

ART4216 HONOURS PROJECT II

Traditional Research Project

Year 5 Proposal entitled”

Exploring an Effective Teaching Strategy for Hong Kong Visual Art Appreciation and Criticism
Education: A Case Study

Submitted by

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Declaration

I, **Cheung Cho Shan, Angel** , declare that this research report represents my own work under the supervision of **Dr. Yim Kim Ping**, and that it has not been submitted previously for examination to any tertiary institution.

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Abstract

Since the implementation of the Hong Kong New Senior Secondary (NSS) Curriculum, the inclusion of art appreciation and criticism has become a compulsory component in the public examination and an important integral learning strand, as the artmaking in the Visual Arts curriculum. Besides, Castrodale's recent study (2014) also revealed student's low abilities in art interpretation due to the image glut. These show a necessity to develop student's critical responses to visual arts. However, the current practice of teaching and assessment in school fails to foster students to interpret the artworks from various perspectives with enjoyment, in which teacher's incompetence is the major factor (Tam, 2013; Wahid, Bahrum, Ibrahim, & Hashim, 2017). Moreover, there is only a few research, that is based on the Hong Kong mainstream school to find out what elements are beneficial for art appreciation and criticism teaching. Therefore, this research is expected to explore an effective strategies for Hong Kong visual art appreciation and criticism education. Ultimately, it is hoped to be used as a useful reference for local teachers in teaching and improve art appreciation and criticism education quality in Hong Kong school.

In this research, qualitative research was the major methodology. It is expected to identify the elements that help students to learn productively and perform better in art appreciation and criticism. Through the classroom observations and semi-structured interviews with teacher and F.5 students from a local school; this research collected in depth responses from the participants. The findings show that although the teacher did not apply diverse art appreciation and criticism models or link the appreciation process with artmaking, students could still have positive responses and performance in the lessons. The three features teacher has applied to teaching (i.e., continuous effort of practicing appropriate teaching method based on student's ability, reserving abundant time for student-centered activities, and constructing a positive learning environment) are the key factors leading to student's success in the lessons. This implies that a continuous effort of practicing appropriate teaching methods based on student's ability, reserving abundant time for student-centered activities, and constructing a positive learning environment is relatively important to enhance the teaching effectiveness. Nevertheless, it is worth noting that the purpose of applying various criticism models and linking the appreciation process with creation will enable the artmaking become meaningful. It is expected that this thesis can be a useful reference for Hong Kong visual art teachers to teach art appreciation and criticism and enhance the quality of teaching.

Keywords: Art appreciation and criticism education, Teaching effectiveness, Hong Kong senior secondary school

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Section 1: Introduction

1.1 Research Background

1.1.1 Importance of art appreciation and criticism education

Arts appreciation and criticism is highlighted as a core in the Visual Art New Senior Secondary Curriculum (Curriculum Development Council and the Hong Kong Examination and Assessment Authority, 2015). Since 2009, The Education Bureau (EDB) emphasized an intertwined approach to visual arts appreciation and criticism in context and artwork creation as the fundamental Visual Arts curriculum framework (Curriculum Development Council & Hong Kong Examinations and Assessment Authority, 2007). For the portfolio submitted for School-Based Assessment, it is necessary for students to include presentations on art appreciation and criticism in the context in relation to artmaking / critical studies and research processes. For the public examination, students are also required to write a critical appreciation as a response to the provided artwork reproductions (Curriculum Development Council & Hong Kong Examinations and Assessment Authority, 2007). With the close connection of visual arts appreciation and criticism and visual arts making, it is necessary to have a balanced study of these two strands and learned in an integrative manner.

Situated in this era of accelerated technological progress, images become easily accessible and disposable (Anderson & Lee, 2018). Exposed to the image glut, students feel numb toward the visual (Castrodale, 2014). Feinstein (as cited in Castrodale, 2014) addressed, '*Because having eyes does not mean knowing how to see. We need to reeducate to enable students to construct meaning in visual forms.*' He emphasized the value of art appreciation and criticism in art education, which helps students understand how to create expressive meaning through visual forms. Creators should cultivate the ability to look at art, analyze the forms, offer multiple interpretations of meaning and make critical judgments on the artworks for improvement (黎明海、譚祥安和劉欽棟, 2001). Without comprehending what elements attribute to the artwork's values, students are difficult to produce insightful works (Wahid, Bahrum, Ibrahim, & Hashim, 2017). The mentioned factors cause art teaching to focus on cultivating students' creativity, criticism of artistic works, and the ability to connect them.

1.1.2 Insufficiency of current art appreciation and criticism education

Art appreciation and criticism education in school emphasize the process, aiming to equip student's abilities in understanding art and nature, ultimately enhancing their morals and manners (Barrett, 2007). However, current practices seldom successfully foster students to interpret the artworks from various forms and cultural backgrounds with enjoyment. Students often interpret the work at will during the examination (Chan, 2013). One of the major reasons is teachers are less educated in teaching art appreciation and criticism (Ma, 2008 ; 譚祥安、劉仲嚴, 2019). They are incompetent to choose appropriate teaching strategies to engage students in discussion and participation (Tam, 2013; Wahid, Bahrum, Ibrahim, & Hashim, 2017). They only reply on a single modular art appreciation and criticism framework, using too much professional terminology in explanation with teacher-centered approaches (Castrodale, 2014), inducing students to get difficulty in comprehension and lose interest in engagement.

Besides, the wide adoption of criticism models, which stresses the observation and linguistic practices, has induced teaching in this field still restricted in the approach of asking students to observe and visually analyze the artworks through verbal or written statements only. The interpretation of artworks and development of student's personal connections with the artworks are limited (Tam, 2019). The increasing importance of assessing student's written responses to artworks has provoked a controversy if the visual art assessment will eventually become an assessment of language proficiency, rather than artistic ability itself. (黃素蘭, 2005 ; Lau & Tam, 2017).

Art appreciation and criticism teaching has a diverse discussion in local and international scholarly research. For example, 熊陳宜 (2017) and Tam (2019) study the impact of Feldman's model and Geahigan's model on teaching respectively. Abundant local research (劉仲嚴, 2011 ; 劉瑩, 2016 ; 黎明海, 2007; 李凱傑, 2018 ; 譚祥安、劉仲嚴, 2010) have focused on investigating the condition of its implementation and the relative controversy. Hong Kong scholars 譚祥安、劉仲嚴(2019) publish a paper to propose a framework of questioning and creating dialogue for art appreciation and criticism education at schools and museums. Tam (2011) has even carried out a study to identify problems and effective strategies for teaching art appreciation and criticism to intellectual disabilities students. In overseas, scholars such as Castrodale (2014), Cooke & Bouché (2017) had proposed various theories and pedagogy in this field. Nevertheless, there is a lack of empirical studies to have

a comprehensive analysis on how to effectively teach art appreciation and criticism based on the Hong Kong mainstream schools' context. Therefore, this research aims to explore a possible pedagogy which is suitable to apply for enhancing the effectiveness of art appreciation and criticism teaching in Hong Kong.

1.2 Research Objectives

Based on the education reform mentioned above, the significance of art appreciation and criticism in visual arts assessment is assured. However, there are literally few published research literature on how to enhance the teaching effectiveness of art appreciation and criticism, based in the Hong Kong school context. To construct an effective lesson, teachers and students have various views and both of them take a great responsibility. Hence, this research aims to conduct a case study in a local school in order to explore an effective teaching strategy for Hong Kong visual art appreciation and criticism education from both perspectives (i.e., teacher and student). Ultimately, it is hoped to be used to help local teachers in teaching and improve art appreciation and criticism education quality in Hong Kong school.

1.3 Research Questions (RQ)

- 1) From **teacher's perspective**, what are the effective teaching strategies for art appreciation and criticism in Hong Kong school context?
- 2) From **student's perspective**, what are the effective teaching strategies for art appreciation and criticism in Hong Kong school context?

1.4 Significance of Study

Effective teaching enhances education quality, which facilitates students to learn productively and perform better (Tripathi & Kumar, 2018). In this process, teachers play a decisive role, as the pedagogy which they adopt in teaching is one of the major components affecting the efficiency and effectiveness of the lesson (Stables, 2018; Black & Wiliam, 2018). Many research (Pearson, 2001; Bracey, 2003 & Hedges & Cullen, 2005) prove the necessity for teachers to have a sufficient understanding of the theoretical tools to art education, which helps to transmit relative knowledge and skills across the curriculum for students.

In art appreciation and criticism education, effective teaching strategies are conducive to bring students an aesthetic enjoyment (e.g., joy and excitement) and engage them in exploring artistic creation and passion (Senior, Fung, Howard & Senior, 2018; Bidabadi, Isfahani, Rouhollahi & Khalili, 2016; Muijs & Reynolds, 2017). The problems mentioned in research background also show the need to help students analyze the rhetorical techniques and meaning making mechanisms in operation in visual texts to nurture them become an active viewer (Castrodale, 2014).

Although there are numerous research in this field, only a few are specialized in the Hong Kong context. Accordingly, this study is expected to explore an effective pedagogy that will be applicable in Hong Kong schools. The findings can become a useful reference for visual art teachers to improve art appreciation and criticism teaching, which directly benefits student's learning.

1.5 Term Definition

1. Art appreciation and criticism

It refers to the processes which students engage in the sensory appeal analysis. Meanwhile, they also evaluate the meaning and value of artwork created from diverse cultural contexts (Curriculum Development Council and the Hong Kong Examination and Assessment Authority, 2015). From the visual arts appreciation and criticism teaching, students are expected to construct knowledge, develop skills, enrich their aesthetic and artistic experience, and cultivate positive individual and social values and attitudes (黎明海、譚祥安和劉欽棟, 2001).

2. Pedagogies:

They are applied skills or methods which can guide teachers to teach students effectively and build personal connections between student's life and learning (Wang, 2001). It comprises teaching styles, procedures, and behaviors (Hinchliffe, 2000).

Section 2. Literature review

2.1 The development and changes in Hong Kong Visual Arts Education

Visual art education aims to foster a balanced intellectual, emotional, and psychological development of individuals and societies (UNESCO, 2012). Teachers are expected to integrate diverse artistic expressions and cultural practices, from both contemporary and traditional perspective in the learning process so as to strengthen student's cognitive development and the acquisition of generic skills, i.e., innovative and creative thinking, critical thinking, communicational and collaborating skills, etc. (馬桂順, 2000). In Hong Kong, art education used to focus on artmaking. With the implementation of the New Senior Secondary Curriculum, With the implementation of the New Senior Secondary Curriculum, there is a shift to an emphasis on art appreciation and criticism as one of the major components of the curriculum, in addition to artmaking (Lau & Tam, 2017). Students are required to express their feelings and thoughts with appropriate language to analyze and appraise the artworks in both part A of the public examination, and also the research workbook submitted for school-based assessment. Nurturing student's attitude and competence for aesthetic judgment become important attention. Within this context, visual art assessment assesses does not only assess student's critical abilities, but also their written language abilities (Lau & Tam, 2017 ; 李凱傑, 2018). This has raised an argument on the practice of teaching and assessment in school art appreciation and criticism.

2.2 Assimilation of elements to construct effective art appreciation and criticism lessons.

Art appreciation and criticism education is a popular research topic. There are many research show different ideas of how to enhance the effectiveness of teaching in this field. For instance, Taiwanese scholars such as 陳玲萱 (2005) and 羅美蘭 (2007) believe that ample time should be reserved for students to have a comprehensive studying, critical thinking, and discussion on the artworks. British scholars such as Thistlewood (1989) advocate using critical and contextual studies as the teaching foundation, which emphasized the importance to provide background information on artworks. Students are expected to explore the contextual factors and nurture perceptual awareness and sensibilities in applying appropriate vocabulary to appreciate aspects of the artworks with enjoyment (Duh, 2016).

In America, various art criticism models appeared in American art education literature starting from the 1960s and 1970s (譚祥安和劉仲嚴, 2016). Among them, the Feldman model is the most popular in the application, which proposed the objective of art appreciation and criticism is to let individuals understanding the meaning behind the artworks and hence obtained artistic satisfaction (Olsen, 1981; Hurwitz, Day, & Gaitskell, 2007). Several commonly used models, such as Ralph, Anderson, etc. are also developed from the four-stage analysis proposed by Feldman, i.e., description, formal analysis, interpretation, and evaluation. In Hong Kong, the Curriculum Development Council and the Examinations and Assessment Authority (2017) suggest Feldman's model as the sample framework in learning art appreciation and criticism. Feldman's (1994) *Practical Art Criticism* was also put on the list of reference reading for teachers in the curriculum guide. These prompted Feldman's model to become dominant in Hong Kong art appreciation and criticism education (譚祥安和劉仲嚴, 2010).

However, Hamblen (1985) states that no one theory will adequately serve as an all-time foundation for art criticism, but rather that the character of an art object and the circumstances and purposes of art criticism instruction will dictate which theory or theories will be selected to serve as guidelines. Cooke and Bouch (2017) further address the importance to adopt the differentiated appreciation models according to student's competency. Tam (2018, 2019) also suggests that art appreciation and criticism teaching should provide multiple opportunities to facilitate students to view the artworks from diverse perspectives. These show the necessity for teachers to adopt diverse

frameworks in teaching. For reference, researcher has summarized the characteristics of different criticism models into a table (see Appendix A).

To engage student's active participation in the lessons, Reeve (2006) proposes a dialectical framework of self-determination theory for understanding factors which can facilitate students' engagement in the learning activities. He identifies three factors (i.e., autonomy, competence, and relatedness) as the source of students' proactiveness in learning. "Autonomy" is regarded as the need for students to feel that they can control their learning. Freedom should be provided for students in decision-making and expressing individual ideas (Reeve, 2012). For "competence", it means the learning activities should help students gain a sense of confidence to learn different skills, instead of the feeling of frustration (Reeve et al., 2004; Ryan et al., 2006). For "relatedness", it refers to the need of students to experience a sense of belonging and connection to others. This can be achieved by constructing a supportive and caring learning environment (Ryan, 1993).

Creating a positive learning environment in classroom will allow students to feel comfortable, safe and engaged, ultimately increase their motivation to be more open to participating in class actively. Effective teaching and learning can take place only if there is good order and a positive learning climate in the classroom (Hue & Li, 2008). A positive learning atmosphere can be created by showing supports for students. For instance, when students find that teachers respect their thoughts, they will become more willing to share their ideas in the class. Brahier (2000) assumes the reason behind is that students do not need to worry about being ridiculed or of being ashamed to answer wrongly. This reveals that the significance of a positive learning environment to enhance the effectiveness of teaching and learning.

Normally, student achievement is considered as a direct reference to measure teaching effectiveness. However, it only offers a partial source of evidence. Previous scholars have promoted the characteristics of an effective art appreciation and criticism lesson. According to Mynbayeva, Sadvakassova, and Akshalova (2017), these elements can be sorted out into two aspects (i.e., pedagogy and environment). To locate this research within the context of existing literature, the

following chart (see Table 1) has summarized the characteristics of an effective art appreciation and criticism lesson, which will be used as the research framework for analysis in this research.

Table 1: Elements to construct an effective art appreciation and criticism lesson.

A) Pedagogy
1. Reserve time for student's observation to discover hidden details of artworks and nurture their aesthetic consciousness (Castrodale, 2014)
2. Create suitable levels of teaching resources and connect to student's life experience to enhance learning interest (Cooke & Bouché, 2017 ; National Research Council, 2000).
3. Combine Art appreciation and criticism teaching with the art production to stimulate their enthusiasm for learning (Castrodale, 2014)
4. Teachers need to obtain professional pedagogical content knowledge and apply different Art appreciation and criticism models (Wahid, Bahrum, Ibrahim, & Hashim, 2017).
5. Provide basic information, that facilitates students to express their opinions about the work (Wahid, Bahrum, Ibrahim, & Hashim, 2017). Teacher may use contrast examples to mobilize student's aesthetic initiative and cultivate aesthetic ability in thinking.
B) Teaching environment
1. Emphasize student-centered with hand-on approaches (Wahid, Bahrum, Ibrahim, & Hashim, 2017). Teachers are facilitators to provide guidance and summarize at last (Blatt-Gross, 2019).
2. Respect the subjectivity of students, which allow free discussion and encourage them to express the opinions so that they may taste the experience of joy or success (Wahid, Bahrum, Ibrahim, & Hashim, 2017 ; Castrodale, 2014).

2.3 Criteria to evaluate student's level of understanding.

i) Characteristics of students under successful art appreciation and criticism education

Criteria are required to evaluate teaching effectiveness. To define, it must be done in relation to understanding the objectives of education. In Hong Kong, art appreciation and criticism education are expected to provide students a process of communicating and sharing individual ideas with others (Whitbread, 2016 ; Whitbread & Leung, 2019), that they can obtain a comprehensive understanding on the artworks and ultimately nurturing their aesthetic sensitivity and cultural awareness (EDB, 2012).

The success to achieve the curriculum objectives is a way to judge if the lesson is effective. Based on the purpose of art appreciation and criticism teaching mentioned above, it is obvious that student's acquisition of knowledge is an objective evidence (Muijs & Reynolds, 2017). Wiggins and McTighe (1998) provide an indicator (see Table 2) that systematically addresses the six facets of full understanding. The framework allows a critical analysis in this research to see if students have an in-depth understanding of what has been taught.

Table 2: Features of students with fully understanding on knowledges.

The six levels for evaluating if students are fully understanding on knowledges	
1. Explain	Understand and justify individual's thoughts on the artworks.
2. Interpret	Interpret the visual elements of the artworks individually and collaboratively with enjoyment.
3. Apply	Use the acquired visual art concepts, principles and skills (<i>*critical thinking and problem-solving skills</i>) in art appreciation and criticism.
4. Perspective	Analyze with diverse angles and develop critical and insightful viewpoints to share with others.
5. Empathize	Determine the artist's intent and grasp his/her feelings and worldview with critical thinking on the artworks (<i>e.g., content, and context</i>) <i>*gain in-depth knowledge about artists</i>
6. Self-knowledge	Reflect on self-capacity on what have been learnt with metacognitive strategies.

Section 3. Methodology

3.1 Research Orientation

This study is intended to explore what kind of the pedagogy will be applicable to construct an effective art appreciation and criticism lesson in Hong Kong. Qualitative research approach is adopted to delve into teacher views and student learning outcomes for analysis. One visual art teacher and a group of six students from a secondary school will be invited for interviews to collect their personal thought on current art appreciation and criticism teaching.

3.2 Research Method

The triangulation under qualitative research aims to utilize varying methods and dissimilar data collection to develop a comprehensive understanding of a phenomenon (Patton, 1999). It can also test the validity through the convergence of information from different sources to increase confidence in the findings (Moon, 2019) .

To realize the current Hong Kong art appreciation and criticism teaching condition, this qualitative research will adopt interview, lesson observation and literature collection to figure out an effective pedagogy for art appreciation and criticism education in Hong Kong and enhance the reliability, validity, and consistency of the study (Thurmond, 2001) (see Figure 1).

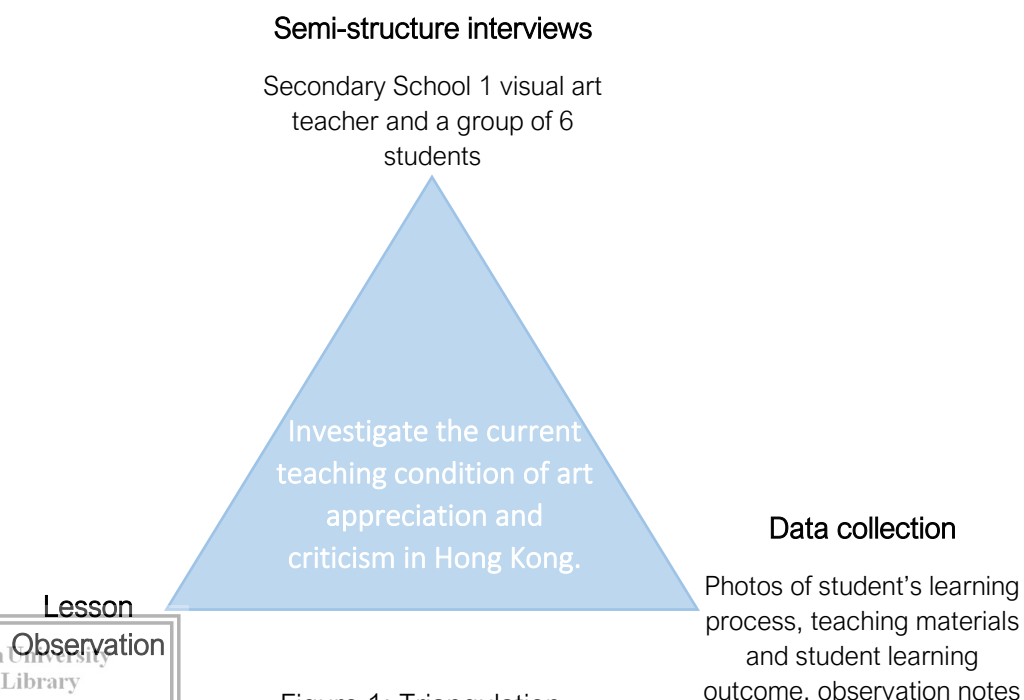


Figure 1: Triangulation

3.2.1. Interview Questions for Teachers (Response to RQ.1a)

Procedure of semi-structure interview

A. Greeting (Self-Introduction)

B. Introduction (explain the research and get the participant's consent)

C. Questioning

1. Can you tell me your ideal art appreciation lesson?

2. Can you tell me how you design an art appreciation lesson?

(Follow up questions) Any factors that affect the design?

3. Can you tell me your expectation on student learning in an art appreciation lesson?

4. What strategies have you applied in teaching art appreciation?

5. Do you have any specific steps to help students to develop art appreciation?

6. What do you think about the idea to apply specific steps or frameworks in teaching art appreciation and criticism? For example, using Feldman's model?

7. Do you believe we need to evaluate students' understanding of art appreciation?

8. Can you share with me your effective art appreciation lesson experience?

9. What would be your suggestions to new teachers?

D. Summary

* Any teaching design/ student artworks/ relevant document can be provided.

3.2.2. Interview Questions for Students (Response to RQ. 1b)

1. Do you like art appreciation and criticism?
2. What do you think art appreciation is about?
3. What have you learned from these three art appreciation and criticism lessons?
4. Do you have the confidence to apply the method which Mr. Lee has taught in the process of art appreciation and criticism?
5. Do you like group discussion during the art appreciation lesson? Do you think there is a difference in understanding the meaning of artwork when you do the art appreciation by yourself and by group discussion?
6. Can you describe Mr. Lee's teaching method?
7. What are the most impressive activities? Do you like these activities, why?
8. Do you enjoy engaging in the learning activities? Why? Do you have any suggested activities for teachers to enhance your learning interest in art appreciation lessons?

3.3 Research Target:

Teacher and students from Lok Sin Tong Wong Chung Ming Secondary School (樂善堂王仲銘中學) were recruited for the semi-structured interview. The interviewed teacher is the visual art subject panel who is motivated to improve their teaching. He obtains rich experience in art education and receives the Chief Executive's Award for Teaching Excellence; an award organized by the Education Bureau for recognizing teachers who have demonstrated excellence holistically in education. To enhance the validity and reliability of this study, the interview will invite 6 students, who have different levels of performance (i.e., high, middle, low) in the lessons. Table 3 presents details of the participants.

Table 3: Interviewee information

Respondents	Gender	Years of Teaching (in art appreciation and criticism) / Year of study	Title	Interview dates
Teacher 1 (T1)	M	37 years	<ul style="list-style-type: none"> Visual Arts subject panel head with rich teaching experience in visual art School Development Officer Awardee of the Chief Executive's Award for Teaching Excellence (CEATE) 	4th March, 2021
Student 1 (S1)	M	S.5	Level of learning performance: High	
Student 2 (S2)	M	S.5	Level of learning performance: Low	
Student 3 (S3)	F	S.5	Level of learning performance: Middle	
Student 4 (S4)	F	S.5	Level of learning performance: Middle	
Student 5 (S5)	F	S.5	Level of learning performance: High	
Student 6 (S6)	M	S.5	Level of learning performance: Low	

Lesson observations of participants' classroom teaching and learning is one of the main instrument of data collection. Researcher will observe three lessons of the teacher's teaching on art appreciation and criticism. Each lesson lasts for 50 minutes. The observation will focus on the teacher-student dialogue and learning activities, in particular on what the teacher has done to engage students in learning, the types of questions that are asked, and the responses of students. Individual interviews will be conducted with each teacher and student after the three-class observations.

The interviews for both teacher and students are in individual semi-structured format, which will focus on their views of these three lessons and thoughts on how to enhance the effectiveness of art appreciation and criticism teaching in the classroom. All recordings of interviews of both teacher and students were transcribed (see Appendix C to I).

3.4 Research Schedule

This research has been divided into four parts, details as follow:

Table 4: Research Schedule

Date	Progress
January to May 2020	<u>Part 1: Draft proposal</u> <ul style="list-style-type: none">• Identify the research topic and direction.• Read Literature and select appropriate ones as evidence for the thesis.• Design Interview Questions and schedule
June to November 2020	<u>Part 2: Proposal Design & Literature Review</u> Write Literature review
16 th November 2020	Submit the Ethical Review Application including Full Research Proposal with the signature of Project Supervisor
1 st March to 4 th March 2021	<u>Part 3: Data Collection</u> <i>Lesson Observation</i> at the Lok Sin Tong Wong Chung Ming Secondary School

4 th March, 2021	<i>Teacher and student's semi-constructed interview</i>
4 th March to 14 th March	<u>Part 4: Analysis</u> Analyze the collected data and write the conclusion & Implication
15 th March 2021	Submit the Project Online Presentation
22 nd Mar 22 – 11 th April 2021	<u>Part 5: Evaluation and reflection</u> Refine the Final report according to the two Supervisor's comments.
12 th April 2021	Submit the Final Report

3.5 Limitations

Constrained by the due date of submission and the class suspension due to the outbreak of epidemic development, there is a difficulty to conduct face-to-face art appreciation and criticism lesson observations. There is no online teaching observation on art appreciation and criticism for the interviewed school. Within the limited time, only one teacher could be invited as the research participant.

The sample inadequacy (narrow sample composition and small sample size) call into question the validity and generalizability of this study. The opinions cannot represent the views of all visual arts teachers. Therefore, the results can only be a reference.

Section 4: Research Analysis

This research had invited one experienced teacher and six students for studying the art appreciation and criticism teaching. The following part presents the analysis of their opinions for responding research question 1 and 2.

4.1 The features of strategies used in Mr. Lee's art appreciation and criticism teaching

By conducting a semi-structured interview with Mr. Lee and summarizing his teaching characteristics through the lesson observations, the result can be drawn out as three aspects to response research question 1, which is in Hong Kong teacher's eyes, the crucial elements contributing to an effective art appreciation and criticism lesson. Overall, there is a great deal of similarity between the characteristics of Mr. Lee's teaching and the framework mentioned in Literature review, except for linking the art appreciation and criticism lesson to artwork production and nor holding a belief in adopting art appreciation and criticism model in teaching (Table 4). For convenient discussion, researcher has summarized their similarity in the following analysis, which are allocation of sufficient time for student's activities (A1 & A5), creation of situations for all students to succeed (A2) and the construction of a positive learning environment (B1 & B2).

Table 6. Comparison of the features of teaching strategies mentioned in Literature review and Mr. Lee's application

Elements to construct an effective art appreciation and criticism lesson mentioned in Literature review (refer to Chart 1)	Mr. Lee's teaching strategies
A. Pedagogies	
1. Reserve time for student's observation to discover hidden details of artworks and nurture their aesthetic consciousness	✓
2. Create suitable levels of teaching resources and connect to student's life experience to enhance learning interest	✓
3. Combine art appreciation and criticism teaching with the art production to stimulate their enthusiasm for learning	
4. Teachers need to obtain professional pedagogical content knowledge and apply different art appreciation and criticism models	
5. Provide basic information, that facilitates students to express their opinions about the work. Teacher may use contrast examples to mobilize student's aesthetic initiative and cultivate aesthetic ability in thinking.	✓
B. Teaching environment	
1. Emphasize student-centered with hand-on approaches. Teachers are facilitators to provide guidance and summarize at last.	✓
2. Respect the subjectivity of students, which allow free discussion and encourage them to express the opinions so that they may taste the experience of joy or success.	✓

I. Allocating sufficient time for student's activities.

Engage students in active learning is proved to be helpful in improving student's understanding and critical thinking (Sendek, 2019). To foster student accountability in learning, Mr. Lee applied student-centered methodologies and maintained high levels of interaction with the class. After Mr. Lee having a brief introduction of the artworks' background, most of the time was reserved for student's activities (see Appendix B). For instance, students carried out an individual analysis on the artworks first and had group discussions afterward. Since Mr. Lee didn't write any lesson plans for his teaching, researcher has made simple flow charts to show Mr. Lee's teaching process, according to the records of lesson observation (see Table 5, 6 & 7, Appendix B).

According to the dialectical framework of self-determination theory, people are motivated to grow when having the feeling to control their choices and lives. Throughout the lessons, Mr. Lee emphasized students learn by doing. He created a dynamic environment by setting student's activities to occupy the major lesson time. The following figures (see Figure 1-3) show the percentage

of the time allocation of Mr. Lee's art appreciation and criticism lesson. The yellow sections with different color gradient represent student's hand on activities, while the blue sections represent teacher's dominated activities. It can be discovered that student-centered activities occupied the major time throughout the lessons. This provided students sufficient opportunities to practice the concepts and skills that they have acquired.

Figure 2: Percentage of the allocation of lesson time (*1st March Lesson 1*)

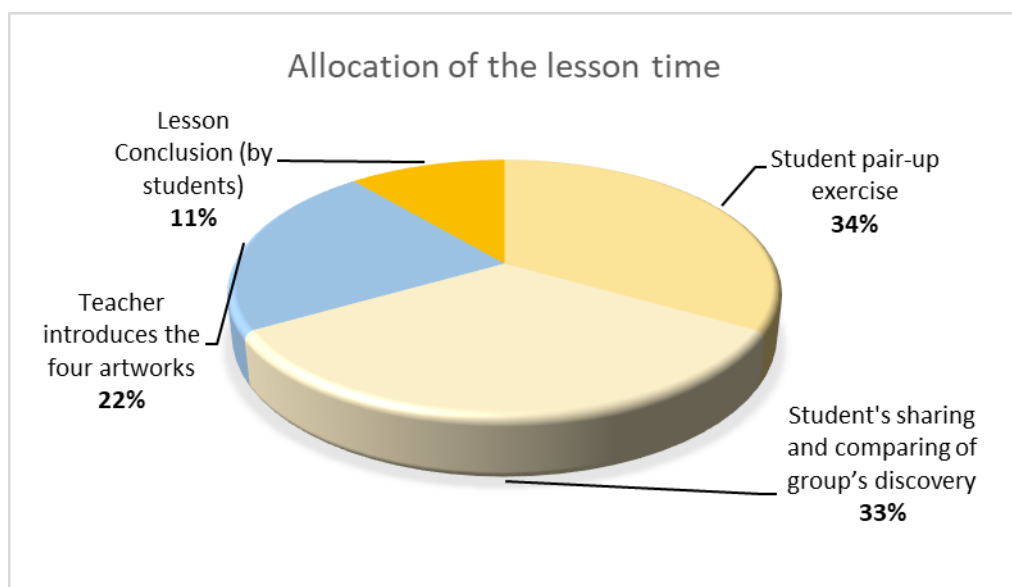


Figure 3: Percentage of the allocation of lesson time (*3rd March Lesson 2*)

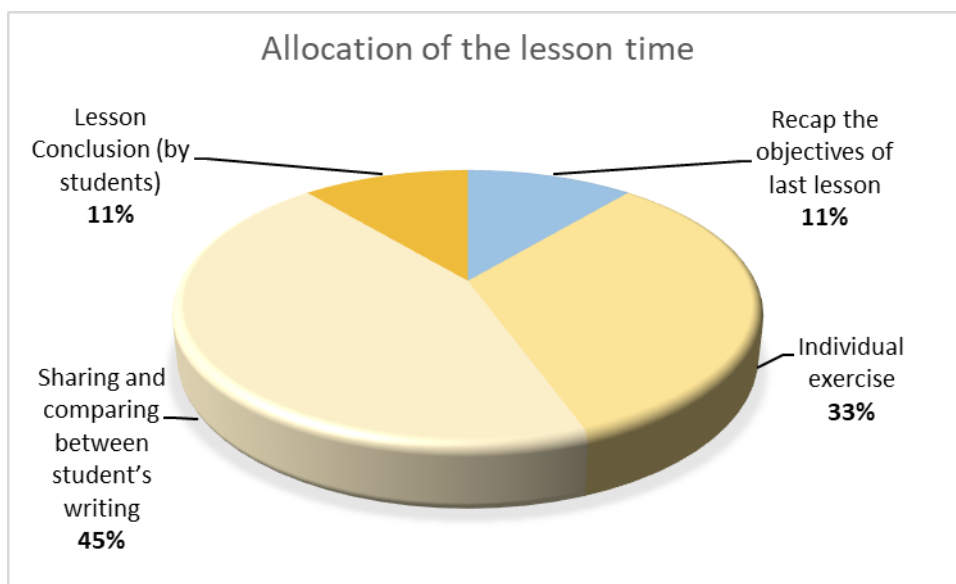


Figure 4: Percentage of the allocation of lesson time (*4th March Lesson 2*)



In the interview, Mr. Lee's students mentioned,

"I enjoyed the lesson as we can have sufficient time to explore the artworks individually and also corporately. " (Interview, Student 1, A8)

Mr. Lee endowed students with autonomy in learning and engaged students repeatedly throughout the entire lesson. He acted as a facilitator in teaching and gave clear, specific, and timely feedback (see Table 5 & 6, Appendix B) . This enables students to become knowledge constructors and increases their depth of comprehension of what has taught.

II. Creating situations for all students to succeed.

The importance of catering for learner diversity is a recognized issue in education (Tarbutton, 2018) . Everyone is born with unique strengths and weaknesses. For effective teachers, they are resourceful and inventive in how to teach their classes with diversity so that everyone can be successful (Stronge, 2018). Believing that 'fair' in education means 'giving every student an opportunity to succeed' (see Teacher interview, Appendix C), this motto had leaded Mr. Lee to adopt a comprehensive and balanced approach toward his teaching.

In the design of lesson resources (see Photo 1-8), he provided both spaces and lines and set no limits for students to record their discovery. This allows all students to demonstrate their learning outcomes, even they obtain low language and writing ability. He also actively cared student's difficulties in learning and provided assistance accordingly during student's working (Photo 9) .

Explore an effective teaching strategy for Hong Kong Visual Art Appreciation and Criticism Education: A Case Study

Photo 1-3: Learning resources for art appreciation and criticism

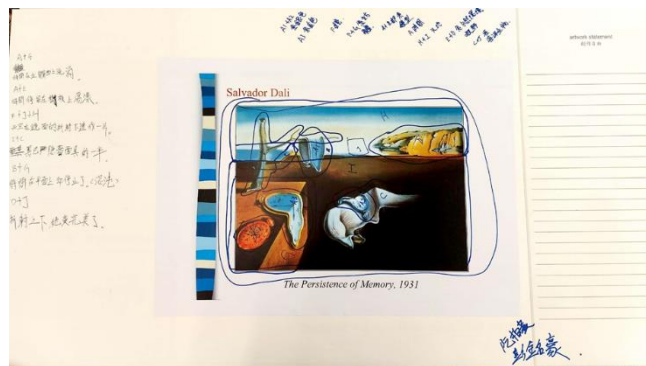


Photo 1

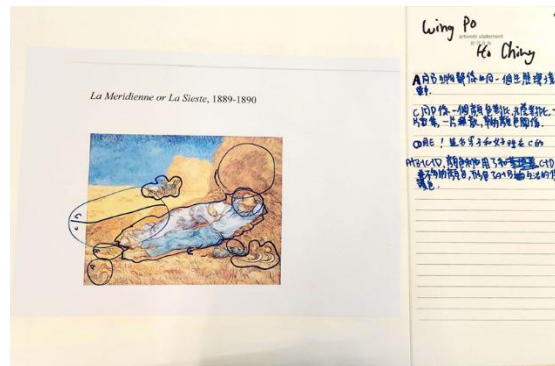


Photo 2

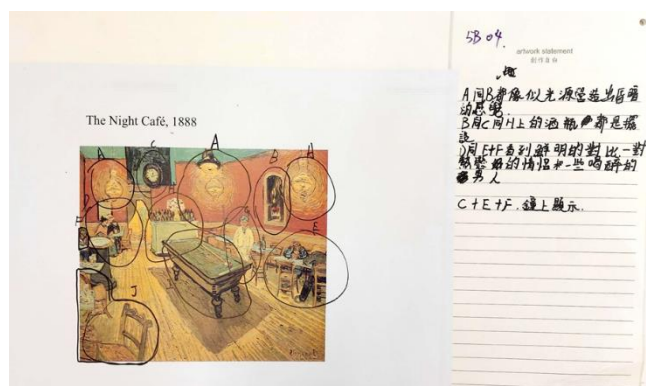


Photo 3

Photo 1-3 caption:

On the paper for students to jot down their discovery of the artworks, both lines and space are provided so that students can record their ideas freely.

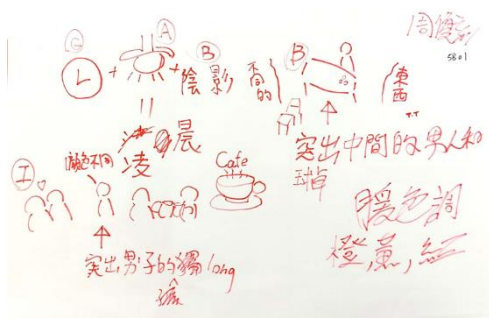


Photo 4

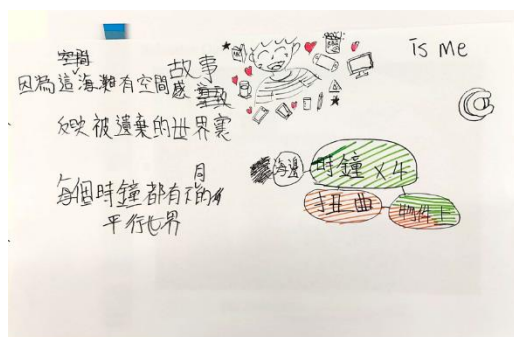


Photo 5

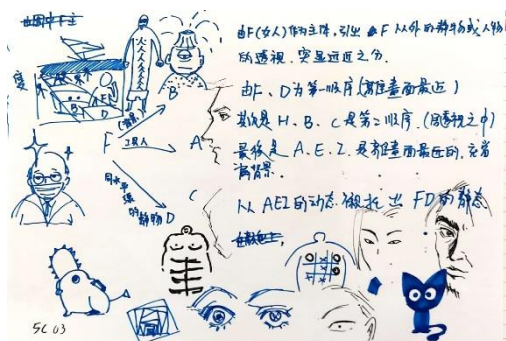


Photo 6

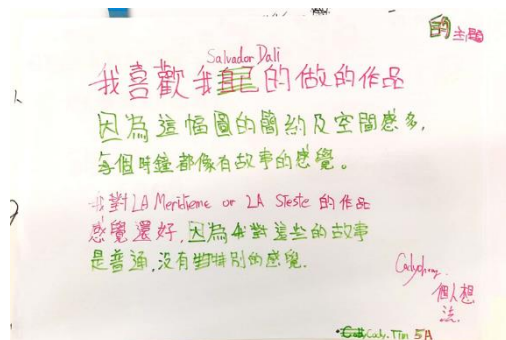


Photo 7

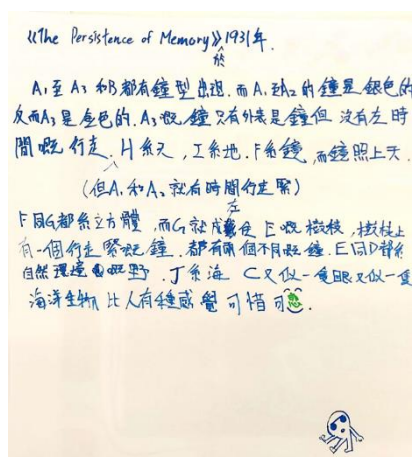


Photo 8

Photo 4-8 caption:

Students are encouraged to select the formats they wish to show their thoughts and observation from the artworks.

Photo 9: Mr. Lee's art appreciation and criticism lesson



Photo 9 caption:

Mr. Lee provided assistance according to student's enquiries.

Mr. Lee understands the students in terms of ability, achievement, learning styles, and needs, so he put careful consideration on student attention span and learning styles when designing lessons. The way he suited the content materials to students with different levels constructs a friendly atmosphere for students to participate in learning.

III. Constructing a positive learning environment.

The learning environment is one of the most critical components of effective teaching (Nourin, 2017). Knowing that classroom climate influence student's performance and behavior, Mr. Lee utilized various instructional strategies to keep students engaged and achieve success within the lesson. Firstly, he made good use of space and proximity in the classroom, which provided convenience for him to spot any troubles. This can also shorten the distance with students. During the class sharing, instead of sitting still, students could move around freely for listening and discussing (Photo 10-14).

Photo 10-14: Lesson Activities - Student's sharing and comparing of group's discovery.



Photo 10



Photo 11



Photo 12



Photo 13



Photo 14

Photo 10-14 caption:

During the class discussion and sharing section, students can leave their seats and choose a position they prefer for easily discussion and listening.

Mr. Lee also asked open-ended questions for students to explore the potentials of uncovering rich insights. This can nurture diversified skills (e.g., reasoning ability, critical thinking skills, curiosity for learning, creativity, etc.) among students, which facilitates the bring up of unexpected innovative ideas.

Examples of open-end questions raised by Mr. Lee:

- i. *"Please describe the scenario you can see from the picture."*
- ii. *"Can you please explain the relationship between a and b, which are the elements you have circled?"*
- iii. *"How do you feel from the picture?"*

Besides, Mr. Lee always reacted positively with sincerity to students' responses. Students gain satisfaction when realizing their work or behavior is worth praising. Apart from praising with proper nonverbal communication (including smiling, nodding, and maintaining eye contact, etc.), when facing the irrelevant answers, Mr. Lee also used probing questions to guide students for improvement. His students mentioned,

"I obtain the courage to make attempts as no one will judge you are wrong". (Interview, Student 6, A8)

Mr. Lee's teaching method enables students to generate goodwill, respect and reinforces their participation in class, which exactly verified Brahier (2000)'s assumption, that mentioned in the literature review.

Mr. Lee established a supportive and warm classroom climate, let students feel safe, respectful, and content within the lesson. From the lesson observation and interview, it can be seen that most students enjoy the learning process. The welcoming classroom atmosphere encourages them to become proactive to engage in lesson activities, which maximizes the time that students spend on learning and ultimately enhances the teaching effectiveness.

4.2 Student's performance and thoughts on the effective teaching strategies for art appreciation and criticism in Hong Kong school context

4.2.1 Table 7 – Evaluation of student learning outcomes

The following table has applied the indicator in 2.1 to assess if students can master the art appreciation and criticism skills taught by the teacher.

Student	Levels of the understanding of knowledge					
	Explain	Interpret	Apply	Perspective	Empathize	Self-knowledge
1	✓	✓	✓	✓		
2	✓	✓	✓	✓	✓	
3	✓	✓	✓	✓	✓	
4	✓	✓	✓	✓	✓	✓
5	✓	✓	✓	✓		
6	✓	✓	✓	✓	✓	✓

Overall, most students can fulfil the level from “Explain”, “Interpret”, “Apply”, up to “Perspective” and several students can demonstrate ‘Empathize’ in their writing. Few students can attain the level of ‘self-knowledge’, which can be seen from their evaluation of self-performance mentioned in the interviews.

From the interview, some students indicated their changes after the three art appreciation and criticism lesson. For instance, a student replied that he spotted self-insufficiency (i.e., carelessness and impatience) in observation and acquired how to make reasonable inference through the details of artwork.

“I found that I am too careless to view an artwork beforehand, but after listening to other’s sharing, I have learnt how to observe the details and make good use of them to deduce the in-depth meaning behind the artwork. It is amazing!” (Interview, Student 1, A3)

“I have learnt the order to write the art appreciation and criticism. We can circle what we see from the picture first. Then, try to make comparison and find out the relationship between elements. It is an easier way for me compared those I have learnt before!” (Interview, Student 4, A3)

4.2.2 Detail accounts of selected 3 samples

For deepening the analysis, researcher had selected students' works based on the three levels of performance (i.e., high, middle, low) for further elaboration. The evidence for showing students who have attained certain levels are underlined in different colors. Details as follow:

Keys:	
Explain	<u> </u>
Interpret	<u> </u>
Apply	<u> </u>
Perspective	<u> </u>
Empathize	<u> </u>

Figure 5: Student work with High level.

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《The Persistence of Memory》在觀看 Dali 的作品時，整體中看到的是零碎的物體，由時鐘掛在枯樹上，濃烈抽象的時鐘流，滴在石膏像上，再到躺在沙發上的一隻鐘錶上的時鐘，再細心看遠處，天空在鏡面的反射下連成一片和平山在水面的倒影下變成完美的對稱，這種毫不違和的對稱感，帶點畫貼在物件上的舒適，令到 Dali 可以在夢境中從幻想來填補自我的空虛，之所以在夢中或鏡中來構思完美和奇怪畫面是因為 Dali 的奇思妙想沒能在現實中實現，是悲觀的。

觀看米羅的《La Merlemer or la sista》，作品中可以不用細心的觀看細節來思考米羅背後另一個意思，印象派第壹次在秋收後的林地上的姿態，就可明白是勞動後需要休息，再結合天空懸藍的顏色，如暖木草令人暖心的色彩，米羅完全表達出令人聯想的舒適畫面及情緒，特別是簡單的對準簡單的几筆勾畫，農民躺下擁擠擁擠的感覺是美好的。

比較兩幅作品，我個人更喜歡 Dali 的《The Persistence of Memory》。在觀看 Dali 的畫時，我可以從其中一個元素和物體便可以進行對其的解自解了解，正

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因為 Dali 難以理解的物件配搭，我可以天馬行空，不願願 Dali 的想法，自我解構是我十分喜歡的一種理解方式，而不像米羅的畫，需要我去猜想畫作背後的意思。

Figure 6 Student work with middle level.

題號： 7 Cafe 1888

圖A和圖B都表現了同一個主題，都是描繪夜晚的咖啡廳。首先是圖A，畫家可以認出是高更的手筆：不是很細膩又很有厚度的筆觸；統一的色調，和諧的畫面……圖A的構圖是從環繞的角度來突出顯著的主体，一張桌球台和一位男人，除此這兩個主体外，其它的物体都向画面的边缘靠拢过去了，透視角度微微俯視，使畫面變成了广角。在顏色上，畫家採用了暖色調：桌球是帶有一點暖灰調的草綠，地板是土黃色，牆紙是泛黃的粉棕紅，而桌面的上方有幾盞燈，提供了桌面的光源，使桌臺呈現出拿破崙黃的溫暖和寧靜，可以看見，讓人感受到這可能是在冬夜營業的小咖啡廳，外面可能正白雪大作，而咖啡廳里呈現出與冬夜格格不入的溫暖……

其次是圖B，圖B也是描繪咖啡廳的見聞，而與圖A不同的是，圖B的構圖是採用了相對嚴謹的透視：用水平線來拉近來凸顯畫中的主体，這是仿據了畫面一半的女人，她是高更最近的主体，其次是桌球台，再是後面打牌的男人們，最後是鮮豔紅的牆和掛畫。近距離很有秩序，並不跳脫。從顏色上看，這幅畫的顏色反而不似圖A的和諧和暖為一體：牆紙和掛畫是明度很高的而紅，這似乎像一條天形的線切實劃開了整篇畫面；而底下的動態主体，打牌的男人，透視下的

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女人，他們都是女賊賊的，給人一種朦朧的安靜又比而感覺。但是最妙之處却是，鮮紅的牆紙恰恰成為了光源處，它在女賊賊的人物上反射出一點微弱的，明亮的紅光，使畫面达到了另一種極致的平衡：灰度和明度的對比最終也能使畫面回歸了平衡，使其變得和諧。

但是按我的個人审美來說，我個人是比較欣賞圖A的。它能給我帶來更多的故事感，溫馨的燈光，宿醉的酒意，站在桌球台的人，他究竟是侍者還是一位顧客？左上角角落相擁的情侶，他們又為什麼在這待著沒有离去？在筆觸上，這種毛絨絨的筆觸比圖B更打动我，燈光周圍的光，被一筆一筆的畫出，也十分別有生趣。

Figure 7: Student work with Low level.

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圖a是以足球為主題，色調是暖色調，用了橙黃紅三種顏色，在畫中可見足球場和球場說明運動，所以整體的感覺，而在圖中可見附近的人把足球
踢入男子圍起來。在圖中可見足球的軌跡，他們的動作
作想，而在右下的兩個男人在喝啤酒，而男子則是單獨一人站在球場
男子十分孤獨，最後圖以環境的角度來突顯主體——足球場。
而圖b則是以女人為主題。在畫中可見女人的眼神像是
在看畫以外的人。另外，在女人的後面有群人在，在左邊的是在睡
覺，而右邊的則是在喝酒聊天，而在圖中的牆上掛了兩幅畫
色紅色和米黃色作為對比。在牆上也有幅畫。而中間的
足球場，我認為是部分圍前後兩個部份。畫家運用了透
視的方式，而且透過後面的人來突顯畫出的人。在足球場底下懸
著一隻貓。另外，在圖中可見一些大型欄杆，可能是有人在吸煙
或者是廚房在煮食所製造出來的。
而圖a和圖b有很大的不同。在顏色方面，圖a是暖色調，通過
暖色來突顯中間的人，而圖b則是冷色調，透過後面的紅色來
突顯畫面整體的氛圍。另外，兩幅圖的作法也有很大的
分別。圖a以環境的角度來帶出主體，而圖b則是通
過透視，以水平線的透視來突顯主體。雖然兩幅圖中都有足球
場，但在圖a足球場是為主體，以作為中心。而圖b則是足球
場是用來分開前面和後面。

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在兩幅圖中
最後，我更喜歡圖a的畫。因為我更喜歡在畫中的
暖色調和整體的繪畫方式。所以我喜歡圖a。

Based on the samples, it can be found that most students can demonstrate ‘Explain’, ‘Interpret’, ‘Apply’ and ‘Perspective’ level. For the proportion, students with higher abilities can show more critical viewpoints in their writing (i.e., the ‘perspective’ level). Student with the best performance in class can even deduce artist’s intention and visual phenomena from comprehensive perspective, with the adoption of appropriate visual languages (i.e., the ‘empathize’ level).

4.2.3 Student's response to teacher's teaching strategies

All interviewed students agreed they enjoyed Mr. Lee's art appreciation and criticism lessons. One of them mentioned:

"Mr. Lee's method is interesting, which allows us to make free matching for the elements and stimulate the emergence of unexpected innovation! " (Interview, Student 3, A7)

It is boring to introduce the background information of artworks and directly ask students to make analysis on the works. Hence, after having a brief introduction of the artwork's background, he invited students to circle the visual elements and tried to match them with the provided information background to infer the meaning behind. Last but not least, students were encouraged to adopt various formats to demonstrate their ideas. For many students, Mr. Lee's unique technique for the art appreciation and criticism has become the most impressive activity throughout the lessons. They felt easier to do the art appreciation and criticism writing by applying Mr. Lee's method. His student replied:

"The a+b activity is impressive. I can use this method to explore the meaning of artwork. It is like playing the jigsaw puzzles, helping me to finish the art appreciation and criticism easily."
(Interview, Student 1, A7)

As discussed in the research background, it has been mentioned that one of the issues in current art appreciation and criticism teaching is teachers are not able to choose appropriate strategies to engage students in learning. However, Mr. Lee can surmount this problem. His interesting teaching method allowed students to understand the artworks easily, and successfully fostered them to transform individual feelings and thoughts with language to interpret the artworks.

Section 5. Conclusion

5.1 Features of an effective art appreciation and criticism lesson

Pedagogy is fundamental in promoting student learning, achieving academic goals, and enriching the education quality (Crawford, 2017 ; Naughton, Biesta, & Cole, 2017 ; 李子建、黃顯華, 1994 ; 李子建, 1996). Teaching is a complex and multifaceted activity, which often requires flexible juggling with the rapid changes of the world and the diversity of students. With the increasing significance of art appreciation and criticism education, educators must move forward to adopt and practice productive teaching approaches (Darling-Hammond, Hyler & Gardner, 2017).

In this research, a comprehensive analysis on how to construct effective art appreciation and criticism teaching based on the Hong Kong school context is provided. Starting from the research background to analysis, this research draws on a large body of related literature and data collection to identify and summarize the key characteristics, processes, and indicators for the evaluation of effective teaching for art appreciation and criticism. To enhance the effectiveness of art appreciation and criticism teaching, five elements can be summed up from various literature: allocate sufficient time for student's hands-on activities, cater to the learner's diversity, build a positive classroom environment to engage student's active participation in learning, apply different art appreciation models and connect the whole process to art creation. The necessity of the former three points of elements has been approved in the data collection and analysis of this research. Interviewed teacher had applied them in his teaching, which successfully guided the whole class to perform well in art appreciation and criticism.

5.2 Strategy that can enhance the effectiveness of art appreciation and criticism in Hong Kong school context.

Art appreciation and criticism has become a compulsory component in the Hong Kong New Senior Secondary Curriculum. From the Research background, it can be found that there are numerous problems in current teaching, which induced the inability to let students interpret the artworks from various perspectives and cultural backgrounds with enjoyment. Instead, students often apply a casual attitude to interpret the artwork (Chan, 2013). It is necessary to improve the teaching quality in this field.

This research found that as the literature mentioned, teachers' continuous effort of practicing appropriate teaching method based on student's ability, reserving abundant time for student-centered activities and constructing a positive learning environment are the major factors to increase student active engagement during lessons. Interestingly, although the interviewed teacher neither apply diverse art appreciation and criticism models nor link the appreciation process with the artwork making, his students can still perform well in Mr. Lee's art appreciation and criticism lessons. This implies that teacher's time and effort spent to think of unique ways for students to apply easily in art appreciation and criticism can increase their engagement in lessons. This is the successful factor which enables students to perform well throughout the lessons. The finding reveals that there is a gap between theory and practice in teaching art appreciation and criticism; especially in terms of applying art appreciation and criticism models. This part will leave for future research for further study.

As from the literature review, Hamblen (1985), Cooke & Bouch (2017) and Lau & Tam (2017) stated that teachers should not rely on using single pedagogy, especially should not be restricted in observation and linguistic practices for the learning activities of art appreciation and criticism education. Instead, scholars emphasized the significance for teachers to use diverse teaching strategies based on the artwork, student's competence, etc. so as to facilitate students to view the artworks from diverse perspectives. Mr. Lee has exactly demonstrated a good example, who adopted diverse teaching methods and created unique ways for teaching according to student's abilities.

From student's works , it can be discovered that Mr. Lee's students can overcome the impact of image glut, which has been mentioned in Research Background. Instead, they can explicitly demonstrate their thoughts with various formats. Mr. Lee's thoughtful considerations in lesson preparation and develop unique teaching method have assisted everyone in his class to be able to finish the artwork analysis with satisfactory quality and gain a sense of accomplishment in learning.

5.3 Implications

In this study, since time is limited, only one school of teacher and students can be recruited as the research target. In order to figure out effective teaching strategies to be applied for art appreciation and criticism education in Hong Kong school context, future study may interview more visual art teachers in order to compare the similarities and differences between different schools and teachers, which will help to enrich and enhance the reference of the research results.

Besides, the Curriculum Development Council and the Hong Kong Examinations and Assessment Authority (2017) have emphasized the importance for students to include presentations on art appreciation and criticism in the context in relation to art making/critical studies and research processes. Therefore, although this study finds there is a gap between theory and practice to enhance the effectiveness of art appreciation and criticism teaching; especially in terms of applying art appreciation and criticism models, further steps can be taken in future research to better understand if applying diverse art appreciation /criticism models and linking the appreciation process with art-marking will bring any positive impact on student's learning (e.g. enhance student's ability in art interpretation, facilitate students to produce insightful artworks, etc.) based on Hong Kong school context.

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Appendix A:

Table 1: Art appreciation and criticism frameworks from past to present (Hamm Walsh, 1992)

Scholar	Features	Steps
Stevenson Model (1950)	Based upon three scientific features and two non-scientific features:	<ol style="list-style-type: none"> 1) Look for ways an art object can be experienced 2) Search for varying conditions under which can examine the work 3) Choose how to observe the work based upon his background 4) Make evaluations and critical interpretations about the work 5) Give reasons to support the judgment of the work
Sibley Model (1962)	Concern with the viewer's ability to see and talk about certain qualities and features in the art	<ol style="list-style-type: none"> 1) Point out non-aesthetic features such as the elements of art that do not involve taste. 2) Refer to aesthetic qualities such as feelings and ideas related to taste. 3) Relate non-aesthetic features to aesthetic features 4) Use similes and metaphors to make the presentation interesting 5) Use contrasts and comparisons 6) Repeat and relate words to help students develop the skill of applying terms. 7) Enthusiastically speak and gesture
Bruner theory (1966)	Promote the importance for students to comprehend hierarchical steps and suggest a sequence of decision-making to participate in the critical appreciation	<ol style="list-style-type: none"> 1) Primitive Categorization 2) Cue Search 3) Confirmation Check 4) Confirmation Completion
Weitz Model (1966)	Focus the conceptual distinctions among description, explanation, evaluation, and aesthetics cultural contextual information would be important to judgment.	<ol style="list-style-type: none"> 1) Descriptive statements or factual claims about artworks 2) Explanations or interpretations and hypotheses about the important aspects of the artworks 3) Evaluation involving arguments aimed at validating the assessment (aesthetics involving)
Moffit Model (1969)	Emphasis on the readiness attitude of the student, which is referred to as the "aesthetic response."	<ol style="list-style-type: none"> 1) Express ideas on Aesthetic Response and Characterization (Content) 2) Discuss materials, specific form, color and composition of artwork (Form) 3) Explore the Historical and cultural background (Environment)
Feldman Model (1970)	Create an inductive process for inferring conclusions (generalities) from the available evidence (particulars) and emphasize the importance of interpretation in explaining the artwork.	<ol style="list-style-type: none"> 1) Description 2) Formal Analysis 3) Interpretation 4) Judgment

Broudy Model (1972)	Involve a process of development with each successive step building on the preceding one and begin with four steps that involve aesthetic perception, followed by three steps involve aesthetic criticism.	1) Sensory Properties 2) Formal Properties 3) Expressive Properties 4) Technical 5) Historical 6) Sensory 7) judicial
R. Smith Model (1973)	Rely on the assumption that the viewer's perception is in tune with the work, with no consideration to cultural context.	1) Describe 2) Analyze 3) Interpret 4) Evaluate
Hurwitz Model (1977)	Suggest diverse approaches to analyze the works	1) Phenomenological Approach 2) Associative Approach 3) Multisensory Approach
Hamblen Model (1984)	Be constructed based on Bloom's Taxonomy, created a questioning strategy for an art criticism that is hierarchical	1) State the knowledge 2) Analyze visual elements 3) Apply what have learnt 4) Evaluate your work
Lankford Model (1984)	Believe art criticism promotes the appreciation of art and the process of critical thinking, so he emphasized the viewer's perception and the properties of the artwork.	1) Receptiveness 2) Orienting 3) Bracketing 4) Interpretive analysis 5) Synthesis
Mittler Model (1986)	Be built based on Feldman Model and further interpret the cues searching part.	1) Premature Decision-Making 2) Searching for Internal Cues 3) Searching for External Cues 4) Final decision making
Crawford Model (1987)	Discuss the importance of artwork's cultural conditions, aesthetics and art-historical aspects within the realm of the cultural context	1) The Art Object 2) Appreciation and Interpretation 3) Critical Evaluation 4) Creation 5) The Cultural Context
Anderson Model (1988)	Stress on the critical thinking which encourage all thinking skills, such as the ability to analyze, deduce and make decisions based on personally integrated criteria, and the ability to "analyze, deduce and make decisions based on personally integrated criteria, and the ability to understand the consequences of decision-making"	1) Reaction 2) Perceptual Analysis 3) Representation 4) Formal Analysis 5) Contextual Examination 6) Synthesis

Appendix B: Lesson Flow Charts (*Lesson duration: 45 minutes*)

Table 5: 1st March Lesson 1

Content Overview	Content Details	Time Allotment
Introduction of the four artworks (art pieces A – art piece D)	1. Introduce the background information of the artworks.	10 minutes
Pair-up exercise ¹	2. Two students in one group. They are required to circle and group the visual elements of the artwork. Then, they need to describe the relationship between them. <i>*Students may use any formats to record their idea e.g., mind map, point form or sentences</i>	15 minutes
Sharing and comparing of group's discovery	1. Students shared their thoughts. 2. Teachers asked students to find out what are the differences between their discovery. <i>*The objective behind is to let students know there are many possibilities to interpret the same artworks</i>	15 minutes
Summary	Invite students to talk about what they have learnt as a conclusion of the lesson	5 minutes

Table 6: 3rd March Lesson 2

Content Overview	Content Details	Time Allotment
Recap the objectives of last lesson	1. Teacher talk about the activities of last lesson	5 minutes
Individual exercise	2. Students try to write their discovery in paragraphs	15 minutes
Sharing and comparing between student's writing	3. Students read aloud what they have written*. 4. Teacher gives comments immediately. <i>*Teacher will remind students to listen classmates 'sharing carefully and learnt from their goods</i>	20 minutes
Summary	Invite students to talk about the key points of today's lesson as a conclusion	5 minutes

¹ Group 1 and 2: Analyze the art piece A ; Group 3 and 4: Analyze the art piece B ; Group 5 and 6: Analyze the art piece C ; Group 7 and 8: Analyze the art piece D.

Table 7: 4th March Lesson 3

Content Overview	Content Details	Time Allotment
Mock Assessment	1. Students are required to write a critical appreciation of the reproductions of artwork provided	45 minutes

Appendix C: Teacher (Mr. Lee) Interview scripts in Chinese

Interview compilation

Teacher 1 (T1)

Interview Date : 2021. 03. 04

Interview Time : From 3:30 pm to 4:30 pm

Interview Venue : Lok Sin Tong Wong Chung Ming Secondary School

Interview No : T1

問	您能形容一下您理想的藝術評賞課是怎樣的嗎？	Q.1 R.1
T1	<p>尼條問題真係好難答喎! 其實我覺得有咩理想唔理想呢樣野。咁多年點先為之理想，喺當你去到某一個 level，就會發現有啲嘢可以再轉，再做好啲，所以去到成個藝術評賞課程，你會發現佢係一個好 dynamic 嘅活動，年年都會有啲唔同，跟住學生嘅唔同而有所轉變。例如 10 幾年前上嘅藝術評賞課，會要求你跟住個四個步驟去教，做晒就可以。當你去到評卷嘅時候，你會發現有啲同事唔喺咁處理架喎! 評卷嘅時候你會見到有啲變異嘅情況，有啲學生會好似講故仔咁，一路講，講佢嘅發現，之後慢慢就會將個四個範圍講曬。變左當大家見到尼種情況，而佢係合邏輯嘅話，咁我就會 ship，作出轉變。過程你又會有另外一 d 嘅睇法，同出邊有啲 interaction 果陣，就會發現自己教學有 fine tune 嘅地方。咁變左你既教學環境，教學方法，都會跟住你既閱歷而慢慢有轉變，亦會因應唔同嘅學生，你都會變嘅。變左好難形容一個 status 話尼個方法係最好，尼個環境係最好。所以變左我覺得好難去形容乜嘢謂之一個理想嘅藝術評賞課。</p>	A1
問	明白。咁跟住你可唔可以,您能描述您是如何設計藝術評賞課的教學內容及課程嗎？即係你設計時會考慮什麼因素？	Q.2
T1	<p>其實承接番頭先所講嘅嘢，當你發現如果個環境，或者係個大氣候轉緊嘅時候，你又會 fine tune 某 d 東西。就好似最早期個 training 會同你講只要跟住個四個步驟，咁就 OK。四個段落去處理就可以。但問題我真係見過有啲老師只係直接教，例如今日我哋係教表象描述，之後就自己講一大餐。但哩個過程其實有好多野都 double 左，因為表象描述同形式分析有好多野都係 overlap。當你見到有啲野唔啱喎，你就會轉你嘅教法同埋內容，課程嘅模式。咁我近幾年自己用嘅模式都係會用番一個討論嘅形式去處理，唔會叫學生棟篤企，或者只係坐係度寫，因為其實你係要考慮番學生嘅 Banding，學生本身嘅能力同埋需要，好似佢哋有 D 本身就唔可以好乖咁坐係度，聽老師講。佢地需要郁下，需要去做某點活動。早期我第一年去教新高中，見過有啲學生係唔中意寫字，因為佢地係好多字都唔識寫。</p>	A2

問	吓？咁點算呀？	
T1	<p>咁我唯有叫佢地畫公仔，佢地只能講，但係寫唔到。咁尼類學生你就要幫佢地處理呢啲東西，要用 d 特殊嘅方法去幫佢地。咁我地呢間學校亦都特別多哩啲學生，變左唔可以好傳統咁應用一啲 step by step 嘅學。另外就係，自己喺一個知識研究裡面，發現喺一間學校裡面，一個 static 嘅環境其實唔係好 favor 學生互相去討論，變左亦都唔 favor 我哋去教藝術評賞呢樣野。因為學生會容易甩，佢哋會覺得自己 own 唔到學習。好多時老師講咁咁咁咁，佢哋就會 follow 去寫，但哩個只係老師 direct 俾佢哋，太 mono。但依家成個教育趨勢都唔係講呢樣野，佢哋強調學生嘅互動，最好就係老師唔洗動。咁你點樣令到佢哋動你唔動？呢個係一個重要嘅說法，會涉及你上堂嘅教學模式，用 D 咩方法。全部人都想學生郁多啲，諗多啲，全世界都強調自主學習模式嘅教學方法，學生可以 own 番自己嘅 learning。但問題係我哋可以點令香港學生，自己 own 番自己嘅學習，你要考慮點 motivate 佢。最緊要係令佢有成功感，推動到佢敢去講，你就要 create 一個好 safe 嘅環境，令佢感覺到喺度令佢感覺到喺度講野係冇問題 ge，我講錯野係唔會有任何唔好嘅後果，冇人會鬧我唔啱。呢個 culture 要老師自己去 cultivate。當能夠營造呢個 positive, supportive 嘅環境，學生就會 feel free 講一啲嘢，當佢肯同你講一啲嘢，教藝術評賞就唔係一個問題，因為最主要係佢肯講。我哋學生起步點比較低，學生嘅背景同埋能力都會差異好大，例如 A 學生睇嘅野同 B 睇到嘅，係完全唔同樣。</p> <p>咁你可以點令到全班都學到一啲嘢呢？我就需要一個 learning community，一個學習群體。第一件事喺要令學生肯係個環境裏面，將佢自己識嘅野，own 嘅野話你聽，話俾同學聽，俾全班知道。如果係一個知識建構嘅概念裡面，我哋會叫做要去 democratize 個 knowledge，將成個知識層面民主化。之後學生就能夠根據自己嘅能力、喜好、背景，個人特質，喺哩個民主化左嘅 pool 裡面，pick up 番可以啱佢用嘅一啲資料。係成個過程 knowledge 輸入裡面，就唔係老師俾佢，個 knowledge 係學生扔番入去個 pool 裏面，學生就可以根據自己能力，拎返適合佢嘅一啲知識。我成日強調 A+B+C 唔係等於 C+B+A，因為每個人都會有自己嘅 interpretation。去番知識建構層面，呢個 evolution 我哋會定義為 knowledge creation。即係話其實學生有能力去 create 自己嘅知識，呢個 creation 過程係要通過一 D 活動、interaction 碰撞出黎。過程入邊，學生 create 出來嘅都會唔同樣。如果用哩個概念去睇，回應返成個大氣候，講緊要 cater 成個 learning diversity，依家好多時都只係會用分層 assessment，分層教學之類，但呢種分層嘅方式其實會出現一種歧視嘅感覺。好似：「我答 A 卷架喎！你只係答 B 卷。」無論如何，你都會發現會有一種標籤嘅情況出現。但如果用番我頭先所講嘅一種概念裡面，學生係可以係 transparent 嘅情況下，用自己嘅 placement 去處理 learning。成個過程可以用返自己嘅能力去調節，pick up 啱自己嘅 knowledge。老師係好民主、公平地將全班攤開晒，個 learning outcome 就會根據佢地能力嘅差異而有唔同。咁嘅話其實你就係 cater 緊大家嘅 learning difficulties 同 diversity。</p>	A2
問	咁您能分享一下您對學生在藝術評賞課中學習有什麼期望？	Q.3

T1	我會期望聽到多啲唔同既聲音，佢個係最重要嘅，因為承接返頭先嘅概念，我係會期望每位同學用自己嘅能力做自己嘅嘢。係學生嘅層面，我期望學生係可以好專心咁聽其他同學嘅分享，因為喺過程入邊，佢聽同講都好重要。佢講就係講自己啲嘢，聽就係聽人啲嘅嘢。最後係腦海入邊，就將聽同講既野搓混，發展自己嘅一套諗法。所以我期望有唔同嘅意見， form 到唔同嘅 outcome 。所以啲人成日問我課堂有啲乜 planning ，我只能夠答：「我就係咁教，你自己慢慢睇！」個 learning outcome 係點？我好難去寫俾你睇，因為每個學生所講嘅野都有佢有用嘅地方，佢咁有自己唔同嘅柳 outcome ，所以好難具體咁講 learning outcome 。所以我希望學生可以通過活動，搵到適合自己嘅方式去處理藝術評賞。	A3
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問	明白，咁您係藝術評賞教學中採用了哪些策略？	Q.4
T1	我係會教佢地先將一啲野拆細黎睇，然後將尼 D pieces 用唔同既方法砌返埋。即係先解構，後重組。佢個有少少建基於建構主義者嘅諗法，學生可以根據自己嘅能力，興趣，尼種方式擺入去藝術評賞嘅教學係好得 ge 。佢地解構之後再重組嘅過程，就係 creativity 產生嘅地方。	A4

問	明白，咁你會 5 會用任何的具體步驟來幫助學生發展藝術評賞的能力？(例如先進行表象描述，之後形式分析.....)	Q.5
T1	就好似頭先所講，我會教佢地拆細去睇，但唔會特別講話依家就係表象描述，形式分析之類，我會俾佢地自己砌返自己嘅故仔出嚟。我會覺得好藝術評賞，就好似我地細個學習文字咁樣。開頭係學單字，之後就係學習短句，短句之後就係將佢地砌埋一齊，變成一個句子，再變成個段落，最後就係成個故事。如果以佢個形式，學生就可以根據自己嘅能力去 pick up ，能力低啲嘅就寫短句，勁 D 嘅就自己寫一個段落，砌埋成為一個故仔。如果能夠培養到佢地有一種自主能力，佢地就可以根據自己嘅能力，去創造自己嘅知識，不斷 refine 自己諗法。	A5

問	咁你對於一 d 學者係藝術評賞上提出指定嘅步驟，架構，有咩睇法？好似教育局依家會建議老師用 Feldman 嘅 model ?	Q.6
T1	我會覺得係睇返個時代而轉變，好似之前佢地都建議老師用 DBAE 嘅模式。當有新嘅 model 出現，而佢地又覺得唔用，咪會用囉！但問題係，如果用番我頭先所講嘅 model ，先解拆，後重組嘅概念，套用返係邊個 model ，其實都係適合。所以我覺得佢個只要變左一個基本嘅能力，根本唔需要理佢係乜嘢 model 。	A6

問	尼句中 point ! 咁你覺得我地就學生在藝術評賞上的理解進行任何評估嗎？	Q.7
T1	我諗要先了解你點解要評估個樣東西，例如你教藝術評賞嘅一啲方法，其實你係想令到佢地可以係考試應用番出嚟。如果係考評局嘅角度嚟睇，其實佢地已經有一套機制，去處理學生學習嘅情況。所以老師可以評估嘅，只有睇下學生係個堂，做唔做到你想要做嘅嘢，做到就係成功，做唔到就係失敗。用番我自己嘅情況，如果我期望學	A7

	<p>生係我課堂，出到來係可以達到一個百花爭鳴嘅狀態，能出現不同嘅討論，possible 嘅 answer，我就覺得嘅成功。但尼個只係一個只可以透過直接觀察而進行嘅評估。如果講話係其他嘅評估，如果唔係做學術研究嘅話，我嘅唔會做。好似當你同內地嘅老師交流，佢哋會成日覺得疑惑，點解香港嘅老師唔洗寫教案？其實我地係有咁嘅時間，有時間都會用黎關心下學生，而唔係着重尼種文件上嘅東西。喺尼個現實環境裡面就係咁，我教書教左 30 多年，好多人期間會問我有冇教案，我都會答有，除左讀書時期要寫教案交功課之外，咁多年我都有寫過教案。甚至近尼幾年，我連 year plan 都覺得難寫。因為有好多野都係變緊，planning 只係一啲文件性嘅嘢，我可以 100% 肯定咁同你講，我係跟唔到。因為學生能力唔同，能力高嘅我會行快啲，低嘅就行慢啲，以 cater 個 diversity。我會覺得重點係要令到學生可以 engage。只要佢哋投入到，其實可以做到好多野，亦都會願意花時間做更多野。所以係要睇你重視學生學習嘅邊部份，究竟你係 aim at 教晒 syllabus 嘅嘢，定係會按照學生嘅程度作出調節。</p> <p>哩個係教師自己嘅睇法，老師應該要有自己嘅 viewpoint，究竟你只係想學生 fulfill 到你 year plan 上面嘅嘢，定還是你真心想佢哋學到野？尼個決定就會好影響你係時間上面嘅控制，你既教學策略就會根據你既決定而有所改變。</p>	
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問	您能與我分享您有效的藝術評賞教學經驗嗎？	Q.8
T1	好難答你，因為有一次係一個好完美嘅教學，我覺得藝術評賞係一個持續嘅過程，學生嘅能力喺需要經驗同埋時間累積。好嘅 learning 係任何時間都可以發生緊，絕對唔會只係課室入面	A8

問	明白，咁您對新老師在藝術評賞教學上有何建議？	Q.9
T1	我覺得係要睇多啲唔同人嘅教學方法，了解點解佢哋要咁樣教，然後將佢哋好嘅地方去參考，最後發展成為自己一套獨特嘅教學模式。	A9

Appendix D: Student Interview scripts 1 in Chinese

Interview compilation

Student 1 (S1)

Interview Date : 2021. 03. 04

Interview Time : From 1:30 pm to 1:50 pm

Interview Venue : Lok Sin Tong Wong Chung Ming Secondary School

Interview No : S1

問	你喜歡藝術評賞嗎？	Q.1
		R.2
S1	我都幾鍾意藝術評賞嘅，因為可以欣賞到作家畫出嚟嘅野，表達出來嘅野，跟住會令到我有深刻嘅印象。過程之中你唔單止可以見到自己嘅睇法，仲可以睇到其他人嘅睇法，畢竟優秀嘅作品一定會有唔同既睇法。咁透過睇其他人嘅睇法，就可以 um... 擴闊下自己嘅眼光。	A1

問	你認為藝術評賞是什麼？	Q.2
S1	我覺得藝術評賞就係回應作品。	A2
問	可唔可以有 d 具體嘅例子？	
S1	即係你望住幅畫個陣有啲乜感受，同埋用自己嘅文字去描述下個幅作品。	A2

問	你從本次藝術評賞課中學到了什麼？	Q.3
S1	我覺得自己平時睇野太過唔細心，多野都會睇漏左，或者唔為意。例如一開始睇個幅圖，我無特別講一啲有關於季節性嘅嘢，之後聽同學嘅一啲分享，先知道原來可以透過某啲細節，例如佢收割緊，去推斷出黎，嗰個係秋天，我覺得整件事好神奇。	A3

問	咁你有無信心採用相同的方法進行藝術評賞	Q.4
S1	有	A4

問	你喜歡藝術評賞課上的小組討論嗎？你認為通過小組討論進行藝術評賞的方法，與獨自進行藝術評賞的方法相比，兩者會否令你在理解藝術品的含義時有所不同？	Q.5
S1	我會鍾意小組多啲，因為團隊合作可以令到我知道更多唔同人嘅睇法，接收大家嘅意見，combine 埋一齊，會可以有多啲野寫，誕生到更加多嘅可能性，同埋可以將一啲有趣嘅諗法同大家一齊分享。	A5

問	你能描述下李 sir 的教學方式是怎樣的嗎？	Q.6
S1	我覺得佢好多時都唔係直接咁教你，而係提供一啲資料之後，就叫你自己諗。佢會用一種引導嘅方式，而唔係直接咁俾答案你。我覺得幾好，因為成個過程幾開心，可以自己發掘一樣野，會好有成就感。	A6
問	課堂最令你印象深刻的活動是什麼？你喜歡這些活動嗎？為什麼？	Q.7
S1	我係嗰個 $a+b+c+d$ ，因為每個 $abcd$ 都會有佢獨特嘅意思，咁我哋就好似用一個砌圖嘅方式，嘗試將佢哋嘅關係砌番出來，有個新嘅野，都幾容易掌握，幫到我易 d 寫好份野。	A7

問	你享受整個課堂的學習過程嗎，為什麼？你會否有任何提議，讓老師能在藝術評賞課中增設(例如教學活動)，以提高你參與課堂的意欲？	Q.8
S1	享受，我哋都可以有自己嘅時間去寫下野，又可以同人傾下。我覺得最重要既係要多啲互動，同埋唔會只係局限係個課室裡面，例如我會可以將一幅畫嘅元素分拆嚟全校唔同地方，之後我哋再去周圍搵下，將線索搜集，拼合，再去分析下，估下呢幅畫講嘅乜。	A8

Appendix E: Student Interview scripts 2 in Chinese

Interview compilation

Student 2 (S2)

Interview Date : 2021. 03. 04

Interview Time : From 1:55 pm to 2:05 pm

Interview Venue : Lok Sin Tong Wong Chung Ming Secondary School

Interview No : S2

問	你喜歡藝術評賞嗎？	Q.1 R2
S2	我對藝術評賞尼樣野有一般般嘅感受，有時候你比一幅畫我，但我唔係嗰個創作人，之後佢諗嘅野同我諗嘅野可能係完全兩回事，即係我哋唔一定會理解到佢想表達嘅野出嚟，所以我對尼樣野無話特別鍾意或者唔鍾意	A1

問	你認為藝術評賞是什麼？	Q.2
S2	我覺得係你自己對一幅畫嘅評價，喺估下佢點解要用呢樣野去做呢件野啦，透過佢比你嘅資料啦，自己嘅觀察，寫返佢點樣做呢件野出來，背後嘅意思啊，動機嘅係咩之類，最後就寫番你自己對呢幅畫有咩評價，感想啊	A2

問	你從本次藝術評賞課中學到了什麼？	Q.3
S2	我學到將一幅畫一啲重點嘅野拆開晒，然之後將佢哋之間嘅關係寫番出來。	A3

問	咁你有無信心採用相同的方法進行藝術評賞	Q.4
S2	有嘅	A4

問	你喜歡藝術評賞課上的小組討論嗎？你認為通過小組討論進行藝術評賞的方法，與獨自進行藝術評賞的方法相比，兩者會否令你在理解藝術品的含義時有所不同？	Q.5
S2	我會冇咩所謂，自己一個就可以單方面咁去諗，以小組討論嘅話，你就可能可以因為其他人嘅講嘅一啲野，而諗到一啲新嘅野出來。我覺得佢哋兩邊都有好同埋唔好嘅地方。	A5

問	你能描述下李 sir 的教學方式是怎樣的嗎？	Q.6
S2	佢係個人企係度，之後就會俾啲活動我哋去做，個過程好似自學咁，例如會俾啲問題我哋去思考，然後要我哋寫番出來，再同其他人傾下，之後又再寫下討論完之後嘅諗法	A6

問	課堂最令你印象深刻的活動是什麼？你喜歡這些活動嗎？為什麼？	Q.7
S2	都係叫我地寫野同埋諗野，好似平時咁，無話特別深刻	A7

問	你享受整個課堂的學習過程嗎，為什麼？你會否有任何提議，讓老師能在藝術評賞課中增設(例如教學活動)，以提高你參與課堂的意欲？	Q.8
S2	都享受嘅，因為我可以透過同其他人交流，知道多啲大家既諗法。我喺度諗會唔會可以同下一啲藝術家做一啲交流？當然唔係死左個 D，而係依家仲會做緊藝術家嘅一啲人，我想試下透過多啲同佢地傾計，了解佢哋嘅諗法，創作意念。我覺得咁樣會對我做評賞嘅時候，甚至之後嘅創作，有好大啟發同埋幫助。	A8

Appendix F: Student Interview scripts 3 in Chinese

Interview compilation

Student 3 (S3)

Interview Date : 2021. 03. 04

Interview Time : From 2:10 pm to 2:25 pm

Interview Venue : Lok Sin Tong Wong Chung Ming Secondary School

Interview No : S3

問	你喜歡藝術評賞嗎？	Q.1 R2
S3	我唔鍾意藝術評賞，因為我要係幅畫度觀察一啲小細節，透過每一個細節去揣摩，揣測藝術家背後嘅小心思，用自己嘅角度去推論畫家當時嘅情況，處境，生平，畫家自己嘅 background ，尼一切令我覺得乏味，因為好似作緊故仔咁，將 D 唔知係咪真嘅事實強加於藝術家身上，好無謂	A1

問	你認為藝術評賞是什麼？	Q.2
S3	我認藝術評賞應該係利用自己所學到嘅野、知識，然後主觀地對住個幅畫進行價值觀嘅評賞，同埋對藝術家嘅一啲諗法上嘅解讀	A2

問	你從本次藝術評賞課中學到了什麼？	Q.3
S3	學到畫面嘅分拆，之後將元素之間作出唔同嘅搭配，再根據佢地之間嘅關係，寫出背後嘅意思，同埋自己當下嘅感受。睇到乜就寫咩出來。	A3

問	咁你有無信心採用相同的方法進行藝術評賞	Q.4
S3	有	A4

問	你喜歡藝術評賞課上的小組討論嗎？你認為通過小組討論進行藝術評賞的方法，與獨自進行藝術評賞的方法相比，兩者會否令你在理解藝術品的含義時有所不同？	Q.5
S3	我會鍾意小組討論先，之後再自己寫番啲野出來。因為喺討論之間，幾個人可以撞到一啲新嘅野出來，新嘅 concept ，透過睇番組員之間嘅諗法，我都可以寫番自己理解到嘅嘢，再綜合返其他人嘅嘢，寫落去，豐富我自己嘅答案，而唔會只係局限係某一個角度。	A5

問	你能描述下李 sir 的教學方式是怎樣的嗎？	Q.6
S3	我覺得佢俾我哋係一種自我嘅發掘，等你自己去同個幅畫溝通，根據線索，搵番返一啲有關於果幅畫嘅資料，影響，同埋嘗試捉摸下畫家當時個情緒	A6

問	課堂最令你印象深刻的活動是什麼？你喜歡這些活動嗎？為什麼？	Q.7
S3	我諗你叫我哋先將畫面上嘅視覺元素圈出黎，然後加上標記，再用 a+b ， b+e 嘅形式，觀察同諗佢地之間既關係，之後將佢哋等於出你當下諗到對佢個元素嘅睇法，感受。好似執藥，做實驗咁，幾得意。我幾鍾意呢個教學方法，因為你可以隨意咁樣自由搭配，之後再寫低你所諗到嘅一啲新 idea ，會有咩新火花。	A7

問	你享受整個課堂的學習過程嗎，為什麼？你會否有任何提議，讓老師能在藝術評賞課中增設(例如教學活動)，以提高你參與課堂的意欲？	Q.8
S3	OK 嘅，因為做野同埋諗野同埋寫野嘅時間都足夠，互動性都 OK。我覺得李 sir 可以用電腦， project 多 d 硬知識出黎，咁就可以豐富我哋對作品嘅一啲背景資料嘅理解，擴闊下視野，我諗咁樣可以增加我哋對作品嘅揣測嘅理解同埋準確性。	A8

Appendix G: Student Interview scripts 4 in Chinese

Interview compilation

Student 4 (S4)

Interview Date : 2021. 03. 04

Interview Time : From 2:30 pm to 2:40 pm

Interview Venue : Lok Sin Tong Wong Chung Ming Secondary School

Interview No : S4

問	你喜歡藝術評賞嗎？	Q.1 R2
S4	我鍾意藝術評賞，因為果幅圖或者個件作品可以俾左個空間我，思考同埋了解藝術家點解會做呢件野，之後再試下用自己嘅文字描述番出來	A1

問	你認為藝術評賞是什麼？	Q.2
S4	我覺得藝術評賞係可以透過接觸啦，見到幅作品，之後去寫番相關嘅資料，抒發番自己會唔會對佢有啲乜共鳴，感受。	A2

問	你從本次藝術評賞課中學到了什麼？	Q.3
S4	我學到做藝術評賞嗰陣，可以有一個容易啲嘅次序，即係第一可能係先睇左幅圖先，圈左一啲你覺得重要，有關連嘅一啲事物，跟住嘗試作出一啲比較，又或者諗一啲關係，將佢哋寫埋成為一個故事	A3

問	咁你有無信心採用相同的方法進行藝術評賞	Q.4
S4	有	A4

問	你喜歡藝術評賞課上的小組討論嗎？你認為通過小組討論進行藝術評賞的方法，與獨自進行藝術評賞的方法相比，兩者會否令你在理解藝術品的含義時有所不同？	Q.5
S4	我鍾意小組討論多啲，因為我可以收集唔同人嘅意見或者睇法，唔洗齋睇自己嘅角度去諗，會全面 d	A5

問	你能描述下李 sir 的教學方式是怎樣的嗎？	Q.6
S4	我覺得佢嗰方式就好似俾我地一啲提示卡咁，主要係想我地自己去諗，即係會略略咁講下一啲作品嘅資料，之後就俾時間我地自己去諗，同人講下或者寫低。我諗佢最主要係想我哋自己發揮，想像力，再去分享	A6

問	課堂最令你印象深刻的活動是什麼？你喜歡這些活動嗎？為什麼？	Q.7
S4	一齊分析個幅畫諗 d 咩，即係同一張畫每兩組都會重複做架嘛，咁每個人都會對個幅作品有唔同嘅感受同埋睇法，理解，咁如果互相分享噏話就可以聽下人地嘅睇法，然後再將自己嘅睇法作下一啲對比，從而去改善，補充下自己不足嘅地方。	A7

問	你享受整個課堂的學習過程嗎，為什麼？你會否有任何提議，讓老師能在藝術評賞課中增設(例如教學活動)，以提高你參與課堂的意欲？	Q.8
S4	享受，um...我會想要搞多啲藝術嘅活動，出去睇下一啲展覽，老師介紹下一啲藝術作品，因為我會覺得你可以親身即場咁去睇，你會對果件藝術品或者藝術家嘅印象深刻啲，為面對面咁睇，你對作品嘅感受可以大啲	A8

Appendix H: Student Interview scripts 5 in Chinese

Interview compilation

Student 5 (S5)

Interview Date : 2021. 03. 04

Interview Time : From 2:45 pm to 2:55 pm

Interview Venue : Lok Sin Tong Wong Chung Ming Secondary School

Interview No : S5

問	你喜歡藝術評賞嗎？	Q.1
S5	我鍾意藝術，但唔鍾意過度解讀藝術品嘅過程，因為其實藝術家創作嘅意念可能係好簡單，可能係你自己諗得太複雜，將佢無諗過嘅野格硬加係佢個度，成件事好唔真實	A1

問	你認為藝術評賞是什麼？	Q.2
S5	我覺得藝評就係用你自己已知嘅知識，然後用你自己嘅感情，去表達你對呢幅畫嘅感受	A2

問	你從本次藝術評賞課中學到了什麼？	Q.3
S5	我學到同一幅畫，同一個主題嘅作品，係唔同人眼中都會有唔同嘅諗法同埋感受，咁我地之間咁分享下，就可以知道更多野，會可能產生一啲新嘅意念	A3

問	咁你有無信心採用相同的方法進行藝術評賞	Q.4
S5	有	A4

問	你喜歡藝術評賞課上的小組討論嗎？你認為通過小組討論進行藝術評賞的方法，與獨自進行藝術評賞的方法相比，兩者會否令你在理解藝術品的含義時有所不同？	Q.5
S5	我鍾意自己一個人去做多啲，但建議其他人要小組合作咁去做，我同其他人嘅合作性比較差，以我自己嘅能力都可以用一啲唔同嘅角度同埋詞語去寫啲野出嚟。	A5

問	你能描述下李 sir 的教學方式是怎樣的嗎？	Q.6
S5	佢唔會教我地一啲好實際性嘅野，而係會盡佢最大嘅努力，俾一啲自由同空間我地去發揮。佢只係喺一邊，嘗試諗啲方法去引導我地囉。	A6

問	課堂最令你印象深刻的活動是什麼？你喜歡這些活動嗎？為什麼？	Q.7
S5	我諗係我可以畫一個 mind map，將幅畫佢咁之間嘅元素，關係，用一個比較清楚嘅方式去呈現出來。我鍾意哩個活動，多少我寫藝術平常果陣都會唔知點樣入手，我覺得有好多野都要寫，唔知點樣寫晒出來。哩個方法就令到我可以先組織一下點樣	A7

	寫番佢哋出來，最重要係可以確保到唔會寫漏左，因為之前我成日都係諗到啲野就一路寫，到最後先發現有重要野寫漏	
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問	你享受整個課堂的學習過程嗎，為什麼？你會否有任何提議，讓老師能在藝術評賞課中增設(例如教學活動)，以提高你參與課堂的意欲？	Q.8
S5	都享受，因為我可以好多新嘅野，例如點樣透過畫面去估背後嘅一啲情感或者東西，藝術家當時嘅情況等等。我想去睇下電影多啲，從而學習一下點樣去做評賞。	A8

問	你想睇嘅電影係想介紹點樣去做藝術評賞，或者專門介紹一啲藝術家，藝術史嘅戲，定係一齣普通嘅電影就可以？	
S5	普通嘅戲就可以，之後我就想老師會比時間我地討論，同埋教我地點樣去分析，評賞尼一套戲。	A8

Appendix I: Student Interview scripts 6 in Chinese

Interview Date : 2021. 03. 04

Interview Time : From 3:00 pm to 3:10 pm

Interview Venue : Lok Sin Tong Wong Chung Ming Secondary School

Interview No : S6

問	Q1. 你喜歡藝術評賞嗎？	Q.1 R2
S6	鍾意藝術評賞，因為過程可以訓練我嘅審美能力，之後會識得點樣睇其他藝術家嘅藝術作品	A1

問	Q2. 你認為藝術評賞是什麼？	Q.2
S6	我覺得係根據佢比你嘅資料去推測佢背後嘅諗法囉，係會好個人，即係譬如你會見到一隻顏色，就會聯想到一啲嘢，之後你就將自己嘅諗法寫落去	A2

問	Q3. 你從本次藝術評賞課中學到了什麼？	Q.3
S6	我學到點樣有系統咁去分析一件作品，例如將一啲作品嘅元素分拆，之後將佢地歸類為一啲構圖、顏色之類，搵佢地之間嘅關係，再估作者背後想表達啲乜嘢	A3

問	Q4. 咁你有無信心採用相同的方法進行藝術評賞	Q.4
S6	有	A4

問	Q5. 你喜歡藝術評賞課上的小組討論嗎？你認為通過小組討論進行藝術評賞的方法，與獨自進行藝術評賞的方法相比，兩者會否令你在理解藝術品的含義時有所不同？	Q.5
S6	鍾意，但我會鍾意自己一個去做嘅方式多啲，因為小組討論你係需要有一個共識，可能會有唔同嘅諗法，但你就嘗試將哩啲不同去搵一個共通點，之後再將佢哋拼合理一齊。	A5

問	Q6. 你能描述下李 sir 的教學方式是怎樣的嗎？	Q.6
S6	佢有真正咁特別去教，而係俾我哋做完之後，根據我哋個結果，一齊做 d 討論	A6
問	你可唔可以具體描述下做 d 咩？	
S6	um...會叫我哋將幅畫嘅一 d 視覺元素好似做手術咁拆細佢，再寫番佢地之間嘅關係。	A6

問	Q7. 課堂最令你印象深刻的活動是什麼？你喜歡這些活動嗎？為什麼？	Q.7
S6	我認最深刻嘅活動都係個 $a+b$ ，即係佢叫我哋將作品裡面唔同嘅野先圈出嚟，咁 $a+b$ 可能會係一樣野，而 $a+b+c$ 又會誕生出另外一樣野，咁我哋就從一啲新嘅配搭，寫低背後一啲諗到嘅野。	A7

問	Q8. 你享受整個課堂的學習過程嗎，為什麼？你會否有任何提議，讓老師能在藝術評賞課中增設(例如教學活動)，以提高你參與課堂的意欲？	Q.8
S6	因為我幾鍾意可以咁樣自由配搭，之後再推斷下呢幅作品 up D 咩嘅活動。過程之中，無人會話你錯，你就可以唔洗驚咁放心去試。我想係睇電影多啲，因為我可以用一個比較有趣嘅方式去了解個藝術家，或者嗰件作品。	A8
問	即係你會鍾意特別睇一啲有關於介紹藝術家，藝術史嘅一啲電影？	
S6	係	A8