課堂？	Q26 R2
S3	我覺得唔好淨係局限係畫畫呢一方面，可能多啲創作、手工等等其他嘢，有挑戰性啲嘅，同埋就唔好成堂都喺度講，真係好悶，佢哋雖然會問問題，我自己都可能會好啲，會喺個腦裏面諗下個問題嘅答案係乜嘢，但係其他人可能本身就冇乜興趣嘅會訓着，所以最好真係唔好講太耐。	A26

## Appendix 06: Interview Scripts Student 4 in Chinese

Interview Date: 2020.02.05

Interview Time: 22:11-22:40

Interview No: S4

00:01

問	(講述同意書的內容) 請你先簡單介紹自己。	Q1 R1, 2
S4	我係S4, 我今年F3, 之前一路都係T1教, 但係今年中三就T2教, 過往成績都OK嘅, 有拾過第一, 不過都好飄忽, 有時係中間, 有時就好少少。我本身對美術都ok, 唔會話日日都有畫畫, 但係都唔憎。	A1
問	平時鍾唔鍾意上VA堂? 點解?	Q2
S4	今年唔係好鍾意, 因為係T2教, 平時都OK嘅。(點解唔太鍾意?) 因為佢性格好古怪, 佢會突然間發脾氣, 會嚇親人, 有次一入去(美術室), 我嗰日都幾開心嘅, 突然就喺度發脾氣, 話我地嘅出面吵, 又唔入嚟幫佢, 話知唔知佢日日上堂準備好多野好煩。	A2
問	相對而言, 你會覺得T1堂會開心啲, 有冇啲例子可以分享下?	Q3
S4	都無咩嘅, 其實佢OK我就OK。T1係幾好, 即係佢會俾好多野我哋識, 但係佢講嘢就長氣咗啲, 都OK。	A3
問	你哋上堂老師都會先講解, 平時講解平均大約會講解幾耐?	Q4
S4	睇情況, 但係大多數都係...平時係有兩個單堂, 大約一個鐘, 通常都起碼講半個鐘, 示範咗少少先, 都會用左一堂。佢地都講得好慢, 講完就會鬧我地(笑), 佢成日話我哋好吵, 搞到佢講唔晒。	A4

04:48

問	T1和T2上課情況有咩分別?	Q5 R1
S4	T1就鍾意用啲影片啲啲...俾我地睇, 同埋其他人嘅野, 即係啲師姐整過嘅, 佢會俾我哋睇, 但係T2就多數係自己整嘅, 佢好少俾影片我地睇, 佢多數都係講, 然後兩個都會周圍睇下我地, 其實都無咩分別, 係脾氣嘅分別, 但其實都差唔多。	A5

05:52

問	佢哋講解嘅時間偏長，咁途中會唔會有一啲探究活動或者互動去吸引你哋注意？	Q6 R1,2
S1	都有互動，會問多啲問題，T1其實係問多啲問題，多過T2，因為T1有個"Good Name Bad Name"嘅制度，佢會問多啲問題去俾我哋加分，T2都會問，但係就少啲，佢啲係好突擊，可能上完一堂，好多時下堂就唔係好記得，佢就會再下一堂問翻上一堂嘅野，所以唔係好多人會答問題，因為一答唔到佢就會發脾氣。相對地，因為T1係畀我哋用中文、英文答問題都得，答錯但係有嘗試都會有Good Name。不過其實舉手答問題嘅人數都差唔多，比較多都係老師指人答，除非你被佢記Bad Name，要用Good Name抵銷。 (你經常主動答問題?) 好少，問唔中會答，即係可能冇人識，自己又想試下，或者啲條問題係估到答案，而唔係問翻之前學過咩。因為如果之前學過，但係可能答唔啱，佢哋會鬧。	A6

09:31

問	記唔記得上堂視覺藝術堂教咗咩？	Q7 R1
S4	呢排都係教Positive and Negative Space（正負空間），係整平面嘅封面設計，啱啱就係教立體嘅Positive and Negative Space（正負空間）。佢係用PowerPoint（簡報）俾我哋去睇下啲建築物係點樣展現正負空間，仲有畀5分鐘試下即刻整一個睇下整成點，佢畀一張大紙我哋，一人一張，之後我哋自己諗到咩就整咩，整完就留落下一堂。但係其實個個都唔係好識整，佢係最尾睇到啲都OK嘅，就拎啲出嚟畀全班睇下。（點解話個個都唔係好識整？）因為佢畀啲例子係建築物嘛，即係佢唔係紙樣，但係我哋係要自己用一張完整嘅大紙，去整個紙樣先再整到，跟住我自己又唔係好識摺紙，所以我本身就唔係好識整啦，跟住佢又話要有埋正負空間，我其實唔係好明要點做，變咗係後尾睇到啲同學嘅作品示範我先至明多啲。我淨係識摺啲正方形、圓柱體，我仲識摺啲咩啫（笑）。	A7

12:17

問	你宜家係唔同年級由兩個老師輪流教，你偏好係一個老師教晒三年初中定係宜家感？	Q8 R2
S4	輪流教都好啲嘅，因為始終一個老師其實……我哋會識多啲老師，如果你一個老師教你三年視藝嘅，你之後高中又唔係修美術嘅，咁你就可能會完全唔知呢個老師係點樣。	A8

13:08

問	你認為有啲咩會影響你上堂投唔投入、專唔專心？	Q9 R1
S4	要啲嘢好新，即係唔好畀你估到今年係做啲乜嘢，因為宜家佢哋係可能都做少少新嘅嘢，跟住又會再做返啲上一年師兄師姐做過嘅，就會有啲悶。如果新啲、近貼啲我哋平時睇嘅嘢，可能會好啲。同埋可能係同其他科有關或者教緊嘅，即係你學過啲樣嘢，而可能我哋又想知道多啲，咁VA係做番啲可能有關或者相類似嘅題材，咁都會覺得自己熟多啲，同埋可能可以係我哋生活上見多啲嘅題材，會想再喺上面做啲創新啲嘅創作。	A9

問	平時上VA堂多唔多小組活動？	Q10 R2
S4	少，但係都有。答問題有時可能係小組嘅，有時可能正式創作之前有啲小組嘅，即係好似上次去講完PowerPoint，5分鐘整建築嗰個係可以自己整，又可以同partner（夥伴）整，不過就唔多可以大組一齊做。	A10

15:56

問	你喺美術室嘅座位係咩位置？坐嘅位置會唔會都好影響到你投唔投入上堂？	Q11 R1
S4	我坐靠窗第二張枱，又唔會好影響，因為平時講解，唔係做嘢嗰陣，佢哋後面兩組一齊出嚟坐。	A11

17:00

問	平時做創作，不論係繪畫或者手工，多唔多物料畀你哋揀？	Q12 R2
S4	都多嘅。同埋，有時佢哋都會話如果你想用嘅物料呢度冇嘅話，你都可以自己帶返嚟，所以其實都冇話有啲咩限制，除非有時係佢控制住大家用同一樣媒介，但係就畫咩都得。	A12

17:47

問	有邊個單元係你印象最深刻？	Q13
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		R2
S4	<p>T1之前有次我覺得幾得意嘅，就係用膠水嗰類野畫喺塊布上面，然後再油顏色，跟住再攞啲水洗，有啲染布嘅感覺，同埋整出嚟其實都幾靚，幾得意。其他人都覺得幾好玩，因為佢哋洗布嗰陣又係度玩（笑），總之成個氣氛係幾開心嘅。</p> <p>T2係正負空間嗰堂，我哋可以自己諗封面嗰正負空間係點做，睇到其他人整完，都會見到其實正負空間係可以有好多唔同嘅形式，都覺得嗰個好特別。</p>	A13

20:31

問	有冇試過話啲活動特別難/好難完成/想放棄？	Q14
		R2
S4	通常都係立體嘅課題，我真係唔知點整，好似之前整鐵線，嗰個真係... 因為你做下做下佢就會散嘅，好難去控制，即係你交上去嗰陣你覺得好靚，但係可能佢一擺起身個型就變咗，好想放棄。同埋近排做紙樣嗰啲都覺得好難控制、好難做。	A14
問	當你覺得好難嘅時候，老師點幫你？	Q15
S4	佢哋都會逐個逐個行過嚟睇下，問下你、同你講下可以點樣改。有時當你做到好攞憎嘅時候，佢可能過嚟同你講：「都OK㗎，咁樣整都幾好睇呀。」咁我自己都好似有啲安慰。	A15

22:31

問	平時兩個老師多唔多口頭讚你嘅？	Q16
		R2
S4	都多口頭讚嘅，即係有時有啲就算做得唔係幾靚，佢都會走過嚟話：「幾有創意呀！」講完就走（笑）。	A16

23:01

問	完成作品後，兩個老師多唔多拎你地啲作品出去展示或者釘壁報？	Q17
		R2
S4	其實交咗、佢收埋咗之後，可能第二年就會掛返出嚟，咁見到都開心嘅。但係佢哋都好少整呢啲，通常都係Learning Celebration（學習成果展示日）嘅時候先至會拎返出	A17

	嚟。樓梯嗰啲其實都係好耐先換一次。	
問	你覺得定期換壁佈、展示作品，對引起你哋興趣有冇作用？	Q18
S4	都唔係好關事，因為多數擺出嚟嘅都係靚嗰啲，咁其他人點算，可能係擺頭20嘅人，咁其他人就好似冇乜作用，你又冇可能擺曬全部。同埋有時有啲人都唔係咁鍾意擺出嚟，佢哋可能覺得份作品唔靚，見到反而會唔開心，驚畀人笑，怕羞。我有時都可能會淨係鍾意將份作品畀老師睇，唔鍾意擺出嚟。	A18

25:20

問	你有什麼具體活動建議老師改善課堂，以令更多同學投入視覺藝術課堂？	Q19 R2
S4	其實我覺得可以試下唔使用PowerPoint，因為PowerPoint係一個輔助工具，唔好打咁多字，你望住佢咁你就自己去解釋，唔好太似present，反而係似傾計多啲，唔好咁嚴肅，你就會引到啲同學講嘢同回應你。	A19
問	你覺得小組活動會唔會比較可以引起同學嘅興趣？	Q20
S4	其實還好啦，未到話好有大作用，自己做創作都OK嘅，但係可以試下多啲唔同嘅方式，可能有時就兩個人一組，有時自己做，唔好咁悶就好啦。	A20

## Appendix 07: Interview Scripts (Student 5 in Chinese)

Interview Date: 2020.02.07

Interview Time: 22:08-22:27

Interview No: S5

00:01

問	(講述同意書的內容) 請你先簡單介紹自己。	Q1 R1, 2
S5	我15歲，今年Form 3 (中三)，成績中等喇，計番上兩年啲平均分都有 76.1，中一和中三是T2教，中二是T1教。但係我自己就唔係太鍾意上視藝堂，因為我唔擅長畫畫，同埋對VA冇興趣，小學試過要模仿梵高帆船幅畫，我畫完佢笑我話係幼稚園嘅畫作，自此我就唔鍾意VA。	A1

03:10

問	記唔記得上堂視覺藝術堂教咗咩？	Q2 R1
S5	哇……我真係唔太記得，俾我諗下先……好似係Book cover design (書籍封面設計)。(記唔記得佢教咗啲咩，同個流程大約係點？)佢講解左一堂，之後就叫我哋跟住佢講嘅嘢做，呢個題材應該係三年裏面我最投入嘅一個。	A2
問	點解話係最投入嘅？	Q3
S5	可能係自己有興趣掛，我覺得要設計嘅題材都幾好玩，因為你唔再單單只係要畫畫，可能仲要配合返啲樣物件或者係人哋嘅需要，相對地可能對畫畫要求有冇咁高，我畫畫唔叻。	A3

04:56

問	試形容平時上視覺藝術堂的情況。	Q4 R1
S5	同其他堂冇乜分別，大家都幾靜，但係可能有時佢心情唔好嘅話，就試過上堂拍枱，同埋如果帶唔齊嘢、交唔齊嘢就會上堂畀人鬧。有時會講得好慢，得番勁少時間做，或者係之前T1試過咩都無講就畀我哋做，之後我哋完全唔識，好似係整鐵線人嗰堂，	A4

	佢心情唔好，我哋有啲人傾計，佢就咩都無講直接叫我哋做。（你鍾意上邊個堂多啲？）我比較鍾意上T2堂，因為同呢個老師比較熟，佢F1係我班主任。	
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06:03

問	T1有分數獎勵嘅計劃，答問題會加分，呢個制度有冇鼓勵到你或者同學多啲答問題？	Q5 R1, 2
S5	我就覺得冇乜作用，好似都冇乜分別，同埋我唔會因為佢有得加分減分而去答問題，我對VA分數唔太在意。	A5

06:42

問	有啲咩會影響你上堂投唔投入、專唔專心？	Q6 R1
S5	我覺得題材好緊要，即係我有興趣我先會去聽，（邊類題材你比較有興趣？）可能設計類有個啲，我會鍾意聽多啲。活動……（平時上堂多唔多小組活動/討論？）小組活動同討論都唔多，但係我自己個人就覺得有多啲小組啲度會好啲嘅，因為你始終可以同朋友去分享一啲idea，同埋氣氛都會輕鬆啲，可以講下嘢咁樣。（仲有冇其他？）同埋老師態度都好緊要，即係可能唔好成日鬧人，多啲讚下、鼓勵下都會好啲嘅。	A6
問	平時兩個老師多唔多口頭讚你地？	Q7
S5	一時時，兩個都係睇佢心情。	A7
問	坐嘅位置會唔會都好影響到你投唔投入上堂？	Q8
S5	我坐最後嗰張枱，但係又無話影響到我上堂嘅投入程度，純粹睇心情，睇下想唔想聽。	A8

08:57

問	有邊個單元係你印象最深刻？	Q9 R2
S5	（思考）唔記得，冇乜單元係特別印象深刻，（唔一定係好鍾意，好唔鍾意都得嘅）（思考）都係無。（有冇啲覺得特別難、好想放棄嘅活動？）都無，大部分都輕而易舉（笑），即係唔會話做唔到，基本上大家都係做到嘅。	A9



10:23

問	平時做創作，不論係繪畫或者手工，多唔多物料畀你哋揀？	Q10 R2
S5	平時可能係畫畫比較多，基本上佢都有限住咗話要用啲咩媒介去做（如果有限媒介，題材上會唔會可以畀你哋自由蒐集？）都會嘅，佢會畀我哋可能返去搵下圖片，揀自己想做啲咩主題，即係啱啱封面設計就係揀自己鍾意嘅圖書。	A10

11:46

問	佢地多唔多拎你哋啲作品釘壁報？	Q11 R2
S5	都有嘅，但係就唔多，即係我哋交完功課之後佢會收起咗，可能隔一排先至展出黎（當你見到這份作品被展示，會有咩反應？）對我嚟講冇乜用，因為通常我冇份展示作品（笑）。	A11

12:18

問	你有什麼具體活動建議老師改善課堂，以令更多同學投入視覺藝術課堂？	Q12 R2
S1	我覺得要有多啲互動性，唔好淨係老師講，學生淨係喺度聽，可以係一路講一路做，如果唔係會悶得滯喇着，宜家基本上上堂，佢都可能係頭一堂就會開始講，最後我哋得返好少時間可以做自己嘢。	A12

## Appendix 08: Interview scripts Student 6 in Chinese

Interview Date: 2020.02.08

Interview Time: 16:15-16:45

Interview No: S6

00:01

問	(講述同意書的內容)  請你先簡單介紹自己。	Q1  R1, 2
S6	我係S6, 今年13歲, 中三, 中一和中三是T2教, 中二是T1教。我都幾鍾意上VA堂對比起其他堂, 因為其他堂都淨係聽老師講解、寫字, 但係VA都係多數佢教完你, 跟住就自己做, 可以有屬於自己嘅作品, 比較有咁悶、好玩啲。	A1

02:15

問	記唔記得上堂視覺藝術堂教咗咩?	Q2  R1
S6	上堂一開始係之前Book cover design (書籍封面設計) 嘅作品展示, 即係佢會黏啲作品係黑板畀大家睇下, 問下我哋鍾意邊個多啲同點解, 跟住好似就係教我哋用啲紙去整啲建築物嘅模型, 即係好似好誇張嘅建築物模型, 同埋教咗世界各地各種奇異的建築, 即係個啲係唔同香港嘅樓宇, 唔會全部都係四四方方。	A2
問	整建築物模型係小組定個人活動?	Q3
S6	個人。佢係每人畀咗張大嘅白色畫紙, 嗰我哋試下摺啲立體, 再用啲立體砌座建築出嚟, 然後有抽啲同學嘅作品出嚟畀大家睇。	A3

04:37

問	試形容平時上視覺藝術堂的情況。	Q4  R1
S6	平時上堂都係佢講完做啲咩, 即係講下點樣做、示範一下, 跟住我哋就自己做囉。 (多唔多人答問題或者同老師有互動?) T1係有得透過問答去加分, 男女答問題嘅比例都算平均, 因為就算錯T1都唔會鬧我地, 普遍都投入上堂。(平時大約幾多人會主動答問題?) 中二個陣都有三分之一會參與, 同埋佢都鼓勵我地用英文答問題, 真係	A4

	講唔到都可以用中文表達，但係T2就會要求我哋用英文答，所以可能會因為咁而小好多人答。	
問	T1有分數獎勵嘅計劃，答問題會加分，呢個制度有冇鼓勵到你或者同學多啲答問題？	Q5
S6	都唔可以話冇用嘅……我自己就未必會因為咁樣而答問題，但係因為一些同學對分數非常在意，可以都鼓勵到呢啲同學積極啲回答問題。	A5

06:48

問	T1和T2上課情況有咩分別？	Q6 R1, 2
S6	<p>T2堂會比較多同學瞓覺發夢，唔太會主動答問題，因為好少先可以用中文答問題，T1同學會主動答問題，因為可以用中文答。</p> <p>同埋T2喺完成一個題材嘅作品之後會用一至兩堂嘅時間，請同學揀自己最鍾意嘅畫，同埋要解釋點解鍾意。T1就比較多係睇我哋畫畫嘅時候，佢會抽一啲同學比較容易有錯漏嘅地方，喺全班面前提點我哋，T2就多係主動去教每一個點做，同講有咩問題，畀啲idea我哋，所以我相對比較鍾意上T2堂多啲。而且T2會自由啲，即係佢比較唔會限制我哋去擺材料，但係佢有時就會可能同一個課題會講好多次，有啲嘢就不斷重複。</p>	A6

07:53

問	有啲咩會影響你上堂投唔投入、專唔專心？	Q7 R1
S6	我覺得同學投唔投入都好視乎老師畀嘅題目、題材，同埋佢教你教得清唔清晰，因為有些題材同學們完全不認識，而且只靠幾堂課嚟講解那個題材是不足夠的，某些同學會比較容易喪失對那個題材嘅興趣，同埋如果佢好唔清晰，咁啲同學可能想投入都投入唔到，因為都唔識做。同埋我覺得老師嘅態度都好緊要，即係佢都要有耐性啲去教同學，如果佢冇耐性、hea教嘅話，啲同學都好難投入。	A7
問	坐嘅位置會唔會都好影響到你投唔投入上堂？	Q8
S6	坐嘅位置唔太會影響，因為平時佢哋講解都會嗰後面嘅同學搬張凳去前面坐，所以坐嘅位置都唔係有太大影響。	A8

09:13

問	有邊個單元係你印象最深刻？	Q9 R2
S6	我最深刻.....其實都唔係好記得，如果要講嘅話我覺得T2嗰封面設計，即係叫我哋剪紙，要用啲Positive and Negative Space（正負空間）去整嗰個，要我哋起稿、剪紙、再黏，同埋啲顏色配搭都要好，呢個就相對地深刻啲，因為其他就唔係好記得，呢個又可以用cutter（鋸刀），又要我哋揀下顏色、配搭下。	A9

10:01

問	感你地中一味要整聖誕卡寄番小學嘅，你地個年係整咩，同埋你同啲同學知要寄番去係咩反應？	Q10 R2
S6	我唔知其他同學有冇，我都有話特別去投入整，只係都係諗下寄俾邊個老師，可能會認真少少嘅。	A10

10:38

問	有冇試過話啲活動特別難/好難完成/想放棄？	Q11 R2
S6	難完成嘅.....我記得之前T1有啲我哋要喺廁紙上面完成，就係要用墨定係好似其他顏料，用啲藍色去畫，嗰個係幾難嘅，但係又未至於話要放棄，但係覺得係幾難，因為好容易就會畫到張紙太濕，或者係太稠又畫唔到，又好難拿捏究竟個粗幼係點，呢個係幾難嘅，都幾有挑戰性。	A11

11:34

問	平時兩個老師多唔多口頭讚你哋？	Q12 R1, 2
S6	平時兩個老師口頭讚就唔算多，不過都有嘅。	A12

11:58

問	佢地多唔多拎你哋啲作品釘壁報？	Q13
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		R2
S6	都有啊，做得靚佢咪會釘囉，即係黑板隔離嗰啲壁報，同埋我哋課室後面都有，宜家都有嗰啲中二嘅作品釘緊。	A13

問	你有什麼具體活動建議老師改善課堂，以令更多同學投入視覺藝術課堂？	Q14 R2
S6	我建議一開始上課不好以PowerPoint（簡報）教，可以轉為實體操作或影片教學，咁同學可以更加投入同更易明白。同埋我覺得可以有啲係畀學生自己分組，我哋自己去做啲作品，咁互相合作去做，我哋又可以投入，因為我哋而家都好少呢啲咁嘅活動，多數都係自己做自己嘢。	A14

## Appendix 09: 2018-2019 S.2 Visual Arts Scheme of Work

Teacher: T1

Form: S.2

CYCLE/ TOPICS	OBJECTIVES	SCOPE OF STUDY		
		APPRECIATION AND CRITICISM + CONTEXT	MAKING	
			PRESENTATION + THEME	PRODUCTION + SELECTION OF MEDIA, MATERIALS AND TECHNIQUE
Cycle 1 3/9/2019- 12/9/2019 (1) Introduction	<ul style="list-style-type: none"> <li>- Concern the safety, rules and the right way to use art materials and equipment in art room</li> <li>- Concern the regulations of the subject</li> </ul>			<ul style="list-style-type: none"> <li>- Art materials, tools and equipment</li> </ul>
Cycle 1 3/9/2019- 12/9/2019 (1) Artists of the Year	<ul style="list-style-type: none"> <li>- Understand and appreciate the distinctive features of the artist's working style</li> </ul>	Five artists are selected: <ul style="list-style-type: none"> <li>- Rembrandt, Cezanne, Gaudi, Magritte, Henry Moore</li> </ul>	<ul style="list-style-type: none"> <li>- Briefly recognize the characteristics of the five artists</li> <li>- Explore the art period, characteristics, and influence of the artists</li> </ul>	<ul style="list-style-type: none"> <li>- Explore the knowledge of one artist</li> <li>- PPT</li> <li>- Worksheet</li> </ul>
Cycle 2-4 13/9/2019- 10/10/2018 (3) Fun with Typography	<ul style="list-style-type: none"> <li>- Experience typography as painting</li> <li>- Explore ways to achieve kinetic typography</li> <li>- Create a font with 2 geometric shapes</li> </ul>	<ul style="list-style-type: none"> <li>- Appreciate the typography of Javier Mariscal</li> </ul>	<ul style="list-style-type: none"> <li>- Typography as painting</li> <li>- Typography to express emotion</li> </ul>	<ul style="list-style-type: none"> <li>- Colored paper, Grid paper</li> <li>- Cutter, Cutting mat, Scissors, Ruler, HB pencil</li> <li>- White glue, Glue stick,</li> <li>- Ink, Rubber scraper</li> </ul>
Cycle 5-6 14/10/2019- 7/11/2019 (2) Sketchbook Cover Design	<ul style="list-style-type: none"> <li>- Understand the relationship between positive and negative space</li> </ul>	<ul style="list-style-type: none"> <li>- Appreciate the silhouette designs and paper cuttings by Hina Aoyama</li> <li>- Xu Bing's artworks</li> </ul>	<ul style="list-style-type: none"> <li>- Apply New English Calligraphy in Students' English Name</li> <li>- Students are divided into groups to compare and evaluate the visual effects of different compositions</li> </ul>	<ul style="list-style-type: none"> <li>- PPT</li> <li>- Acrylic paint, Brushes</li> </ul>
Test Week within Cycle 6				

Cycle 7 8/11/2019- 15/11/2019 (1) My Brand Logo	<ul style="list-style-type: none"> <li>- Understand logo design principles and skills in designing a logo</li> <li>- Design a self-representing logo</li> </ul>	<u>Logo Design Analysis:</u> 1. Using image: MTR, McDonalds' 2. Using words: ParknShop 3. Using both: Bank of China  <ul style="list-style-type: none"> <li>- Analyse the elements of a successful logo</li> </ul>	<ul style="list-style-type: none"> <li>- Observe and examine the elements to represent the personality</li> <li>- Employ images and words to achieve a communicative design about oneself</li> </ul>	<ul style="list-style-type: none"> <li>- PPT, Worksheet</li> <li>- Acrylic paint, Brushes, Marker, Drawing Pen</li> </ul>
Cycle 8-10 18/11/2019- 16/12/2019 (3) One-point linear perspective—	<ul style="list-style-type: none"> <li>- Understand the rules of one-point perspective: true shapes, vanishing points and horizon lines</li> </ul>	<ul style="list-style-type: none"> <li>- Appreciate paintings by Edward Hopper</li> </ul>	Rules: <ul style="list-style-type: none"> <li>- Surfaces that face the viewer are drawn using their true shape</li> <li>- Surfaces that travel away from the viewer converge towards a single vanishing point</li> <li>- Position a vanishing point and horizon line correctly</li> </ul>	<ul style="list-style-type: none"> <li>- PPT, Worksheet</li> <li>- Drawing cubes looking from various eye levels</li> <li>- Drawing pencil</li> </ul>
Cycle 11-15 17/12/2020- 20/2/2020 (3) (12-13 1 <sup>st</sup> Term Exam) Tape Art Painting— Out In the Campus	<ul style="list-style-type: none"> <li>- Experiment on the possibilities of tapes</li> </ul>	<ul style="list-style-type: none"> <li>- Appreciate tree simplification by Mondrian</li> </ul> <u>Simplification:</u> <ul style="list-style-type: none"> <li>- Appreciation of the Tree Series of Mondrian and the Cow Construction Series of Theo Van Doesburg</li> </ul>	<ul style="list-style-type: none"> <li>- Explore the beauty of our campus in geometrical shapes and lines.</li> </ul>	<ul style="list-style-type: none"> <li>- PPT</li> <li>- Tapes of different width, patterns and colors</li> </ul>
Cycle 11 21/12/2019-01/01/2020 Christmas Holiday				
Cycle 11-13 06/01/2020-17/01/2020 1 <sup>st</sup> Term Examination				
Cycle 16-17 21/2/2020- 11/3/2020 (2) Art History – Impressionism to Post- impressionism	<ul style="list-style-type: none"> <li>- Understand the main features and the rationale behind the Art Movements</li> </ul>	<ul style="list-style-type: none"> <li>- Describe and compare the characteristics of Impressionism</li> <li>- Distinguish the important artworks of Monet, Pissarro, Degas and Renoir, Van Gogh and Gauguin</li> </ul>	<ul style="list-style-type: none"> <li>- Group discussion on the artists' painting styles</li> </ul>	<ul style="list-style-type: none"> <li>- PPT, Worksheet</li> </ul>
Cycle 18-20 12/3/2020- 22/4/2020	<ul style="list-style-type: none"> <li>- Analyze the use of repetition and rhythm in architecture</li> </ul>	<ul style="list-style-type: none"> <li>- Appreciate and analyze the architecture of Zaha Hadid, Gaudi and Hundertwasser</li> </ul>	<ul style="list-style-type: none"> <li>- Build 3D form by repetition of a single unit (folding, overlapping, interlocking)</li> </ul>	<ul style="list-style-type: none"> <li>- Use corrugated paper, white cartridge paper and bamboo</li> </ul>

(3) Architectural Design – My Dream House			- Pay attention to form and space with rhythm	sticks to produce architectural form
Cycle 21-24 5/2/2020- 28/2/2020 (4) The Cubist Me (Self-Portrait)	<ul style="list-style-type: none"> <li>- Discover features for cubist drawings</li> <li>- Appreciate themselves as well as one another by looking at their own facial features</li> <li>- understand the properties of acrylic paint, and demonstrate relevant skills in portrait drawing</li> </ul>	<ul style="list-style-type: none"> <li>- Portraits from various famous artists</li> <li>- Picasso and Georges Braque's work</li> </ul>	<ul style="list-style-type: none"> <li>- Cut the cartridge paper in eight pieces (by random)</li> <li>- Each piece would match with the corresponding area of the face</li> <li>- Work on each piece without looking at other finished pieces for reference of position</li> <li>- Without reference of the correct position, allow dislocation</li> <li>- Compare the surprising drawing with Picasso's</li> </ul>	<ul style="list-style-type: none"> <li>- Soft pastel, cartridge paper</li> <li>- PPT</li> </ul>
Cycle 25-26 2/3/2020- 22/4/2020 (2) Drip Painting	<ul style="list-style-type: none"> <li>- Feel the strength of organic lines</li> <li>- Experiment of mark making by dripping technique</li> <li>- Explore the possibilities of line drawing</li> </ul>	<ul style="list-style-type: none"> <li>- Appreciate the artwork of Ryuma Imai 金井龍滿 and Jackson Pollock</li> </ul>	<ul style="list-style-type: none"> <li>- Try with various tools to achieve different organic lines</li> </ul>	<ul style="list-style-type: none"> <li>- PPT</li> <li>- Acrylic, poster color</li> <li>- Plastic spoon</li> <li>- Bamboo chopsticks</li> </ul>
End Term Exam				