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Title
The teaching strategies for Art Appreciation and Criticism in

Senior Secondary School for the preparation of public

examination:

Case study

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Declaration

I, **Tai Tsz Kiu Althea**, declare that this research report represents my own work under the supervision of **Dr. Lau Chung Yim**, and it has not been submitted previously for examination to any tertiary institution.

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Abstract

The teaching strategies for teaching Art Appreciation and Criticism(AAC) in senior secondary schools differ from teacher to teacher. The high level of mobility in teaching AAC and the examination makes the teacher worry about how to teach and assess the part of art appreciation (Lau & Tam, 2010).

This research intended to understand the teaching strategies for AAC of Senior Secondary School to prepare public examination in a case study way. The research object that was invited is the panel head Visual Art teacher who is currently teaching senior Visual Art elective and awarded the teaching award in art education. As a qualitative research, this research used triangulation methods with semi-structured interviews, literature review and document collection as instruments to collect data.

The discussion focuses on the teaching strategies applied by the selected teacher. This article reports on the teaching strategies in curriculum planning, in-class teaching and teaching outcomes. It was found that AAC learning education accumulated better since junior form, while contextual studies through different ways foster the learning in AAC.

Keywords: Art appreciation and criticism education, Teaching strategies, Hong Kong Secondary School

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1 Project Rationale:

1.1 Research Background

1.1.1 The current educational situation of AAC

Visual Arts, a subject in the senior secondary curriculum, is designed to develop a student's artistic potential, aesthetic, attitudes and values (Education Bureau, 2015). Arts Appreciation and Criticism are vital elements in Hong Kong Diploma of Secondary Education Examination (HKDSE) Visual Arts elective subjects. This subject is assessed through public examination and school-based assessment (SBA). The public examination focused on either the Visual presentation of a theme or Design. Both papers have Part A, Art Appreciation and Criticism (AAC), and Part B, Visual Arts Making. (Education Bureau, 2020).

Following the development of western art criticism teaching, the AAC model widely applied in Hong Kong school teaching (Tam & Lau, 2010). "The Practical Art Criticism" from Feldman (1994) 'The structure of knowledge in the arts.' form Broudy (2001) is cited at Visual Arts Curriculum and Assessment Guide (Secondary 4-6) for teacher reading reference (CDC, 2015). Although scholars still have disputes about the teaching effectiveness of using this art criticism model (Geahigan, 1999: Gooding-Brown, 2000). The Feldman model divided art criticism into four steps, including analysis, interpretation and evaluation, while widely used by teachers in Hong Kong (Tam & Lau, 2010).

1.1.2 The insufficient and sufficient of teaching strategies in current AAC education

Students at the senior secondary level, including secondary four, five and six, develop their artistic abilities by studying AAC in content and visual arts making (CDC & HKEAA, 2015). The scope of Visual Arts studies involves students in learning artwork or art phenomena chosen from more than one cultural context and experimenting with different types of media (CDC & HKEAA, 2015). As an unspecified scope, in AAC, the curriculum and DSE can include any style, generation, or technique (Lau & Tam, 2010). The orientation of the ACC answer will directly affect the candidate's attitude towards artistic creation. HKEAA (2014) explained that DSE themes are intentionally broad, which allows candidates more freedom for their interpretation. HKEAA (n.d) responded that basic information on relevant artwork images would be provided for reference. At the same time, the Education Bureau stressed that the Visual Art curriculum is led by ability since knowledge is the foundation of ability. The purpose of learning knowledge is to transform knowledge into ability. As both parts A and SBA involved using the writing format for AAC, this examination assesses not only students' abilities to interpret art but also language abilities (Tan & Lau, 2017). Recent studies reflect that many teachers and students perceive this negatively. They consider that the application of written format will assess students' written language abilities instead of their critical abilities (Wong, 2004). In order to develop students'

ways of seeing, thinking and making, students continue to enhance skills including observation, expression, empathy, imagination in both verbal and written language (CDC & HKEAA, 2015).

Apart from the controversy, in actual practice, according to the Visual Arts Curriculum and Assessment Guide (Secondary 4-6), teachers are flexible in teaching their students to improve their exploration and production of art (Education Bureau, 2015). Although the teacher devotes time to teaching art appreciation, the examination makes the teacher worry about how to teach and assess the part of art appreciation (Lau & Tam, 2010). The high level of mobility encourages teachers to develop their teaching strategies that apply in art appreciation under exam context. In other words, the teaching strategies in art appreciation differ from teacher to teacher.

1.2 Objective

This research will focus on examination context and understand the teaching strategies of art appreciation and criticism for preparing public examination from the experienced Visual Arts senior secondary school teacher point of view. The research results aim not only to refer to other visual art teachers but also to understand the teaching strategies in art appreciation at the senior secondary level. Hoping students have more support and the ability to deal with the public examination and better understand how to do art appreciation.

1.3 Research Questions

According to the research background and objectives, two main questions have been set.

- **What are the teaching strategies from the experienced Visual Arts senior secondary school teacher's point of view?**
- **How to apply the teaching strategies?**
- **Why did he/she apply these teaching strategies?**

1.4 Significance of the study

Unlike primary and junior secondary art appreciation education, under the context of public examination in senior form students, the approach of teaching art appreciation affects a lesson and the Visual art result on DSE. There are numerous articles about art appreciation education and teaching strategies, while there are a limited amount of studies in art appreciation under the exam context. The following research can add to this area, providing a more helpful resource for current teachers or student-teachers.

1.5 Scope and limitations

On account of the time and simple limitations and also the teaching strategies are different from teacher to teacher, this study applied case study as the methodology. Instead of generalization, a case study is a qualitative, holistic and small-N research analysis (Gerring, 2006). This study will focus on one senior secondary school Visual Arts teacher explaining their teaching strategies for AAC and preparation for the public examination. Thus there is no generalization result but a case study with in-depth and holistic research.

1.6 Term Definition

Teaching Strategies

A teaching strategy is a generalized plan for a lesson(s) with structure, instructional goals and the outline of planned tactics necessary to implement (Lawton & Wanska, 1977). Issac (2010) explained that teaching tactics are the teaching style, procedures, and behaviors teachers manifest in the class.

Public Examination

Public Examination provides some information for future meritocratic education and vocational selection decisions. It is a feature of the selection processes that information from different examinations can be combined or compared (Cresswell, 2000).

Art Appreciation and Criticism (AAC)

AAC is the activity of seeking an understanding of artwork (Barkan 1962). It addresses the meaning and significance of artworks in the form of spoken or written discussion in the context related to the present necessity (Greer, 1984). The wordings about art criticism differ from place to place; in Hong Kong, art criticism is known as Art Appreciation and Criticism (AAC). In order to prevent confusion, the wordings directly related to Art Appreciation and Criticism will unify as AAC.

Chapter 2 Literature Review

2.1 Introduction

As an art educator, understanding the developments and different orientations in AAC education are essential to grasp the essence of AAC education. The following literature reviews are divided into three parts to review the concept and development of AAC education, understand the public examination context of Hong Kong, and at last explore the essential elements to construct effective AAC teaching.

2.2 The Development of AAC Education internationally

Art has many ways to interpret. AAC is an activity that seeks to recognize artworks (Barkan, 1962; Munro, 1956). By explaining, clarifying and discovering the expressions and concepts of artworks, AAC can systematically and help viewers understand the artworks in-depth (Tam & Lau, 2016). AAC will explore artworks from different levels. Apart from understanding the visual element, the expression and the audience's interpretation transcend the relationship between visual elements and artworks. The meaning of interpretation is extensive, including intellectual or emotional responses (Tam & Lau, 2016). Barret (1994) believed that artworks are always related to aboutness; this essence of interpretation is to find out what the artwork is about and the connection with social, cultural or personal context. In AAC education, the teaching focuses on applying different AAC models. These models often regard AAC as a narrative discussion. At the same time, Geahigan (1999) and (Gooding-Brown, 2000) propounded and emphasized that AAC has no standard answer to interpretation but to construct its interpretation system based on each individual's cognition and social and cultural background.

To accompany with times change, the change of art education intention. In the 1980s, an educational reform movement arose to pursue excellence in education, emphasizing cognitive development and enriching curriculum and student expectations (Kwok, 1991). Instead of art production center education, Greer (1984) advocated Discipline-based Art Education (DBAE) in America. It is an approach to teaching art as a subject with lesson content drawn from four basic art disciplines, including art production, art history, AAC and aesthetics. As a Studio-based instruction, it is not sufficient for teaching students a broad and deep understanding of Visual Arts (Lachapelle, 1997). Breaking the art production centered teaching, DBAE celebrates modern art and culture. However, it fails to fulfill the needs and changes in contemporary society and students' social lives. At the same period, based on critical and contextual studies, Britain's art and design education included art history, aesthetic theory, and context related to social, economic, political, and religions discussed through art and design (Thistlewood, 1989).

In the late 1990s, Freedman (2003) acknowledged that art classrooms too often intend to manage, control, and objectify instead of revealing visual culture's cultural, social, and personal interaction and influences. The ideas of Visual Culture Art Education (VCAE) were raised and intended to facilitate students' critical thinking skills and creativity associated with their daily and postmodern lives (Dorn, 2005). Chui (2004) replenished the objective of VCAE is clarifying and establishing students' self-identity by constructing and deconstructing students' external world through images and examining their ideology. Paul Duncum (2002a) pointed out that in VCAE, image creation and critical thinking coexist and depend on each other. In contrast, creation performance is not the purpose of visual culture and art education but expects students to freely explore the meaning of images through the production of artworks. Concerning the need for the 21st century, VCAE aimed to establish students' self-identity and nourish their critical, creative and reflective thinking skills to prepare students to live in a new generation with the level of visual literacy (Lau, 2019).

2.3 The Concept of the AAC approach

The AAC model is the based framework for teaching AAC in the class; students can easily follow it step by step and explore different kinds of artworks. Different AAC models are different in style and method, while there still have many overlap areas. Suppose the teacher allows students to explore artworks from different angles with all the interpretation based on observation and analysis; the teacher does not need to select a particular AAC model rigidly for education (Tam & Lau, 2010). There are three primary criticism methods: formalism, expressivist, and mixed.

The Formalist AAC approach (Feldman and Broudy approach)

Proposed over 30 years, the Feldman model is an influential AAC in AAC, while this model is widely used in Hong Kong Visual Arts education (Tam & Lau, 2010). Feldman has faith that if students can think and talk critically and intelligently about art, students can understand and like art (Feldman, 1982). Feldman's model uses inductive reasoning to reach a judgment from the provided artwork based on four stages (Hamblen, 1985). As a simple model with clear goals, four stages include description, analysis, interpretation and judgment. It is a standard model in art education since appreciators can operate efficiently without learning prior background knowledge and even having little art-related knowledge (Ho & Chan, 2006).

Dissimilar from the Feldman model, the Broudy model accounts for student reaction to artwork and making expressivist judgments. Broudy's (1972) approach contains four stages of aesthetic perception, followed by three stages of aesthetic criticism. Broudy believed recognizing cultural heritage through fine arts is essential because it may guide young people to value traditions through enlightened cherishing (Broudy, 1972). Furthermore, by developing perceptual

awareness and criticism, students can develop aesthetic scanning skills, too, which can apply to art objects in their lives (Walsh,1992).

Expressivist AAC approach (Anderson approach)

Expressionism is a style of art seeking rather than impressions of the outside world but conveying emotional experience. Anderson (1988) emphasized critical thinking since it encouraged all thinking skills, including the ability to analyze, deduce and make decisions based on personally integrated criteria and understand the consequences of decision-making. Anderson's model structured pedagogically tried to incorporate attitudes and intuitional thinking with analytical methods of perceiving artwork (Walsh, 1992). Under the five stages of the reaction, perceptual analysis, formal characteristics, contextual examination and synthesis, this approach takes into account their interpretations as a part of the critical process; also it allows viewers to explain their emotional reactions and connection between them and the artwork (Walsh, 1992).

Other AACapproach

No matter mixed or separate with the judgment of formalism and expressionism; it is important to understand multiple approaches to critiquing an artwork. Lankford's approach emphasizes the viewer's perception and the properties of the work of art (Lankford, 1984). It motivates the viewer to consider their reactions to the artwork and physical orientation to the artwork (Walsh, 1992). The Lankford approach break down into five steps: receptiveness, orienting, bracketing, interpretive, and synthesis (Lankford, 1984). Wolff & Geahigan (1997) raised the inquiry-based AAC learning that treated as a critical inquiry activity in searching for meaning and value of the artwork. It contains three kinds of instructional activities, including (1) personal activity, (2) aesthetic concept and perceptual skill acquisition activity and (3) research activity. Geahigan (1999) believed this model is a critical inquiry activity that facilitates students' response, research, concept and techniques. Tam and Lau (2016) agree with Geahigan's approach. Instead of contemplating formalism and expressionism, it emphasizes the students' participation and the construction of knowledge that can reflect contemporary AAC features.

2.4 The Concept and Development of AAC Education in Hong Kong

AAC education was not taken seriously in senior secondary education. Before the mid-20th century, under a favourable non-intervention policy adopted by the colonial government in Hong

Kong, art education stayed at cultivating temperament and no criteria for art education (Wong, 2001). In the 1960s, art education in secondary levels emphasized industrial, commercial, and social construction designs and recommended teachers to teach Art history (Wong, 2001). The curriculum designs implied the orientation of DBAE. From 1970 to the 1980s, art education concentrated in art production, besides the traditional art media (such as sketch, drawing, sculpture). According to the needs of society, different types of design are added as some selected categories (Wong, 2001). According to the Hong Kong Certificate Education Examination (HKCEE). Art, the examination of Art and Design, aims to examine the candidate's knowledge of art and the ability in visual expressions (Figure 1& 2). Focused on observation, and visual expression in HKCEE, if students did not choose Paper 7, History of Art, the AAC education mainly stayed on observation. Art education should cultivate students' creative ability simultaneously develop students' understanding and ability to criticize art (Bell, 2010). In September 2009, the new academic system was implemented for all subjects from secondary four (CDC & HKEAA, 2013). The three-year senior secondary and four-year undergraduate system is a reform that diversifies the senior secondary curriculum (CDC & HKEAA, 2015). Unlike the syllabuses for Art and Design, the reformed senior secondary Visual Arts curriculum emphasizes both AAC in context and art-making (CDC & HKEAA, 2015). Under the four key learning targets (Figure 3), it is two intertwined and inter-related strands: AAC in context and visual arts provides learning opportunities for constructing knowledge, experience and skills, and values and attitudes.

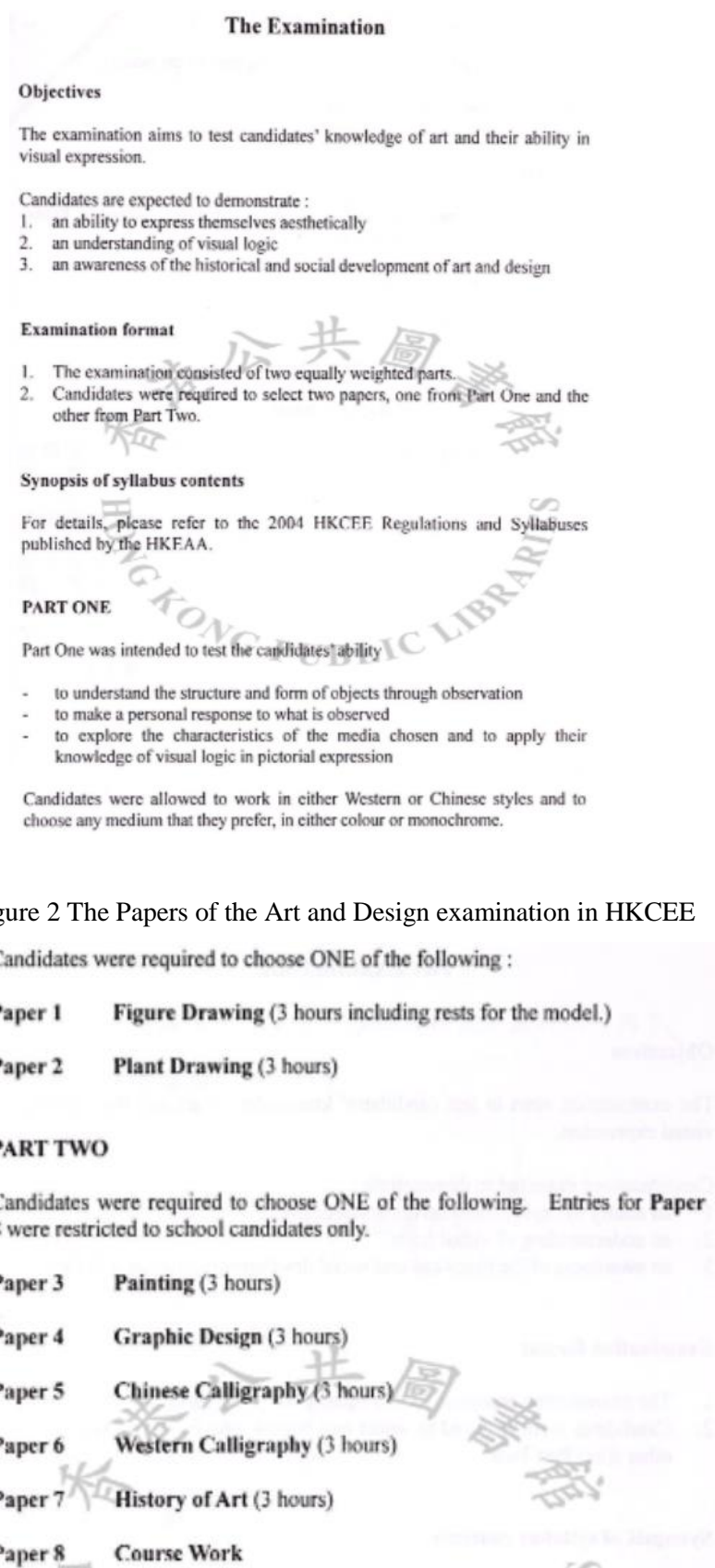Figure 1 The Outline of Art and Design examination on in HKCEE

The Examination

Objectives

The examination aims to test candidates' knowledge of art and their ability in visual expression.

Candidates are expected to demonstrate :
1. an ability to express themselves aesthetically
2. an understanding of visual logic
3. an awareness of the historical and social development of art and design

Examination format

1. The examination consisted of two equally weighted parts.
2. Candidates were required to select two papers, one from Part One and the other from Part Two.

Synopsis of syllabus contents

For details, please refer to the 2004 HKCEE Regulations and Syllabuses published by the HKEAA.

PART ONE

Part One was intended to test the candidates' ability

- to understand the structure and form of objects through observation
- to make a personal response to what is observed
- to explore the characteristics of the media chosen and to apply their knowledge of visual logic in pictorial expression

Candidates were allowed to work in either Western or Chinese styles and to choose any medium that they prefer, in either colour or monochrome.

Figure 2 The Papers of the Art and Design examination in HKCEE

Candidates were required to choose ONE of the following :

Paper 1   **Figure Drawing** (3 hours including rests for the model.)

Paper 2   **Plant Drawing** (3 hours)

PART TWO

Candidates were required to choose ONE of the following.   Entries for **Paper 8** were restricted to school candidates only.

Paper 3   **Painting** (3 hours)

Paper 4   **Graphic Design** (3 hours)

Paper 5   **Chinese Calligraphy** (3 hours)

Paper 6   **Western Calligraphy** (3 hours)

Paper 7   **History of Art** (3 hours)

Paper 8   **Course Work**

Figure 3 The Four Key Learning Targets

2.5 The system of Hong Kong Public Examination in Visual Art Subject

Under the New Academic Structure, all students are expected to finish junior and senior secondary education for three years, respectively (HKEAA, 2020). Aimed to measure students' attainment, upon completion of the six years of secondary education, students will take the HKDSE with four core subjects (Chinese Language, English Language, Mathematics and Liberal Studies). Plus two to three elective subjects from Category A (Senior Secondary subjects), Category B (Applied Learning subjects) or Category C (Other Language subjects) (HKEAA, 2020). Visual Arts are one of the subjects that come from Category A. Generally, all subject performance of the candidates reported on the HKDSE certificate at five levels (1-5) (HKEAA, 2018). Different subjects have different marking criteria with level descriptions (Figure 4).

Figure 4 HKDSE Visual Arts Level Descriptions

HKDSE Visual Arts

LEVEL DESCRIPTORS

Candidates at this level typically:

Level 5	• demonstrate creative, well-thought out ideas and are highly competent in exploring and using a wide variety of appropriate visual languages and media in art making • interpret and evaluate artwork and art / visual phenomena from comprehensive and personal perspectives • critically assess, integrate and apply information to construct knowledge, to accomplish and communicate ideas, and to develop insights for art making, and art appreciation and criticism • review, reflect on and modify learning in a holistic manner for continuous improvement in art making, and art appreciation and criticism.
Level 4	• demonstrate well-thought out ideas and are competent in exploring and using a variety of appropriate visual languages and media in art making • interpret and evaluate artwork and art / visual phenomena from diverse perspectives • effectively integrate and apply information to construct knowledge, to reflect on and communicate ideas, and to develop insights for art making, and art appreciation and criticism • review, reflect on and modify learning in a systematic manner for continuous improvement in art making, and art appreciation and criticism
Level 3	• demonstrate appropriate ideas and are capable of exploring and using appropriate visual languages and media in art making • analyse and interpret artwork and art / visual phenomena from relevant perspectives • select and apply sufficient information to construct knowledge, to interpret and communicate ideas, and to develop understanding for art making, and art appreciation and criticism • review, reflect on and modify learning for improvement in art making, and art appreciation and criticism
Level 2	• demonstrate ordinary ideas and are capable of using relevant visual languages and media in art making • describe artwork and art / visual phenomena from some perspectives • select and apply related information to construct knowledge and to communicate ideas for art making, and art appreciation and criticism • review and reflect on learning for improvement in art making, and art appreciation and criticism
Level 1	• demonstrate simple ideas and are capable of using elementary visual languages and media in art making • describe artwork and art / visual phenomena from particular perspective(s) • use piecemeal information in a simple way to construct knowledge and to communicate ideas for art making, and art appreciation and criticism • review learning in art making, and art appreciation and criticism

In the Visual Arts subject, the public assessment will consist of a public examination component and a school-based assessment (CDC & HKEAA, 2015). In the public examination, for the first 45 minutes, Part A, Art Appreciation and Criticism, only contributes 20% to the Public Examination. Candidates must write a critical appreciation based on two reproductions of artworks (Education Bureau, 2021). For the school-based assessment (SBA), according to the Assessment Framework for 2024 HKDSE, a Portfolio included four pieces of Artwork or Critical Studies and a research workbook are required to submit to assess the sustained work and provide a more comprehensive overview of the student's performance throughout the study(HKEAA, 2021). The research workbook required students to present art appreciation and criticism in a context related to art-making or critical studies with evidence (CDC & HKEAA,

2015). Research can be based on socio-cultural and historical contexts, and criticism of artwork, visual cultures or art phenomena can apply different perspectives and aesthetics (CDC & HKEAA, 2015). Feldman's Model of AAC is one of the prevailing strategies that Hong Kong art teachers are still practicing (Tam, 2013). Seen as interrelated and interdependent activities, part A is marked based on the literal description, formal analysis, interpretation of meaning and value judgments (CDC & HKEAA, 2015).

Literal Description

Through observation, description is a process to identify and gather the relevant information from the artworks (The Education Bureau, 2017). A precise detail involved other relevant discoveries, focus, hidden details and comprehension with innovative ideas.

Formal analysis

Based on the description and comprehensive impression of the two provided artworks, formal analysis, analysis of how visual elements work with the principles of organization and the achieved effects. A reasonable depth of analysis requires the connection of relevant experiences and effective significant messages of the artworks through integrating the art forms.

Interpretation of meanings

With personal experience, analyzed data and contextual knowledge related to the artwork, interpretation of meanings is a reflection, discussion or interpretation of the embedded messages of the artworks in their particular context (Curriculum Development Council & HKEAA, 2017). An in-depth interpretation can interpret innovative ideas by comprehending the multiple layers.

Value judgment

A value judgment is reasonable, comprehensive and practical. Emphasis the significance and value of the artworks, good value judgment integrates multiple criteria and judges the effectiveness and appropriateness between the presentation and the key message delivered under different contexts.

The Part A Visual Art DSE assessment criteria are based on Feldman's model (Figure 5). Tam & Lau (2010) claims no established view on the ratio, amount and combination of these four elements in AAC. The maximum marks in each criterion are five marks; students can adjust the proportion of each element themselves in DSE part A. In SBA, AAC applied as a study of relevant artwork in a research workbook. There are no strict models for students to follow. The assessment criteria focused on interpretation and articulation with artmaking or critical studies (HKEAA, 2021) (Figure 6). Instead of using a formal model, AAC on SBA is more stressed

recognizing the context, expressing a personal view and articulating contextual or formal

knowledge to artwork.

Figure 5 The mark allocation of Part A for DSE

Marks/Rubrics Marking Criteria	High	Middle			Low	Not Shown
	5	4	3	2	1	0
Literal Description	Able to link different relevant foci, discover hidden details, and comprehend with innovative ideas	Able to link different relevant foci, and identify their relationships	Able to seek out many relevant, but not interrelated foci	Able to provide a single or barely relevant foci	Only provide plain description, vague and irrelevant foci	
Formal Analysis	Able to connect with many relevant experiences and analyse effectively key message of artwork through integrative understanding of art forms	Able to connect art form in many related experiences and feelings, knowing the relationships among forms, and attempting to analyse key message of artwork	Able to connect different experiences and feelings with the visual form, without knowing the relationship among forms	Able to develop only single, linear and isolated recognition of visual form, without connecting to any experiences or feelings	Unable to develop basic understanding of visual forms	
Interpretation of Meaning	Able to present innovative interpretation through comprehending of multiple layers of meaning toward forms of presentation	Able to compare and contrast many interpretations of meaning toward forms of presentation	Able to provide multiple interpretations of meaning toward forms of presentation	Able to provide certain interpretations of meaning toward forms of presentation	Unable to provide any interpretations toward forms of presentation	
Value Judgment	Able to integrate multiple criteria1, and judge on the appropriateness [1] and effectiveness [2] in delivering the key message of presentation in different contexts	Able to quote multiple criteria to judge on the appropriateness and effectiveness in delivering the key message of presentation	Able to propose multiple criteria, yet unable to judge on the appropriateness in delivering the key message of presentation	Able to propose one or two criteria, yet without judging on the appropriateness of presentation	Unable to make any judgment on designated artwork	5

Figure 6 Research workbook Rubrics for SBA

Research Workbook (develops a self-selected theme, shows study of relevant artwork and explores visual presentation for artwork and / or other materials for critical studies)

Assessment Criteria	Marks / Rubrics					
	5	4	3	2	1	0
Exploration and development of theme or ideas	Uses materials from diverse sources	Uses materials from variety of sources	Uses materials from some sources	Uses materials from limited sources	Use materials from a single source	Shows no, or irrelevant, exploration or development of theme or ideas
	Selects, transforms and integrates the materials in development of theme or ideas	Selects, organises and integrates the materials in development of theme or ideas	Selects, organises and applies the materials in development of theme or ideas	Selects and uses the materials for developing theme or ideas	Uses the materials for developing theme or ideas in a limited way	
	Substantially investigates and inputs materials to produce original ideas	Continuously inputs materials to produce personal ideas	Occasionally inputs materials to produce satisfactory ideas	Randomly inputs materials for idea development	Rarely input materials for idea development	
Interpretation of artworks and its articulation with artmaking / critical studies	Recognises multiple contexts and formal qualities of the artwork	Recognises one or two contexts and some of the formal qualities of the artwork	Recognises one or two contexts, or some of the formal qualities of the artwork	Recognises limited contextual materials or the formal qualities of the artwork	States limited and basic contextual materials or formal qualities of the artwork	Shows no evidence of research or presents only one or two isolated facts about the artwork
	Expresses informed personal view(s) with support of evidence and/or insight	Expresses and justifies personal view(s)	Expresses personal view(s) with some support	Expresses personal view(s) without support	Expresses no personal view	
	Articulates or translates contextual and formal knowledge to artwork / critical studies	Relates contextual and formal knowledge to artwork / critical studies	Applies contextual knowledge to artwork / critical studies	Applies limited contextual or formal knowledge to artwork / critical studies	Unselectively uses contextual or formal knowledge in artwork / critical studies	

Assessment Criteria	Marks / Rubrics					
	5	4	3	2	1	0
Experimentation of media and skills, and exploration of ways of expression	Demonstrates abundant and thorough experiments of media and skills	Demonstrates abundant experiments of media and skills	Demonstrates some experiments of media and skills	Demonstrates limited experiments of media and skills	Demonstrates few experiments of media and skills	Demonstrates no, or unrelated, experiments with media or skills, and exploration of ways of expression
	Demonstrates abundant and thorough exploration of ways of expression	Demonstrates abundant exploration of ways of expression	Demonstrates some exploration of ways of expression	Demonstrates limited exploration of ways of expression	Demonstrates few exploration of ways of expression	
Reflection and progression in learning	Continuously and thoroughly reflects on the portfolio from diverse perspectives	Frequently reflects on the portfolio from various perspectives	Occasionally reflects on the portfolio from some perspectives	Barely reflects on the portfolio	Rarely reflects on the portfolio	Shows no reflection and progression in learning
	Shows substantial progression in learning	Shows adequate progression in learning	Shows some progression in learning	Shows limited progression in learning	Shows little progression in learning	

2.6 Teaching strategies for AAC under public examination context

2.6.1 General Students' response characteristics in AAC.

Before pursuing the students' outcome, understanding the general students' response characteristics in AAC helps teachers design and deliver better lesson content. Familiarity, scratching the surface, and aesthetic preferences are the typical response features for kindergarten to secondary level students.

In familiarity, Students, including kindergarten to secondary levels, appear to connect their personal experience or familiar things for interpreting the artworks (Savva & Trimis, 2005; Tam, 2010). They tend to apply personal preferences under past visual experiences or moral values to explain why they are attracted to images (Chiu, 2005).

In scratching the surface, respond on a visual level rather than a social or introspective level, the research on senior secondary school Visual Arts students showed that weak ability of students could only analyze the surface of the image, they are not able to understand the contextual, social or cultural meaning behind (Tam & Lau, 2010). The above research acknowledges that students are not accustomed to responding based on the non-visual levels, while students with less contextual knowledge affect their interpretation development (Tam & Lau, 2016).

In aesthetic preferences, Pavlou (2013) found that among the research on aesthetic preferences of art students, they are more attracted by realism in their preferences when making judgments about the artwork. Taunton (1980) discovered that students between the ages of four to 16 and adults found the reproductions depicting a high level of realism and deep space instead of a low level of realism and flat space. In contrast, the in-service art teachers and high school art students preferred abstract and semi-abstract artworks with low levels of realism (Jeffers,1997). Closer to the life experiences, the preference for the general students will be attracted by realism, while the in-depth art education affects their aesthetic preference.

2.6.2 The Elements of Writing an intellectual AAC essay

A good piece of AAC is a good piece of intellectual writing that is critical, well organized and original (Tam, 2018). Under the context of preparing students for public examination, the outcome is treated as the result of AAC writings.

Theme Selection for Answering a more Acquainted topic

Knowledge, interest and significant contrast between two artworks fostered the content of the writing. In Visual Art DSE, the examination contains five themes placed in the question paper; candidates can select either theme and continue to answer Part A and B (CDC & HKEAA, 2015). Enough knowledge is often the essential consideration in selecting the topics. In contrast, if students are interested in those topics and the questions with apparent similarities or differences, they can respond with more ideas (Tam & Lau, 2010). Thus, the number of ideas affect the quality of the content.

The Relationship Between Formal and Contextual Analysis

Based on contextual relationship expression and visual elements and principles of organization, a rational and comprehensive AAC analysis will be formed. Students tend to do aesthetic scanning while it is a formal analysis rather than contextual analysis in social-cultural or historical contexts (Tam & Lau, 2010). A logical interpretation is a critical integration from multiple perspectives based on the ideas and messages shown or hidden in the artwork.

The Relationship Between the Writing and Comparison

Organized and systematic writing included different perspectives in comparing two different artworks and planning before writing. The comparison strategies shown by the high-scoring students reflect their intellectual skills used to distinguish the characteristics of different aspects (Gagne,1985). Advanced students can systematically elaborate on the medium, expression, technique, style, and situation of the two works and point out the similarities and differences between the two artworks (Tam & Lau, 2010). In addition, students with high scores mentioned the importance of answering planning and pointed out that before writing the main content, they would pre-draft or organize the writing outline (Tam & Lau, 2010).

The Relationship Between Statement and Evidence

In exploring the nature of critical discourse and critical inquiry, it emphasized that judgment is not just a critical statement but also a process of perception and cognition (Tam & Lau 2010). Bloom (1956) indicated that in the domains of cognitive classification, the ability to make evaluations and provide reasonable judgment reflected the high level of cognitive development.

The sense of "knowing that" is not only interpreted from the student's point of view only but requires a certain level of knowledge foundation to support it (Tam & Lau, 2010).

Systematic and in-depth writing on AAC

Writing construction structured the writing content; simultaneously, subject vocabularies highlight the description.

In writing construction, besides the excellent understanding of four criteria, in the answering process, the high-scoring student usually starts with a general description and then analyzes the content, style, ideas and performance of the work. Next, they will compare the similarities and differences between the two artworks. Finally, they will discuss the meaning of the artworks and express their feelings and opinions on them (Tam & Lau, 2010).

Some students will apply the answering frame learnt from other subjects (such as Chinese language, Liberal Studies) (Tam & Lau, 2010). Students can form a structured statement and paragraph with connective adverbs, topic sentences, reference materials, statement of representation, and argument reiteration through the answering frame. Excellent writing and language ability can add brilliance to the performance of answering AAC indirectly. If students use vocabulary such as 'good', 'interesting' or 'beautiful' in general description, it reflects their understanding that artworks are scratching the surface (Tam & Lau, 2010).

2.6.3 The instructional strategies for facilitating the development of knowledge and skills for AAC.

Based on the AAC model, instructional strategies stimulate the discussion and understanding of an artwork during the art lessons.

The relationship between the length of viewing duration and the quality of doing AAC

Given a hurried and cursory glance, the quality of doing AAC will be affected. Lachapelle, Douesnard and Keenlyside (2009) discovered that the duration of viewing artwork and the quality of doing AAC are related, while a longer viewing time facilitates the non-professional viewers to get a better cognitive intent. The cognitive intent fosters the viewers to make strategic and organized AAC strategic and organized in an in-depth and transparent way. An in-depth discussion of one to two artworks can cultivate meticulous observation skills and the student's interest in the background of the artwork. Without background knowledge as a base, students' performance in AAC will be limited, and the progress will be slowed down (Tam & Lau, 2016). Hubard (2006) articulated that repeated exposure to the same artwork can facilitate a student's contextual response. Hubard (2007) acknowledged that students could interpret with diversified

angles by exploring both the original and reproduction of artworks. When revising the artworks, besides visual images, teachers can provide more information for students to have different critical responses on the artworks, likely providing history background (Tam & Lau, 2016).

The Relationship Between Contextual Study and Comparison.

Students required more contextual consideration to compare the artworks with a broader perspective. Introduce a specific type of artist and a teaching method based on their works, which affects students' shaping and understanding of the overall artistic concept (Tam & Lau, 2010). Vertical narrative and historically stated art history teaching methods may help students understand the relationship between artistic style development and history (Tam & Lau, 2010). By comparing the artists with similar styles but with different cultural backgrounds or artistic heritage, students can discuss the relationship of the visual expression with different aspects (for instance, politics, religion, economy, technology, aesthetics) (Tam & Lau, 2010). By comparison and contextual learning, students can understand the artworks comprehensively and comprehensively. Tam and Lau (2010) also suggested juxtaposing two artworks and asking students to discuss why the two were juxtaposed as a way for students to practice comparing works of art.

The Balance between Formal and Informal Learning Environments

In a case study on adolescent aesthetic responses, Tam (2010) found that when art criticism activities were organized by schools or related to high culture or high art, the Hong Kong secondary school students in the case showed seriousness and focus. This phenomenon indicates that a formal learning environment can help build an earnest learning attitude, but Tam (2010) also pointed out that a restrained environment will reduce students' interest in participating in art activities. A too-casual environment will make it difficult for students to maintain a positive attitude. Thus, balancing the two can promote students' interest and positive attitude.

Cultivating Reflection through Group Learning

Combining cooperative learning with art creation and criticism, Heid (2008) found that this environment fosters students to construct their aesthetic response. Constructing interpretation through dialectical inquiry, students should respond, listen and accept their own and others' responses to artworks more (Heid, 2008; Charman & Ross,2006)

The Relationship Between Language kill and AAC

Writing is the most common way to make AAC. It is applied to HKDSE Part A. Chow and Yim (2009) discovered that the ability of language limited students' performance in writing description and analysis. Tam and Lau (2016) claim that it takes a lot of time and effort to improve student's

language ability, but teachers can focus on teaching the needed vocabulary for students to cope with writing the AAC.

2.7 Summary

In summary, a shift from focusing on studio-based learning to a more balanced emphasis on responding to artworks too in the world while Hong Kong has followed the reform since 2009 and added AAC as one of the parts of Visual Arts DSE. In Hong Kong, the Visual Arts DSE part one applied the Feldman model as an assessment criterion. With a structured framework for students, including description, analysis, interpretation and judgment, it is a linear learning process for students to write their AAC. Proposed over 30 years, the Feldman model is an influential AAC in that field, while many AAC models are proposed gradually, which different AAC models emphasize different objectives. The Broudy model emphasizes both aesthetic perception and aesthetic criticism, which are prone to a formalist AAC method. As an expressivist AAC method, Anderson's method focused on critical thinking. In other AAC methods, Lankford models emphasize the viewer's perception and the properties of the work of art. Furthermore, inquiry-based AAC learning is a critical inquiry activity in the search for meaning and value of the artwork. Compared to the global changes of AAC concept and the AAC concept applied in Hong Kong, in the teacher reading reference from Visual Arts Curriculum and Assessment Guide (Secondary 4-6), the Hong Kong Curriculum Development Council still advises the AAC models from the formalist AAC method included Feldman and Broudy models. The range of AAC may remain at the formalist AAC level.

As AAC is required on both DSE and SBA, under the examination context, it is an essential task for teachers to develop students' critical responses to artworks through writing. Based on the student's general response for planning their teaching materials and teaching strategies to develop their critical response. The general response reflects students' commonly scratching the surface if they do not have enough information to support their further development on the ideas. Instructional strategies stimulate students' discussion and understanding of an artwork. Writing structure, perspectives in interpretation, vocabulary use, and the application affect the quality of an intellectual AAC essay. The artworks viewing duration, language or vocabulary teaching and application, cultivating reflection method and questioning methods are the factors that affect the student's development of knowledge and skills for AAC. It is noticed that these teaching strategies are general. Thus there will be further research on the teaching strategies for AAC of Senior Secondary School under the preparation of public examination from the teacher's point of view.

Chapter 3 Methodology

3.1 Research Rationale

This research intended to understand the teaching strategies for Art Appreciation and Criticism of Senior Secondary School to prepare public examination in a case study way. The qualitative research approach analyses the teacher's views. The qualitative research of triangulation and case study explores the interviewees' perceptions and experiences (Kumar, 2011). The actual practice experience helps to form an in-depth understanding of the research. One Visual Arts teacher will be invited for a semi-structured interview and document collection to collect the teacher's thoughts, teaching evidence, and AAC teaching results.

3.2 Process

3.2.1 Research Method

Semi-structured Interview

Qualitative research often uses semi-structured interviews. Drawing up an outline of interview questions and a few preset questions, the order and process of questioning are relatively flexible (Chan, 2002). Semi-structured interviews require the interviewee to answer the preset open-ended questions, which widely utilize different professionals in the study (Jamshed, 2014). Therefore, according to the literature review, the research will adopt a semi-structured interview with no more than ten preset questions and open-ended questions, allowing the interviewee to share their ideas freely. The semi-structured interview will be arranged one to two times and approximately one hour in each interview. In consideration of the outbreak of the Covid-19 pandemic, the interview will be held in February through Zoom. The interview questions design will be based on the literature review above. Interview questions 1,5 refer to research question 1, interview questions 2,4,7 refer to research question 2 and interview questions 3,6 refer to research question 3.

Literature review

The literature review mentioned in Chapter 2 is used to compare with the semi-structured interview and document.

Document

Students' AAC coursework and SBA will be collected to enhance the consistency and credibility of the data. Teachers' powerpoint and teaching materials will collect as a reference for analysis of the teaching strategies. These documents can support the teacher's teaching strategies.

3.2.2 Participants

The participants in this study included a teacher selected to hold a post of panel head Visual Art teacher with over at least five years of experience, currently teaching senior Visual Art elective

and awarding the teaching award in art education. The selected teacher participant will be recruited through the email invitation.

Figure 7 Basic information of the selected secondary Visual Arts teacher

Respondent	Name	Organization	Gender	Teaching Award	Title:
Teacher 1	Mr. K	Hong Kong Society for Education in Art	Male	Award for Arts Education of Hong Kong Arts Development Awards 2016 from Hong Kong Arts Development Council Fellowship for teachers by The Hong Kong Jockey Club	Head of Visual Arts at an Secondary School

3.2.3 The role of the researcher

In this research, the researcher who writes this final year project proposal is responsible for collecting the information from semi-structured interviews, class observation and documents.

3.3 Research instruments

1. **Semi-structured interview questions for teacher**

The procedure of Semi-structured Interview:

Part A: Greeting

A self-introduction from the researcher.

Part B: Introduction

The researcher will explain the aims of the Interview and get the participant's consent.

Part C: Questioning

1. How do you define effective teaching strategies for Art Appreciation and Criticism for public examination?
2. What elements of teaching strategies that a good Art Appreciation and Criticism essay includes?
3. Can you share your ideas on art appreciation education?
4. Can you share how you plan the Art Appreciation and Criticism class?
5. What teaching strategies will you apply in the lessons?
6. Why do you apply these teaching strategies?
7. How can students grasp these excellent elements for their Art Appreciation and Criticism writings?
8. How do you facilitate students to explore artworks from different angles?

Part D: Summary

* Any teaching materials/ student AAC coursework and SBA or relevant documents can be provided.

1. **Document**

1. **Videos and audio for the record**

A video camera will be required for class observation, while a recording device will be applied in the semi-structured interview.

3.4 Data Presentation and Analysis Methods

The collected data will be analyzed and presented by a table. Research questions one to three will be listed and compared with the semi-structured Interview, literature review and document.

Phrase	RQ1	RQ2	RQ 2
Semi-structured Interview			
Literature Review			
Document			

3.5 Limitation

Constrained by the outbreak of epidemic development, The teacher refused to conduct AAC lesson observation and students' document collection. Keep everyone safe, only one teacher is invited as the research participant, and the interview will be conducted through Zoom.

3.6 Validity and Reliability

The methodological triangulation approach was adopted for this study. The triangulation methods aim to provide mutual verification and increase the reliability and validity of the research (Bogdan & Biklen, 2007). The three instruments used for collecting data were semi-structured interviews, literature reviews and document collection. (Figure 8).

Figure 8 Triangulation in Qualitative Research

Semi-structured interview
Secondary visual arts teachers who teach senior Visual Arts elective over at least 5 years and had teaching award in Visual Arts education.

Literature Review
- The concept of AAC
- The teaching strategies for AAC in public examination context

Document Collection
- Students' AAC coursework and SBA
- Teacher's teaching materials
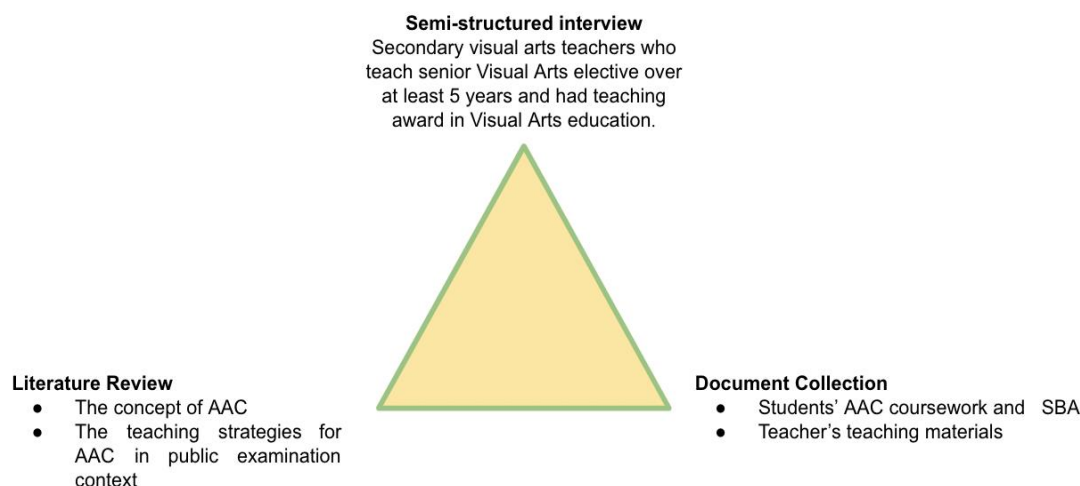
3.7 Ethic Considerations

This research has applied for ethical review. All researched parties will sign up the consent before collecting any data. There are no potential risks of the research. All participation is voluntary, and they have every right to withdraw from the study without negative consequences. All information related to researched parties will remain confidential and will be identifiable by codes known only to the researcher. All collected data for this study will be stored on a password-protected hard disk on the researcher's computer that the researcher can access only. Participants' identities will be anonymised through the use of codes. When the Honors Project has been completed and submitted, all relevant data will be deleted.

3.8 Timeline

The research started in May 2021. The literature review and revised research proposal were completed in November 2021. Interviews and data collection will be conducted from December 2022 to February 2020. In April 2022, the researcher will complete data analysis and write the research report (Figure 9)

Figure 9: Research Schedule

	Progress
13 May 2021	**Prase 1 Draft Proposal** ● Identify the research topic and direction ● Literature review and select appropriate literature as evidence for the thesis.

The teaching strategies for Art Appreciation and Criticism in Senior Secondary School for the preparation of public examination: Case study

September - Early November	**Phrase 2 Consultation** Meeting with supervisor for refining the proposal
October - Early November	**Phrase 3 Preparation** ● Ethical application ● Consent form writing ● Refine Chapter one to three in the research proposal ● Literature review
15 November 2021	**Phrase 4 Submit Full Research Proposal** ● Submit full research proposal with ethical review application
December - Early February	**Phrase 5 Data Collection** ● Semi-structured Interview with Mr Kwong ● Document collection (Teaching materials)
Mid-February - Mid-March	**Phrase 6 Analysis** ● Analyze the collected data and write the conclusion and implications ● Write up final report
Mid-March 2022	**Phrase 7 Project Report Presentation**
Mid-March – Early April 2022	**Phrase 8 Refine Project Report**
Mid-March – Early April 2022	**Phrase 9 Evaluation and Reflection**
Mid-March – Early April 2022	**Phrase 10 Submit Honors Project Report**

Chapter 4 Findings and discussion

This research had invited one experienced teacher for the interview(Appendix 1); the following part presents the analysis of the teacher's opinion for responding to all the research questions (Appendix 2).

4.1 From preparation to an in-depth study in AAC

4.1.1 As preparation and foundation of AAC in junior forms.

Bridging the learning differences, since "not all students formally experienced doing AAC in the primary school (T1, Interview, 31/01/2022)". In order to let students get in touch with AAC, the teacher emphasized "the preparation in junior forms for senior forms Visual Arts elective (T1, Interview, 31/01/2022)". Both Visual arts and non-visual art lessons will be involved in the preparation.

4.1.1a The criteria for artworks selection

The teacher considers the "diversified artworks for students to appreciate included both contemporary and traditional artworks (T1, Interview, 31/01/2022)". In the example of form three teaching materials, Elegant Brush and Ink: Chinese Dialect, both traditional (Figure 11) and contemporary (Figure 12) artworks will be taught in the lessons. The final creation, Tsuen Wan Shenxian, shows supernatural powers consolidated the essential elements of painting techniques from the traditional artworks and the perspective and concepts from the contemporary artworks.

Figure 11 The powerpoint introducing traditional artworks

Figure 12 The powerpoint introducing contemporary artworks

In the Visual Culture Art Education (VCAE), Freedman (2003) reveals the importance of learning the cultural, social and personal interaction and influences of visual culture in the art classrooms. As a contextual study, the selection of traditional and contemporary artworks provides an overview of visual literacy and the significant art style and culture development. Thus, it also embodies social and visual culture learning and the change and inheritance through the ages.

4.1.1b The foundation of AAC
The problem of scratching the surface

The phenomenon of the student is scratching the surface; the teacher reflected that "students appear to visual writing when appreciating the figurative artworks (T1, Interview, 31/01/2022)." In the example of form three teaching materials, the teacher tried to fill in the contextual knowledge to students, including aesthetic concept (Figure 13), artistic conception of different styles (Figure 14), the technique of expression (Figure 15), comparison of artistic characteristics in different areas (Figure 16).

Figure 13 The powerpoint introducing aesthetic concept

Figure 14 The powerpoint introducing artistic conception of different style

Figure 15 The powerpoint introducing technique of expression

Figure 16 The powerpoint introducing comparison of artistic characteristics in different areas

Several studies discovered that students tend to respond visually, but not social or introspective level(Chiu, 2005; Tam & Lau, 2010). Based on the above research, this phenomenon implies that students have lacked opportunities to learn to respond to art in ways that are not visual (Tam & Lau, 2016). Both the teacher and researchers reflected the phenomenon of scratching the surface in AAC to wide-open the opportunity of students not only to stay at the visual levels, but the

teacher also provides contextual knowledge that fosters students to appreciate the artworks from different perspectives. While based on the contextual background, students can appreciate different artworks from that art period and related regions.

The direction and framework of AAC writing

As a foundation of AAC, the teacher will prepare guidelines for students trying to write an AAC. In the worksheet, the teacher provided the fill in the blank question for summarizing the learned knowledge, followed by some guided questions for describing the artworks and interpreting the concept of the artworks (figure 17). Besides the guided questions, the teacher also prepared the sentence example in the teaching material (Figure 18). According to the sample of students' answers (Figure 19), students can answer all the guided questions; one example also reflects that students can form a supportive sentence to respond to their argument.

Figure 17 The sample of the AAC worksheet

Figure 18 The sample of the teaching materials

3. 試解釋這件作品的創作意念：
(提示: 作品的形態、創作物料及放置地點如何表達藝術家的想法?)

第一句為論點，其後需證據證明。

例子一：這件作品的主體是＿＿，因為我看見＿＿組成這個作品。

例子二：作品擺放在＿＿＿＿＿＿，
我認為原因是＿＿＿＿＿＿＿＿＿＿＿。

Figure 19 The sample of the students works

3. 試解釋這件作品的創作意念：
(提示: 作品的形態、創作物料及放置地點如何表達藝術家的想法?)
作品的形態是一條擱淺的鯨魚，創造物料是使用塑膠垃圾表達出我們使用了大量塑膠垃圾。

(提示: 作品的形態、創作物料及放置地點如何表達藝術家的想法?)
作品以塑膠垃圾集合並組成鯨魚，現時，每年都有很多鯨魚擱淺，其原因是因為，垃圾在牠的身體，身體無法承受不適感，而選擇擱淺並造成許多鯨死，為了更能表達些切問題導致鯨死，而選擇塑膠垃圾為物料。藝術家選擇海邊和大眾地方是為更能的創作品表達之物 以及可起更多人的注意。(鯨魚是死在海邊)

The way of guiding students to write AAC reflected the training of cognitive development and doing AAC by the Feldman model. Bloom (1956) indicated that in the domains of cognitive classification, the ability to make evaluations and provide reasonable judgment reflected the high level of cognitive development. The teacher already equips the students with a cognitive sense of writing in junior form. From the argument to the supporting evidence, a basic but systematic writing framework is given to students to understand AAC writing. While the teacher applied the Feldman model as the main teaching method of AAC. The art criticism model, with four domains, is more accessible for students to follow the model step by step to make the judgment. The training in AAC learning is started in junior forms; using the Feldman model can be more sophisticated during the senior forms.

The basic general knowledge

General knowledge is the base in the analysis of the AAC. The teacher indicated that " We may look at different perspectives when doing AAC. In addition to cultural and life experience, the artwork sometimes may be related to politics or history. Thus, this basic knowledge should be learnt in junior forms (T1, Interview, 31/01/2022)." Tam & Lau (2010) emphasized that rather than doing the aesthetic scanning as formal analysis, AAC can more apply the contextual analysis in social-cultural or historical contexts. AAC are not only formalist aesthetics; the acquaintance of the context and forms of the artwork is important to understanding the meaning. Consequently, Visual arts connect different subjects, especially with history; thus, this general knowledge fosters students to understand the contexts of the artwork more.

4.1.2 The in-depth study of AAC in senior forms.

4.1.2a The criteria for artworks selection

Students' creation should be based on the perspective of contemporary art; thus, the teacher claimed that " traditional artworks are just the example and introduction for teachers to teach the basic art knowledge, (such as composition, color), while more than half of the lessons will teach contemporary art (T1, Interview, 19/02/2022)." Concerning the need for the 21st century, VCAE aimed to nourish critical, creative and reflective thinking skills to prepare for living in a new generation with the level of visual literacy (Lau, 2019). Contemporary art is the art of today, which is the globally influenced, culturally diverse, and technologically advancing world. From learning contemporary art, students can understand the principle, themes, and characteristics of contemporary art, which also foster their creation, thinking skills, and acceptance under the new generation.

Emphasizing the importance of contextual studies, the teacher pointed out that " the teacher provides students with more artworks from local artists through the AAC writing exercises because the context of the artworks from local artists are closer to students, which allow students to have more understanding (T1, Interview, 31/01/2022)." Students tended to connect their personal experiences or familiar things for interpreting the artworks (Savva & Trimis, 2005; Tam, 2010). Lived in the same city and shared a similar culture, the sympathetic response is the familiarity based on understanding the context, which fosters students to interpret the local creation.

4.1.2b The autonomous and direct learning in research

The foundation of AAC and visual arts learning is provided in the junior forms, while the teacher allows students to have the autonomy to choose and research the style they like in the senior forms. The teacher used the unit of self-portrait in form four as an example. The teacher explained that "before the creation, the teacher will bring different media of self-portrait to students, to conceive their self-portraits. As homework, the students need to research different materials and references. To express their self-portraits, sometimes some students do it in the form of pop art, some students do it in the form of stippling, some students may do it in the form of photorealism, and some students want to imitate the rococo style mix up with the collages, it is fine too (T1, Interview, 31/01/2022)." Under the topic of self-portrait (Figure 20), by using acrylic paint, the displayed artworks reflected the diversity of styles, which included the style of pop art, surrealism, realism, fauvism.

Figure 2- The artworks display in the unit of Self-portrait
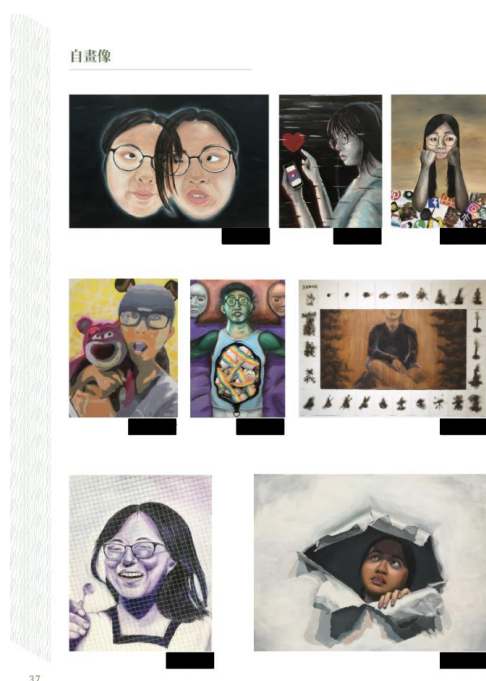
In doing SBA, as a direct and autonomous learning process, the teacher explained that "students are not required to complete literal description, formal analysis, interpretation of meaning and value judgments before evaluating. Instead, they can select and research some interesting elements; for example, students find that the eyes of the artist's work are well done and detailed, they can focus on writing what they have learned without writing a lot of unnecessary things (T1, Interview, 31/01/2022)." In the sample of SBA (Figure 21), the students focus on evaluating the medium,

form and colour of the artwork, while based on it, the student also transforms some ideas of the artwork into their artwork.

Figure 21 The sample of SBA

In visual culture and art education, Duncum (2002a) pointed out that artwork creation itself is not the purpose of this education, but to understand the meaning of creation applied to the expression of ideas, and choose the media and techniques to be used in the process; thus, artwork creation and critical thinking coexist and depend on each other. Under the freedom of selecting the style of creation, students can explore the style they are interested in. After critical thinking in considering which style is suitable for their artwork ideas, as direct learning, students can discover more ideas, techniques and mediums through research based on their creation. In self-study, students can understand the meaning of creation applied to the expression of ideas and choose the media and techniques to be used.

4.1.2c Substantial additional AAC learning

"In order to arouse a student's interest in learning AAC, it is important to take students to see more. It may happen not only in the classroom but also outside the classroom (T1, Interview, 31/01/2022)" Therefore, the teacher can hold and suggest the additional AAC learning. The teacher facilitated a lot of Visual Arts visits in different aspects, for instance, visiting art museums or exhibitions (Figure 22), interacting with local artists, professionals, or art collectors (Figure 23), launching an Arts camp (Figure 24). Under the pandemic situation, although students have less chance to go to school or even visit visual arts, the teacher emphasized the compromise approach of virtual museums, "Visiting the virtual museum, students can see more, and notice what other people are looking at. Thus, students can find out the common point between the works of this era or the previous era (T1, Interview, 31/01/2022)."

Figure 22 : The examples of visiting art museum or exhibition	Figure 23 : The examples of local artists workshops or interaction	Figure 24 : Arts camp
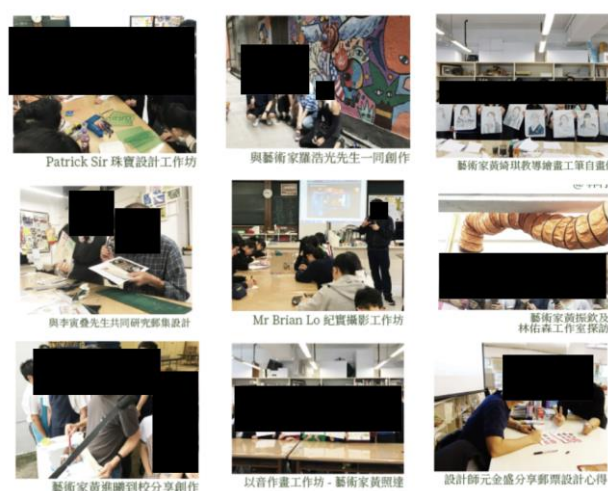
In addition, the teacher will encourage students to read some comic books about arts stories and art history. The teacher recommended students read the series of "XIE Gei Nian Qing Ren de XI Yang Mei Shu Shi (Figure 25)". The teacher explained that "In fact, it is helpful to tell stories in the form of comics. I think these are some good ideas to understand the artwork. For example, an apple does not only have one interruption, but by understanding its meaning, you will discover why the artist put this element into the artist (T1, Interview, 31/01/2022).

Figure 25 XIE Gei Nian Qing Ren de XI Yang Mei Shu Shi (寫給年輕人的西洋美術史)

Too restrained environment reduces students' interest in participating in art activities. At the same time, a too casual environment will make it difficult for students to maintain a positive attitude, therefore, balancing the two can promote students' interest and positive attitude (Tam, 2010). Tam (2010) discovered that Hong Kong secondary school students showed seriousness and focus in AAC activities organized by the school or related to high culture or high art. This phenomenon indicates that a formal learning environment can help develop a severe learning attitude. The teacher provided both formal and informal learning environments to students to strike a balance. In formal learning, besides the AAC learning in Visual Arts lesson, students can visit art museums exhibitions and have workshops with the local artists. In informal learning, students can join the art camp and read the book recommended by the teacher. Experiencing different ways of learning AAC and Visual Arts, although it is not a perfect balance, the diversity of art activities can let students use different entry points to understand art, allow them to develop personal aesthetic experiences and guide students to be aware of the local and non-local art and culture.

4.2 Mixed mode in the in-class teaching

4.2.1 The in-class teaching strategies

4.2.1a Using Gaming strategy before the regular exercise

The independent and with choices learning as an entry point, "Students will be happier in writing and more engaged in their AAC learning (T1, Interview, 31/01/2022)" As a foreshadow, the teacher attempted "to apply for different artworks cards and put them on the table. Firstly, students had to choose one or two artworks cards by themselves. Then let them find the common points and tell a story among the selected cards (T1, Interview, 31/01/2022)." After this game, students can go back to their seats and draw two more cards to write the AAC. However, the teacher indicated that "students have to accept the reality, there is no choice in the public examination. In the case of no choice, teachers have to prepare the students to try to write different modes of AAC (T1, Interview, 31/01/2022)."

The gaming strategy is related to familiarity; students appear to link up the personal experiences or familiar things for interpreting the artworks (Savva & Trimis, 2005; Tam, 2010). Students tend to explain why they are attracted by their personal preferences, such as appealing to moral values and past visual experience (Chiu, 2005). Furthermore, the high-level of students able to systematically illustrate different aspects of the two works and indicate the similarity and differences between the two artworks (Tam & Lau, 2010)

Regarding the gaming strategy, choice-based learning echoes the students' familiarity and guides students to do AAC. However, students may not have enough contextual knowledge of the selected artwork. As an entry gate of AAC, if students can select their favourable artworks, they can have more confidence to appreciate the artwork and conduct the dialectical inquiry, which enhances their learning and determines how they interact with artwork and AAC. Additionally, the game requires students to find the common points among the artworks cards; the concept of doing comparison and elaboration can be experienced through the game. As an introduction, this choice-based learning is a more motivating way for students to understand the process of doing AAC.

4.1.2b The relationship between class dynamic and the group learning activities

The class atmosphere directly influences the outcome of the group learning activities. The teacher observed that " Having group learning or not, depends on the class dynamic and the characteristics of the students. Sometimes some classes are willing to share more, and then the teacher can do more group learning activities. If students are unwilling to speak or express but procrastinate, they will find it hard and annoying (T1, Interview, 31/01/2022)."

In cultivating reflection in AAC, Heid (2008) indicated that the group learning environment fosters students to establish their aesthetic response. The teacher agrees with the concept of doing group learning activities. Practically, in the implementation of group learning, its effectiveness varies from student to student and class to class. Teaching students according to their aptitude, thus the adjustment of this teaching strategy should be based on that class atmosphere and the characteristics of the students.

4.1.2c Vertical narrative art history teaching

The limited teaching duration under the senior secondary curriculum hinders the level of detail in teaching art history. The teacher explained that " I cannot teach art history slowly in detail since the schedule of the curriculum is tight; thus, I will provide students with the art history notes (Figure 26) and finish teaching everything in two to three lessons (T1, Interview, 31/01/2022)." In teaching, the teacher will "talk about art history and different genres to make a brief introduction, and then starting from the Renaissance to the contemporary artists such as land art, students can have a basic understanding of what art and different art movements is (T1, Interview, 31/01/2022)." The teacher listed the period, region, artistic concept, characteristics, representative artists, and artworks in the art history notes (Figure 27).

Figure 27 The sample of art history notes

Vertical narrative and historically stated art history teaching methods may help students understand the relationship between artistic style development and history (Tam & Lau, 2010).

From Renaissance to contemporary art, the teacher applied a vertical narrative teaching method to teaching art history. Although the teacher would not discuss every art movement detailly, using the vertical narrative method and the art history notes, students can observe the art development and history throughout the ages macroscopically. With a more understanding of the relationship between art history, concept and artistic style development, this contextual knowledge provides background information for students to analyze the artworks further.

4.1.2d The relationship between the duration and quality of doing AAC

The student's expectation and the limited lesson time hinders the duration of doing AAC. The teacher reflected that "It is possible to analyze an artwork for a whole lesson; however if you find a piece of work to analyze a lesson every time, your students will be bored to sleep. When taking the visual arts elective in the senior form, they expected that other subjects have already talked for a whole lesson. Students will expect that visual arts will allow students to have more time to create. Thus, the teacher does not need to talk much. Providing the basic knowledge for students, they can understand it and use it on their own (T1, Interview, 31/01/2022)." Sometimes, appreciating the same artwork for a long time will be boring, which needs to replenish for discoveries. The teacher gave the same AAC questions to the same students in form 4 and formed 6; the teacher discovered that "when students write again in form 6, students expand their vision and interpret with a broader perspective (T1, Interview, 31/01/2022)."

The duration of viewing artwork and the quality of doing AAC mutually influenced each other. A longer viewing time facilitates the non-professional viewers to get a better cognitive intent, and the cognitive intent affects the viewers to make strategic and organized AAC (Lachapelle, Douesnard & Keenlyside,2009).

Practically, the limited lesson time directly influenced the duration of doing AAC; however, from the teacher's discoveries, the student's quality of writing AAC has improved. Theoretically, the literature reflected the relationship between the duration of viewing artwork and the quality of doing AAC. With the consideration of limited lesson time, students' interests and expectations, the teacher cannot extend the AAC time for so long. The discovery reflected that students' life experience with the two years of visual art learning also improved their cognitive intent, which leads to discoveries with a broader perspective in appreciating the same artworks. Therefore, besides the longer viewing time of doing AAC, the duration of learning visual arts and personal growth also affects AAC quality.

4.2.2 The framework of a systematic and in-depth AAC writing

School banding directly affects the language skill that students possess. The teacher claimed, "In my school, it is a band one school. There is no problem in the writing skills of students (T1, Interview)." AAC involves the knowledge and skills included in general subjects such as comparison, analysis and evaluation; thus, students who have excellent performance in other subjects will also reflect the same in art criticism (Tam & Lau, 2010). In writing style, some students will use the answering frame learnt from the Chinese language, Liberal Studies, which can form a structured statement and paragraph with a topic sentence, reference materials, connective adverbs, statement of representation and argument reiteration (Tam & Lau, 2010). Improving a student's language ability takes much time, but teachers can focus on teaching the needed vocabulary for writing AAC (Tam & Lau, 2016). On account of the school banding, the overall academic results of the students are highly affirmed. Accumulating the experience of writing in different subjects, the visual art teacher has fewer concerns about students' writing skills. In contrast, the teacher can focus more on the building of vocabulary, the framework, and the AAC writing direction.

4.2.2a The building of the vocabulary

Constructing a vocabulary bank for the students, the teacher thought, "teacher should provide students with the basic knowledge of visual elements and design principles, such as a vocabulary list. Therefore, students can extract some key vocabulary and apply it to the AAC writing (T1, Interview, 31/01/2022)." In the vocabulary list, the teacher explains the definitions of different visual elements and design principles in some explanation and bullet points through a table and accompanies the adjective vocabularies or proper nouns with supported pictures (figure 28).

Figure 28 The sample of vocabulary list

視覺藝術科
視覺元素及組織原理詞彙表

視覺元素

點和線	點、線、面是構成畫面的三個基本的元素 「點」 - 是一切造形最基本的元素 - 用任何繪畫工具進行短促接觸會形成點 - 點的匯聚和移動可以形成不同的線條 詞彙: 形容「點」排列方式: 密集、疏落、整齊、聚散、跳動、不規則、無拘束、移動	「線」 - 線由點所構成 - 線可寬可窄,但太寬容易被視為面 - 虛線可傳達「隱藏」的概念 - 線條的匯聚和移動形成不同形狀的面 詞彙: 粗、幼、輕、重、垂直、水平、對角、彎曲、曲拆、方向、弧度、放射、虛、實、排線、流暢、連續
形狀 (平面)	是邊界的平面,由線條圍繞或用色塊構成,分為自然形狀及幾何形狀。 「自然形狀」 - 造形令人產生生活上的聯想 詞彙:隨意、不規則、有機 形容對「自然形狀」的感覺:活潑、流暢、生動、自然、流動性、富動感	「幾何形狀」 - 清晰、可量度及有組織 - 令人聯想到數學及人造的物件 詞彙 方、長方、角、多邊、幾何、圓、橢圓、平衡 形容對「幾何形狀」的感覺:精準、堅固、平穩、高聳、傾斜、向上、穩定、完滿、凝聚、精確、秩序、富機械性
形體 (立體)	具體積,分為有自然形體與幾何形體 「自然形體」 - 多為大自然中的物象,如:人、動物、植物、昆蟲和岩石 詞彙: 不規則、輪廓 形容對「自然形體」的感受:生命感、寫實、逼真	「幾何形體」 - 人工造成 - 有時會以組合的形式構成 詞彙: 立方體、柱體、錐體、球、平直、弧面 形容對「自然形體」的感受:簡潔、剛硬、圓潤、柔和、雄偉、小巧精緻、抽象
空間	分為「平面空間」及「立體空間」 「平面空間」 - 具面積的範圍 - 注意虛形與實形的關係 - 平面沒有深度,可以運用「透視」手法令人產生錯覺 例:一點透視 輪廓透視　　比例透視	「立體空間」 - 由長、寬、高三個維度所構成的空間 詞彙:與環境產生對比的、壓迫性、封閉的、通風的、壓迫性、古典、自然、束縛、空曠、擁擠、溫暖、放鬆、慵懶、傳統、氣派、頹靡、簡約、禪意、東方、前衛、摩登、神秘 透視圖例: 一點透視　　輪廓透視

The student's understanding of the artworks is reflected in the usage of vocabulary; the words such as "good" "interesting" in general description reflects students are scratching the surface (Tam & Lau, 2010). In order to expand the vocabulary bank, the quality and quantity of vocabulary used by students will be improved. Combining the vocabulary list with the teacher's explanation, students can understand the ideas of different visual elements and design principles and meanings of different vocabularies. In contrast, the application and appropriacy of vocabulary will differ from student to student and interfere with the understanding of the artworks.

4.1.2b The direction of AAC writing

Using the Feldman model from junior to senior forms, the teacher mentioned that "I will give some guidelines for students to write AAC only, rather than telling the students to fill in the blanks again (T1, Interview)." The teacher will prepare a note for giving students the direction of writing the AAC (Figure 29); the note includes the four domains with the guided questions, with the precaution, the teacher also reminds students to discover an appropriate direction for writing.

Figure 29 The direction of writing AAC

（中四至中六級 視覺藝術科）
卷一 視覺形式表達主題

撰寫藝術評賞的方向舉例

注意：
未必每一條題問也適用於每一條作品，故此只需選取合適的方向撰寫。

評賞方向也不局限於以下題問，你應自行發掘更多撰寫方向。

1. 表象描述

- 盡量描述你所見的形象/物件/地方/人物/事件/時間。
- 作品是關於甚麼？
- 作品是平面的或立體的？ 採用什麼媒介？
- 題材是抽象的 / 虛構的 / 如實描述的或是記憶的？ 題材是個人情緒表達、社會、宗教、道德、政治還是其他取向？ （概括地說明，在 3.意義詮釋部份才詳盡說明）
- 作品主要採用了哪些視覺元素及組織原理？

請參看筆記 視覺元素及組織原理詞彙表

2. 形式分析

- 作品是怎樣安排的？ 哪些是主要的元素(線、色調、顏色等)？它們是如何被湊合在一起？
- 使用了甚麼色彩計劃(和諧、對比等)？ 是以一種顏色為作品的主調嗎？使用兩種或更多的顏色的色彩計劃？
- 有沒有主要的形狀？或作品是由不同的形狀組成嗎？ 有沒有重覆的形狀 / 線、節奏、形式等決定了作品的整體設計？
- 作品的規模有沒有影響其外觀？ 如何呢？
- 題材是否以寫實、誇張 / 變形 / 簡化的手法處理？如是，為甚麼？
- 作品是如何製造的？ 使用了甚麼材料？ 由開始到完成，作品經過了甚麼階段？

3. 意義詮釋

- 作品是否載有社會議題、表達情感、功能性、宗教性、道德或政治的目的？還是藝術家偶發性的表達？何以見得？
- 作品是否有深刻 / 隱藏含意？ 是甚麼？ 有否使用比喻或隱喻？何以見得？
- 作品對當時社會有甚麼影響？

4. 價值判斷

- 你認為作品好嗎？為甚麼好 / 不好？
- 作品有沒有令你有所啟示？它是否能夠勾起你經歷過的心情 / 感覺 / 情感？它表達的感覺是關於生命的或是自然的？你可以想像藝術家創作時的心情嗎？
- 作品是喧鬧的、安靜的、舒服的、不安的、愉快的、哀傷的、輕鬆的、使人震驚的？作品帶出甚麼觸動你的情感嗎？
- 作品感動你嗎？它有審美的力量驅使你對某些事物產生強烈的感受，或想起一些新事物，或令你採取任何行動嗎？

Students inclined a formal analysis by aesthetic scanning rather than the contextual analysis in AAC (Tam & Lau, 2010). Students generally are not accustomed to responding based on the non-visual levels (Tam & Lau, 2016). The note of the direction of writing AAC can not provide the ideas or interpretations when appreciating the artworks. However, the note calls attention to contextual analysis. By providing different perspectives, likely social issues, expression of

emotion, functional, religious, moral politics and accidental expression, and asking students the purpose of creating the artworks (Figure 29), the note directs students to integrate a critical and logical interpretation from multiple perspectives based on the guided questions.

4.1.2c The Comparison between two artworks

Like the science experiment, the teacher indicated that "when making comparisons in AAC, students should understand that the artwork's context or presentation can be different even in the same era. AAC is like experimenting; there must be an indicator and a variable. Rather than evaluating each artwork individually, students should find the common points for comparison (T1, Interview, 31/01/2022)." From the AAC worksheet in form 4, as a prewriting exercise (Figure 30), the teacher provides students with a table for comparison. Familiar and different points in four domains can be written down on the worksheet. As an AAC essay writing exercise (Figure 31), the teacher only provided students with two artworks and the essential information; thus, 800 words are required for the essay.

Figure 30 The sample of the Form 4 AAC worksheet

Figure 31 The sample of the Form 4 AAC essay writing exercise

姓名：＿＿＿＿＿＿＿　　班別: F.4＿＿＿＿（　）　　分數：＿＿＿＿/20

藝術評賞文章練習(一)

字數：　　　　約 800 字

繳交日期及方法：　17/2/2020 (請書寫在單行長簿上，然後拍攝後電郵到 ▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇▇ 單行長簿實體於停課後第一個上課天後交給鄭老師。)

描述、分析及比較圖（一）和圖（二）兩件作品的形式及表現，並詮釋及評價這兩件作品。

圖（一）
約翰尼斯・維梅爾 (Johannes Vermeer) (1632-1675)
《倒牛奶的女僕》(The Milkmaid)
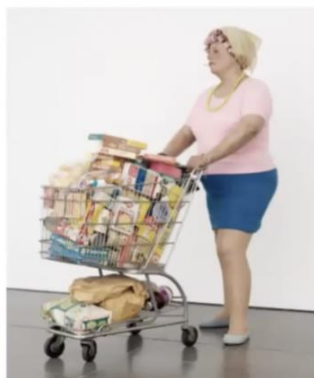
圖（二）
杜安・漢森 (Duane Hanson) (1925 - 1996)
《超級市場購物的女士》(Supermarket Lady)
1970

High-level students can systematically elaborate on the technique, expression, medium, style, and situation of the two works and point out the similarities and differences between the two artworks (Tam & Lau, 2010). Tam and Lau (2010) also recommended that students practice how to compare the artworks, which asks students to juxtapose two artworks simultaneously, questioning why.

The teacher created a comparative awareness to students through the gaming strategy mentioned above and AAC exercises. In AAC prewriting exercises, the teacher used the table and the method of juxtaposition. It is an organized way to list the similarities and differences between two artworks; it also fosters students to deliberate the comparison directions and perspectives. From the AAC game and prewriting exercise, which attached great importance to comparison, the comparative awareness and learned skills can apply back to the AAC writing.

4.3 The Three Expected Elements of Teaching outcomes

4.3.1 The relationship between the student's horizons and empathy

The teacher believed that "the objective of teaching AAC is hoping students can put themselves into others' shoes while broadening students' horizons supports students to have empathy to substitute for the situation of others ." In artistic creation, the teacher added, "If you can take the perspective of others to create, the audience can more easily understand your artistic creation. Certainly, nowadays, some artworks are very personal, and just for yourself (T1, Interview, 31/01/2022)." Simultaneously, the teacher indicated that "more appropriation on different styles of artworks, students can examine what good artwork or what is better is; thus, students no longer can only stay at one style (Figure 32)" (T1, Interview, 31/01/2022). In VCAE, AAC education assists students to clarify and construct their subjectivity in the interaction with images in life, and then to establish "self-identity" (Chiu, 2004). Paul Duncum（2002a) indicated that the essence of artistic creation is not visual expression but the purpose of culture. The meaning of thought expression is determined by choice of media and techniques to be used. Both the teacher and the concept of VCAE emphasized the importance of oneself examination and the choice of expression, which reflects the building of self-identity.

Figure 32 Secondary Six Graduation Artworks

4.3.2 The relationship between the aesthetic perception and the Inquiry-based AAC learning

The aesthetic perception that is made known on both AAC text writing and the artistic creation, "From the gaining of aesthetic experience, Besides being performed in the AAC in words, the level of aesthetic perception can be elevated which is reflected in the students' artworks (T1, Interview, 31/01/2022)." The teacher underlined the importance of research, "In SBA, students are not required to complete literal description, formal analysis, interpretation of meaning and value judgments before they make their evaluation. Students can select some elements from different artworks; for instance, if students want to draw eyes, they can make references to some artists that draw well and detailed. Thus, the SBA research fosters students to focus on writing what they have learned without describing many unnecessary things. This kind of learning is direct (T1, Interview, 31/01/2022)." Skipping the complete set of the Feldman model, the SBA research assembled aesthetic selection, artistic research, interruption and personal response and developed the student's own creation (Figure 34).

Figure 34 The Sample of SBA research workbook
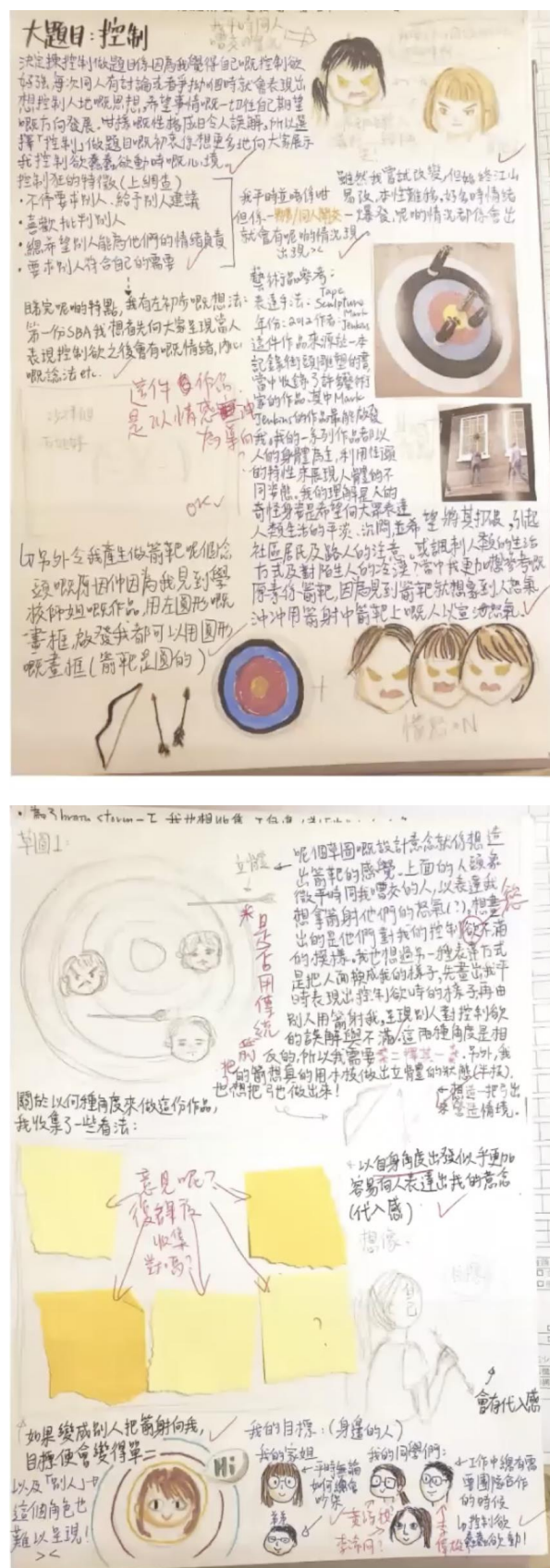
Inquiry-based AAC learning is considered a critical inquiry activity in searching the artwork's meaning and value (Wolff & Geahigan,1997). Geahigan (1999) believes that the process of personal, research, aesthetic concept and perceptual skill acquisition activities facilitates students' response, research, techniques and concepts.

The research on the SBA research workbook corresponds to the inquiry-based AAC, which concerns students' thoughts associated with the artwork, stresses soliciting and refining students' responses to an artwork, and also fosters students to have a better understanding of biographical knowledge of artists and contextual information of artworks. In addition, although it is compulsory for the research workbook, there is freedom on what to research and how to develop. Experienced four times of artwork made with the research workbook, the inquiry-based AAC learning is sustained, accumulated and varies from student to student. The aesthetic experience will be gained, and this aesthetic perception can also be reflected on the SBA and the AAC text writing.

4.3.2 The Score indicator in teaching outcome

Under the examination context, "the score must be the big indicator to determine the high or low teaching effectiveness. (T1, Interview, 31/01/2022)". Integrating the result of the examination and the SBA, in the school of the interviewed teacher, the percentage of students attaining level 4 in Visual Arts is much higher than that of the Hong Kong average (Figure 33). An excellent piece of AAC is critical, well organized and original intellectual writing (Tam, 2018). The excellent piece of AAC brings a high score that directly affects the result in DSE and reflects the learning and application during the AAC lessons.

Figure 33 The overall Visual Arts DSE result between the interview teacher's school and the Hong Kong average

2021 HKDSE Results

Students with outstanding achievements in this year's HKDSE:

Name	Total	5**	5*	5	4
	38	2	4		1
	36		7		
	34	3	1		1
	34		4	2	1
	33	1	2	2	2
	32		3	2	2
	32		3	2	2
	32		3	2	1
	30	1	1	1	3
	30		2	2	3

1. 105 students sat for this year's examination and obtained a total of 11 Grade 5**, 53 Grade 5*, 97 Grade 5 and 265 Grade 4. The number of students obtaining Grade 5** kept the record of last year, while the number of Grade 5* was 10.6% higher than last year, which was an overall satisfactory result.

2. The percentage of students attained Level 4 in English Language, Chinese Language, Mathematics (Compulsory part), Mathematics (Extended part), Liberal Studies, Chinese Literature, Chinese History, Economics, Geography, History, Biology, Chemistry, Physics, Information & Communication Technology and Visual Arts is much higher than that of the Hong Kong average.

3. 96.2% and 97.1% of students were awarded Level 3 (the basic language requirements for admission to the local universities) in English Language and Chinese Language respectively, both exceeded the Hong Kong average of 54.2% and 59.8%.

4. 97 students (92.4%) fulfilled the general entrance requirements for local undergraduate university programmes, compared to 42.3% of students in Hong Kong.

2021 年香港中學文憑考試
HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION 2021

附件二
Annex 2

全體考生各科成績統計
Analysis of Results of All Candidates by Subject

ALL

甲類學科：高中科目
Category A: Senior Secondary Subjects

科目 Subject			出席人數 No. Sat	中文作答 Chinese Version %	考生考獲各等級的百分率 Percentage of levels awarded							
					5**	5*+	5+	4+	3+	2+	1+	U
生物 Biology			12 342	37.5	2.0	8.1	20.3	45.8	71.8	90.1	96.8	3.2
企業、會計與財務概論 Business, Accounting and Financial Studies	會計 Accounting		6 479	33.9	1.5	6.3	14.9	45.2	70.6	91.2	98.0	2.0
	商業管理 Business Management		2 562	73.8	0.7	2.7	7.0	29.7	58.5	88.0	97.3	2.7
化學 Chemistry			11 648	23.9	2.7	10.4	25.6	51.0	75.8	87.8	95.5	4.5
中國歷史 Chinese History			5 774	-	1.3	5.1	12.8	38.4	67.8	89.7	96.1	3.9
中國語文 Chinese Language			44 464	-	1.1	4.1	10.2	31.6	58.2	87.8	97.3	2.7
中國文學 Chinese Literature			1 325	-	1.4	5.6	13.7	35.5	66.0	89.3	97.1	2.9
設計與應用科技 Design and Applied Technology			508	93.7	0.4	1.4	2.8	12.4	25.2	64.2	85.6	14.4
經濟 Economics			11 607	40.0	2.2	7.1	18.4	46.5	67.7	85.8	94.9	5.1
英國語文 English Language			46 722	-	0.9	3.6	9.1	25.7	52.5	80.0	92.5	7.5
倫理與宗教 Ethics and Religious Studies			734	94.0	0.7	3.4	8.7	31.1	66.9	90.1	95.4	4.6
地理 Geography			7 957	53.9	1.3	5.1	12.9	39.0	65.4	88.3	97.5	2.5
健康管理與社會關懷 Health Management and Social Care			795	87.8	0.4	1.8	4.7	18.4	43.3	77.0	93.3	6.7
歷史 History			4 974	60.0	1.4	6.1	14.9	47.6	76.3	94.1	98.9	1.1
資訊及通訊科技 Information and Communication Technology			5 357	55.2	1.1	4.1	9.8	29.7	53.8	80.8	93.7	6.3
通識教育 Liberal Studies			44 605	83.4	0.9	3.7	9.2	35.7	66.4	88.6	97.8	2.2
英語文學 Literature in English			244	-	1.6	7.8	19.7	54.5	82.4	91.8	96.3	3.7
數學 Mathematics	必修部分 Compulsory Part		45 622	38.7	1.6	6.2	15.1	39.4	58.4	81.3	92.8	7.2
	延伸部分（微積分與統計） Extended Part (Calculus and Statistics)		2 404	20.8	2.9	13.0	30.0	55.0	71.0	86.9	95.0	5.0
	延伸部分（代數與微積分） Extended Part (Algebra and Calculus)		4 436	14.4	4.4	16.7	39.7	59.9	80.9	92.5	98.0	2.0
音樂 Music			147	8.2	2.0	8.8	22.4	54.4	88.4	95.9	98.6	1.4
體育 Physical Education			1 061	87.0	0.3	0.9	2.6	13.2	40.1	69.7	90.8	9.2
物理 Physics			9 366	26.2	2.7	10.9	27.7	49.8	72.3	90.1	98.0	2.0
科學 Science	組合科學 Combined Science	生物、化學 Biology, Chemistry	158	93.0	0.0	0.0	1.3	10.8	27.8	55.1	75.3	24.7
		生物、物理 Biology, Physics	35	85.7	0.0	2.9	2.9	28.6	60.0	82.9	91.4	8.6
		化學、物理 Chemistry, Physics	105	78.1	0.0	0.0	1.0	21.0	50.5	76.2	88.6	11.4
	綜合科學 Integrated Science		74	82.4	1.4	2.7	5.4	20.3	39.2	78.4	95.9	4.1
科技與生活 Technology and Living	食品科學與科技 Food Science and Technology		166	56.0	0.6	2.4	4.8	21.1	48.8	77.7	94.0	6.0
	服裝、成衣與紡織 Fashion, Clothing and Textiles		47	87.2	0.0	2.1	4.3	23.4	44.7	68.1	78.7	21.3
旅遊與款待 Tourism and Hospitality Studies			3 256	86.9	0.5	2.0	4.9	15.3	36.5	75.6	92.0	8.0
視覺藝術 Visual Arts			3 345	83.7	0.7	2.5	6.3	23.3	50.1	84.5	95.6	4.4

Chapter 5 Conclusion
5.1 Conclusion

The teacher participating in this study is practising the concept of postmodern education, VCAE, in his teaching while also being aware of the importance of contextual studies in the learning of AAC. VCAE emphasizes cultural diversity, which advocates students to span learning in different disciplines, domains and culture and then integrate knowledge and apply it actively in the life situation (Chiu, 2004). The teaching strategies applied by the teacher reflected a sense of cultural diversity as different types of artworks will be appreciated by the junior and senior secondary students, including different cultures or styles of artwork from traditional to contemporary and western to local. Furthermore, to prepare students to live in a new generation with a certain level of visual literacy, the study reflected a variety of teaching strategies to equip students to have a sense of comparison, reflection and critical thinking, self-learning and contextual studies through different forms of activities from writing, games, SBA research to substantial learning outside the classroom. In general, this study confirms the claims made by arts educators that general students have similar response characteristics in AAC. Some instructional strategies can facilitate students in developing knowledge and skills in AAC, while according to the actual practices, some adjustments of the teaching strategies needed to be refined based on the difference in class and students.

Here are a few suggestions for teachers in teaching AAC in senior secondary school under the exam context. First, to equip students with a cognitive sense of writing to understand different art cultures in contextual perspectives since contextual studies foster students' interpretation and understanding of particular art forms or periods; thus, AAC education can be accumulated from junior form. Second, in the senior forms, providing students self-motivated research fosterstudents in the development of expression and appreciation in art. While during the lessons, the adjustment of teaching strategies, for instance, group learning activities duration of doing AAC, needed to consider the student's

expectation and characteristics. Lastly, notes and worksheets are good tools for students' knowledge, direction, and comparative awareness.

5.2 Implication

In this study, since the severe pandemic and the time limit, only one school teacher can be invited for an interview and the research target. In order to figure out more teaching strategies for AAC in senior secondary school for the preparation of public examination, the future direction of this research will compare the similarities and differences between different school teachers and students. Comprehensive research understanding the teaching strategies to foster AAC education in a senior secondary school which help to enhance and enrich the reference of the research outcome. Further steps can be taken in future research to understand better if applying diverse AAC models and the linkage between the process of AAC and art creation.

Reference:
a. **Chinese**

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Appendix:

Appendix 01:
Interview Scripts Teacher 1 in Chinese
Interview Date: 2022.01.31
Interview Time: 11:00 a.m. - 12:00 p.m.
Interview Venue: Zoom
Researcher: R
Interview No: T

R	那麼我們開始訪問，我先作定義，視覺藝術鑒賞和批評，包括高中試卷一部份一，和校本評核當中的評賞？ 你如何定義公開考試的視覺藝術鑒賞和批評這部份的有效教學策略？
T	如果對應考試，是看分數的，分數一定是一個很大的指標，來看定教學成效的高與低，第二樣，當然我們讀書不是為了考試，在藝術評賞當中，加強學生對美感的認知，美感的經驗，所以在這方面，除了文字上的評賞可以反映之外，在創作當中，亦可以看到學生看完一些作品，會將學生的眼睛—審美觀感的層次提高。所以在作品當中也能反映到。
R	在公開考試當中，也會用了費曼模式，即是描述、分析、詮釋、評價，在公開考試這個情景當中，這四個角度怎樣去教，才能讓學生做到這四個部份。
T	在我的學校來說，因為是band 1 學校，所以寫文字沒有問題，如果你說教評賞，我自己會在初中會有一些鋪排，因為去到初中的時候，很多同學在小學的階段未有接觸如何正式去做一個評賞，初中的時候，老師會給學生多元化的作品讓學生去做評賞，通常我們會給當代藝術作品，例如裝置藝術作品、抽象造型的作品，在初中的時候，讓學生接觸，去寫。一些很具象的作品也會做，但是也是很具象的作品，學生好像看圖作文，所以我自己也會希望兩者平衡進行，在初中當中進行鋪排。 在高中的時候，就可以讓學生知道，原來我們做作品的時候，真的要做一些參考，我不期望學生中四的時候想找藝術品參考，就找梵高這些作品，或者吶喊，而是可以給更多給我，了解藝術創作，老師不是期望我們只是看傳統基本的藝術家和作品，這些在小學已經教了的作品和藝術家。可以讓學生知道，原來有很多地方可以找到。所以在初中的時候擴闊學生眼光，去到高中，還需要有描述分析開始教學，其實就不需要了，因為在初中的時候已經做了鋪排。但是你說意義的詮釋、評價，我覺得真的要在個人，要有多一些歷練，和不同方面的知識才可以支持這個考試的評賞。例如舉一個例子，在一些作品當中，要做一些描述分析，不是看圖作文，我們可能要透過一些文化角度，文化都有很多種，我們可能說一些似文化，其實也要給學生更多不同的情景。除了文化和生活的經驗以外，可能有時和政治，歷史有關，那麼其實在初中的時候，真的要有一些基礎的知識，才可以支持到學生在評賞中寫這些東西。否則就會流於表面，看圖作文。
R	一篇好的藝術評賞文章，老師需要教什麼，當中有什麼教學策略？會否有一些方法或框架，讓學生有一個引導guidelines 去學習。
T	其實描述分析詮釋評價這方面的定義， 10個有九個老師都會這樣教的。那麼怎樣去提起學生的興趣，讓他們看得闊一些，未必在課堂當中發生，可能在課外的時間，做更多的參觀，例如疫情的時候，我們需要讓學生看到多一些網上博物館，

讓學生看多一點，看看其他人在看什麼，這個年代的作品或上一個年代的作品，有沒有什麼的共通點。

另一樣東西，架構方面，很重要的是，在高中考試當中，牽涉比較，做比較的時候學生需要認識，即使在同一個年代，他們藝術情景和表現都會不同，再比較的時候，也要教學生好像做實驗一樣，要有一個指標，也有一個可變的東西，要找當中的共通點去做評賞，而不是各自各進行評賞。這樣就未做到一個比較。所以例如再說政治，或者說A和B的作品，也要做比較，說說當中的共通點，雖然在這個年代就未能說到政治。但是我們都要教學生找當中的共通點去做比較，而不是各列地把東西陳列。

不如我分一向一下屏幕，其實我都會去說一下藝術史，說說不同的流派以作一個簡介，然後我就會分不同的年代，可能由文藝復興開始去說，讓學生有基礎的認知原來藝術是什麼，可能有什麼主題上的東西會說的。例如再說文藝復興的時候會說一些宗教意味比較強的作品，但去到後期，已經會說一些生活性比較多的東西。甚至乎說到現代藝術，例如講述有關達達主義，開始說一些比較抽象，用現成物這些東西。慢慢讓學生知道藝術以前是比較寫實的作品，慢慢去到後期比較抽象，或者後期不是用一些比較具象的形式去呈現，讓學生知道一些大概的流派，再去說一些最近期的，例如地景藝術。那麼我就會做一些筆記，其實在課程當中不容許老師慢慢地教藝術史，可能在兩三堂已經說完所有的東西。那麼可以讓學生有大概的認知，無論做評賞或創作都好，很多時我們做一些現代或後現代的當中的涉獵比較多。

所以我去到後期交有關現代或後現代，一些比較近期的流派，我會說得比較深入，大致上在基礎知識上面，我會這樣開始深入一些知識給學生，但這不是重點。

你剛才所說的教學框架策略，去到高中，也會給一些基本視覺元素及組織原理詞彙表這些事基礎的東西讓他們有一些重點詞語去寫，我們老師準備了給他們，每一次做評賞也要抽取一些詞彙去寫，建構他們的詞彙庫是很重要的。

有時會給學生一些提問（撰寫藝術評賞的方向舉例），我們學校的同學是Band one，我就不會讓學生做填充題讓學生照抄照寫，我會靈活地運用問題，透過問題要他們寫文章。最主要，我不會以填充題，讓他們去答問題而是給學生一些提問而去讓學生去發現，所以去到高中的時候，我都會給一些guideline給他們去做去寫，而同學是處理得到的。

有時候亦會給他們一些工作紙讓他們去做，真的去找，例如二千年的作品，兩隻都是農場，但你會看到作品認識比較超現實，西方繪畫手法，線性的透視很強烈，但是我又會給學生一張陳福善的水墨設色紙本，當中亦有很多動物的形態他用的透視手法也很不同。去開始做一些比較，我給學生一些基本資料之後，學生就要開始認真地做比較評賞。一開始在中四的時候，我沒有太多比較評賞要他們去做，單件式，但是去到中四的下學期，讓學生學更多的東西之後，就開始要學生做比較，也會有一些筆記，以在課堂的形式，以列點的方式去寫，之後將這些東西演變成一篇文章。

| R | 你在藝術史上面，都只會給筆記，在課堂當中，會否做更多現代或後現代，而比較少在處理傳統作品上的教學。 |

T	所謂傳統作品上的教學，其實我們現在很多時都是混合素材，或者將不同的情景在進行組合。高中很難會在堂上面教，但初中會的，初中可能會用一個普普藝術的手法設計，或製作一張作品。已去到高中的話，真的要嘗試讓學生用不同的情景、技巧去做一些創作，我們不會在高中再做例如點描畫，我們就不會這樣做了。
R	即是高中的時候就會給學生一個情景，繪畫手法或媒介就讓他們自己去發揮？
T	我相信去到中五就一定是這樣的，要放手，讓他們選擇自己合適的媒介去做。當然你說去到中四的時候，在中四的架構上面，會是媒介的進深，例如繪畫，陶藝。其實就是初中的時候學得未夠深入，在中四和中五上學期的時候再強化。 但是你說中四的階段，你說給學生主題，其實他們就要開始探索，要用那一個媒介，那一個風格進行創作，有一個例子，有同學說我想運用文藝復興的風格，捕捉那些光影，然後做一些很強的透視，其實學生可以有選擇權，我們在初中的時候已經讓學生有基礎，其實我們應該讓學生有自由度去選擇他們喜歡的風格。 例如現在中四，主題是自畫像，自畫像那個地方，是容許用不同的方法去處理，就要看看你怎樣帶學生看評賞，之前我亦帶學生看不同媒介的自畫像評賞，讓學生構思自己的自畫像的時候，學生就要做一份功課，就是做資料蒐集，究竟怎樣可以表達到，例如同學想表達一個封閉的自己，其實學生可以周圍找不同的素材和參考資料去表現自己的自畫像，有時一些同學就用了普普藝術的形式去做，有同學用點描的形式，有些同學可能用照相寫實的形式去做，亦有些同學想模仿參考洛可可時期混合去做一些拼貼，也可以的。我覺得中四的時候就要放手讓學生進行探索，而不是全世界都要用某一種風格去做。這樣東西我初中已經做了，高中就不會這樣做了。
R	你可否分享一下你對藝術評賞教育的看法？聽到你剛才的闡述，都覺得你的教學方法多以情景學習為主。
T	我都想同學有時做評賞，當然他們的感覺是又要寫字，為做而做，怎樣將他們的想法改變是難的，就是我們給他功課，抽兩件作品讓學生評賞，其實他們不會做不到，但是如何提升他們的興趣，要讓學生了解情景，才會有興趣慢慢去認識去寫評賞。其實就是帶學生去看多一些，這是十分重要的。另外我也會給學生更多本地藝術家的創作，因為本地藝術家的創作的情景和學生更近，會讓學生有更多的理解。
R	透過情景上面，去了解本地和不同地方藝術家的作品，在你的教學上，也需要學生有一些參考資料。會否在教學上注重學生的自身反應或者第一生的感受？
T	我自己覺得，在評賞當中，這是美術教育當中很重要的一個部份，學生可以在資料搜查當中，SBA當中，可能學習更加強過學生寫一篇文章，寫一篇文章，有時我認為是評核學生的想像力和寫字是否快，文句是否通順。但是反而做SBA的過程，不規定學生要做完描述分析詮釋評價才去做自己的感想，同學可以抽其中的元素，例如我想參考或者個人的眼睛，這個藝術家作品的眼睛做得很好很細緻，什麼學生可以將自己所學的東西很聚焦地寫出來，又不需要寫很多無謂的東西。我覺得這樣的學習更加直接。
R	你可否分享一下你如何設計藝術評賞課堂？會否有一堂特意仲係水平上，還是平

	時在不同的課題當中加入一些藝術評賞元素於當中。
T	兩者都有，有一些，我上學期中四很多時候不教評賞，通常去到下學期，我才會開始要學生去寫一篇文章，但是例如上學期是否不會在堂上看作品然後去教評賞？評賞不一定要學生去寫字，可以口頭評賞，在研究集當中做一些記錄，直接看完，其實都是一種學習。所以有事我要教學生去寫文章，寫文章就真的需要一些獨立的課堂，利用那一課特意去教這樣東西。但是平時你要讓學生去認識藝術評賞，這應該在平時的課堂中滲入。
R	剛才你所說，你會再獨立課堂中教導評賞，當中在這些課堂當中，你會運用什麼教學策略，例如當中課堂的結構、指引、教學上回應，其實你會怎樣去做呢？
T	你再說教學活動上的設計？
R	都是，或者去到中四下學期的時候，而那些時候又會運用什麼的教學策略讓學生更加認識怎樣去寫作，更加認識怎樣去做一個評賞。
T	我每年的做法也會不同，有一年我嘗試過用不同類型的作品，放在枱面，然後學生要嘗試自己去選擇，自己去選擇一兩件作品（圖咭），然後讓自己去找一找當中的共通點。和學生玩一些遊戲，放不同的作品在枱面，學生要嘗試抽卡，要嘗試找尋一些共通點，要找到一些共通點，要說到出來的，然後就可以去說一個故事。有時候做完這類型的活動，學生就要回自己的座位，又要再抽兩件作品，去寫他們的比較。因此我會讓他們自己去選擇，我覺得有時評賞為什麼要逼我，出了一條題目，就要逼我寫這個作品，如果學生覺得這兩件作品沒有關係，沒有感覺。但如果一開始讓學生有一個自主的學習和選擇，再讓學生選擇寫什麼東西，我會覺得學生會寫得比較開心，可能在學習當中也會更為投入。這是我其中的方法。 但是，慢慢他們都要接受現實，在公開考試當中是沒有選擇的，在不可選擇的情況下，亦同步讓學生嘗試過不同模式的評賞，學生要去開始掌握一些基礎知識，一些文化，不同情境上的知識，然後再去寫他們自己的文章，然後再給他們我準備的兩件作品讓他們去寫作。我相信需要有這類型的鋪排才能做到。
R	這個教學策略很新穎，我也覺得非常有用，亦會讓學生更有興趣。亦有學者說過，觀看作品時間越多的話，可以更加了解一件作品，如果去到高中的時候，例如你平時教學的時候，你教一件作品大約會用多久？
T	如果你說一件作品，要分析一堂，其實也可以的，如果每一次都找一件作品來分析一課，那麼同學就會悶到睡覺了。同學在收視覺藝術的時候，會有一個期望，其他科目已經整課說話，學生會期望視覺藝術科會容許學生有更多的時間去做，不用說得太多，如果你能說到一些基本，我已經明白的東西，你就讓我去發揮，我相信同學對視覺藝術科有這樣的期望。所以一堂可以這樣，但不會常常這樣。其實看得多都悶，有時看得太久，也需要一些東西去補給，才會有新的發現，對於在高中的同學，是否有這麼多的生活經驗，讓他們有這麼多的發現呢？反而有一次我在中四出了一條題目，一件作品要學生寫一些東西，然後我自己沒有為意，中六的時候我再叫他們去寫，之後發覺原來學生寫的層面擴闊了。
R	剛才所說的一些獨立課堂或初中高中的課堂，在一個評賞，除了給予一些背景資料，最普通，例如名稱、創作日期、媒介等等，還會否提供一些背景資料讓學生

	更加了解，還是純粹利用口頭的報告或口頭的教學去闡述，還是透過一些背景資料，再去讓學生做一個思考然後評賞。
T	這會在高中早的時候去做的，開始給更多背景資料和情景讓學生學習。回應剛才所說，我不希望學生看圖作文，有時也會取一些作品深入探討，甚至要學生去看書，最近亦鼓勵學生去看一些藝術故事漫畫書藝術史的漫畫書，其實有用了漫畫的形式去說故事，我認為這些都是一些很好的點子去了解作品，了解不是單一地蘋果就代表什麼。更加了解當中背後的意思，透過作品才會有這樣的元素。 我常常跟我的同學說，我們不說考試，考試寫什麼都可以，我們在評核考卷的時候，你問我，會否對住Rubrics 去改卷，當然不會，其實答案寫得言之成理我就會比分，認真去學習藝術，我不是為了考試，其實我真的想學生在有時間的情景下看多少少作品，也是你教學生看作品，例如一個藝術家有一件作品，你不明白他做什麼，你應該要看藝術家的生平，其他的作品，你看到藝術家其他的作品，你就會聯想到原來這件作品為什麼要這樣做，創作之前有前傳，有123456這麼多，然後第七集，之前有一些脈落去鋪排，這是他創作系列的其中作品。那麼你會推斷多少少藝術家的作品。這在哪裏可以反映？其實就是你平時寫藝評，寫一篇45分鐘的文章，很難去回應到，亦都不湊巧，對於考試來說。反而在研究集當中，去做多一些這樣的鋪排。
R	明白，亦有學者認為小組學習更加可以幫學生做到口頭的分析，你同意嗎，你會否運用於你的課堂當中？
T	小組，要看你同學的氛圍（dynamic)，有時候全班同學，如果不願意去說話的，或者不願意去表達的時候，其實你如何安排小組，就算你給更多的提問，其實他們都不會表達到。不過真的是因人而異，有時有一些級別會比較多一些話說，如果他們更願意分享，那麼就做多一些，那就是因材施教。要看看同學的特性，你讓他們有這麼多的機會去說，如果他們都不願意，只是拖延時間，他們會覺得很辛苦，覺得很討厭。那麼我當然要改變我的策略。
R	為什麼你要應用這些教學策略，透過你的教學，你希望同學可以做到什麼？
T	重點說藝評，藝評的終極目標就是希望擴闊學生的視野，有時要代入別人的角度去看事情。有時我們看作品的時候也要有同理心，我們要有同理心才能代入別人的處境，亦做欣賞的時候，可以代入別人的角度去做欣賞，讓人都能了解你的創作說什麼。當然現在有很多作品都可以很個人化的，很自己的，只是給自己看的。但是如果我要做一件作品，我要希望有一個傳意的作用，那麼我們就要代入別人的角度，其實在藝評的角度中，我會希望做多少少，希望學生能夠代入別人的角度，當然更直接與視覺藝術有關，就是擴闊自己的視野，不要封閉自己，只是用某一個角度去看事情。 即是，同學很喜歡動漫，就只畫動漫，只是用動漫的風格去畫畫，但是如果我去看多一些作品，知道什麼叫好，什麼事叫更好，學生也會去嘗試，嘗試用不同的風格去做作品。這是我希望學生在藝評當中學習到的東西。
R	老師怎樣幫助學生從不同的角度去探索藝術作品？
T	要看看學生在那一個階段，如果中五中六的階段，其實學生應該自己要懂得去找。如果說中四，他們真的什麼都不清楚，老師就要給定一些東西給他們，讓他

	們去想想，準備定一些東西給他們。
R	老師說了很多不同的策略，同學如何才能在藝評仲掌握相關的元素，是否在課堂上的一些提問，還是要透過寫多一些，看多一些，你認為怎樣才可以更加掌握有關平常的技巧，擴闊他們眼光等等？
T	就是剛才所說，我們中四的時候會做了一些鋪排，教學生怎樣去做資料搜查，學生現在只是懂得看IG，最多就看看Pinterest，其實要教他們第一，就是要看書，書的作品，其實可能在網上的世界是沒有，第二就是真的要實地去看一個展覽。其實去到我自己的學生去到中五下學期，已經不需要每一次都給學生有關藝術家的資料，他們自己懂得去看，老師已經裝備了他們，讓他們自己去找資料，去找創作的能力，而不是每一次都找老師去給資料學生看。 例如，這是中五的他們懂得自己做功課，懂得自己去找一些資料，自己去找一些藝術作品。這個，那時候我給他們一個測驗，就是藝術史的測驗，給他們一些題目要他們去做，Band one是做到的，我不知道其他學校能否做到。在研究集中，那麼有些學生會直接看完作品，介紹幾句，會寫一些自己想參考的東西，主要希望學生看完作品，究竟自己想學什麼。就是這樣。
R	明白明白，今天的訪問就差不多了，之後有什麼問題，會否可以在WhatsApp問你？
T	都可以的，你想有什麼去再補充，你可以再WhatsApp我新年假的時候我會比較方便我可以執整一些東西給你。
R	好的好的，謝謝鄺老師。
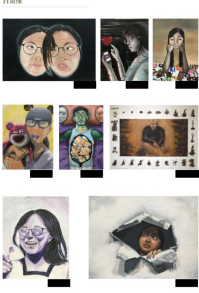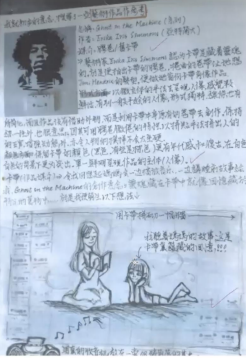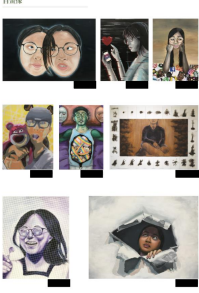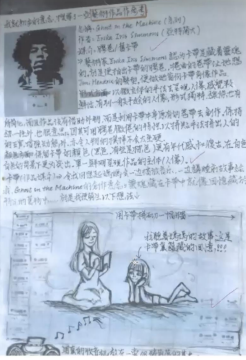
Appendix 02:
Data presentation and analysis table

Phrase	RQ1 **What are the teaching strategies from the experienced Visual Arts senior secondary school teacher point of view?**			
	As a preparation and foundation of AAC in junior forms.			
Preparation (Junior Forms)	**The criteria for artworks selection**	**The problem of scratching the surface**	**The direction and framework of AAC writing**	**The basic general knowledge**

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Semi-structured Interview	1. Diversified artworks for students to appreciate included both contemporary and traditional artworks	1.Students appear to visual writing when appreciating the figurative artworks.	1. I will provide students with some guidelines when writing the AAC in junior forms.	1.We may look at different perspectives when doing AAC. In addition to cultural and life experience, the artwork sometimes may be related to politics or history, thus, these basic knowledge should be learnt in junior forms
Literature Review	1.Freedman (2003) reveals the importance of learning the cultural, social and personal interaction and influences of visual culture in the art classrooms.	1.Students tend to respond on a visual level, but not social or introspective level(Chiu, 2005 ; Tam & Lau, 2010) 2.Based on the above research, this phenomenon implies that students have lacked opportunities to learn to respond to art in ways that are not visual (Tam & Lau, 2016)	1.Bloom (1956) indicated that in the domains of cognitive classification, the ability to make evaluations and provide reasonable judgment reflected the high level of cognitive development.	1.Tam & Lau (2010) emphasized that rather than doing the aesthetic scanning as formal analysis, AAC can more apply the contextual analysis in social-cultural or historical contexts
Document	The powerpoint: 	The powerpoint: 	The Worksheet and powerpoint: 	/

Phrase	RQ1 **What are the teaching strategies from the experienced Visual Arts senior secondary school teacher point of view?**		
	The in-depth study of AAC in senior forms.		
In-Depth study (Senior Forms)	**The criteria for artworks selection**	**The autonomous and direct learning in research**	**Substantial additional AAC learning**
Semi -structured Interview	1. Traditional artworks are just the example and introduction for teachers to teach the basic art knowledge, such as composition, color, etc., while more than half of the lessons will teach contemporary art 2.The teacher provides students with more artworks from local artists through the AAC writing exercises, because the context of the artworks from local artists are closer to students, which allow students to have more understanding	1.Before the creation, the teacher will bring different media of self-portrait to students, to conceive their self-portraits, as homework, the students need to do research in different materials and references. To express their self-portraits, sometimes some students do it in the form of pop art, some students do it in the form of stippling, some students may do it in the form of photorealism, and some students want to imitate the rococo style mix up with the collages, it is fine too. 2.Students are not required to complete literal description, formal analysis, interpretation of meaning and value judgments before they can make their own evaluation. Instead, they can select and research some interesting elements , for example, students find that the eyes of the artist's work are well done and detailed, they can focus on writing what they have learned without writing a lot of unnecessary things (T1, Interview, 31/01/2022).	1I.n order to arouse a student's interest in learning AAC, it is important to take students to see more. It may not only happen in the classroom, but it may happen outside the classroom 2.Visiting the virtual museum, students are able to see more, and notice what other people are looking at. Thus, students can find out the common point between the works of this era or the works of the previous era 3.In fact, it is useful to tell stories in the form of comics. I think these are some good ideas to understand the artworks. For example, an apple does not only have one interruption, but through understanding the meaning behind it, you will discover why the artist put this element into the artist

Literature Review	1.Concerning the need for the 21st century, in VCAE , it aimed to nourish critical, creative and reflective thinking skills for the preparation of living in a new generation with the level of visual literacy 2.Students tended to connect their personal experience or familiar things for interpreting the artworks (Savva & Trimis, 2005 ; Tam, 2010)	1. Artwork creation itself is not the purpose of this education, but to understand the meaning of creation applied to the expression of ideas, and choose the media and techniques to be used in the process, thus, artwork creation and critical thinking coexist and depend on each other(Duncum ,2002a)	1.Too restrained environment reduces students' interest in participating in art activities, while a too casual environment will make it difficult for students to maintain a positive attitude, therefore, balancing the two can promote students' interest and positive attitude (Tam, 2010). 2. Hong Kong secondary school students showed seriousness and focus in AAC activities organized by the school or related to high culture or high art, and this phenomenon indicates that a formal learning environment can help develop a serious learning attitude(Tam ,2010).
Document	/	The school Promotional publications: The SBA : 	The school Promotional publications: XIE Gei Nian Qing Ren de XI Yang Mei Shu Shi (寫給年輕人的西洋美術史):

Phrase	RQ2 **How to apply the teaching strategies?**

The teaching strategies for Art Appreciation and Criticism in Senior Secondary School for the preparation of public examination: Case study

Mixed mode in the in-class teaching				
The in-class teaching strategies	**Using Gaming strategy before the regular exercise**	**The relationship between class dynamic and the group learning activities**	**Vertical narrative art history teaching**	**The relationship between the duration and quality of doing AAC**
Semi -structured Interview	1. Students will be happier in writing and more engaged in their AAC learning 2. Apply different artworks cards and put them on the table. Firstly, students had to choose one or two artworks cards by themselves. Then let them find the common points and tell a story among the selected cards 3.Students have to accept the reality, there is no choice in the public examination. In the case of no choice, teachers have to prepare the students to try to write different modes of AAC.	1.Having group learning or not, depends on the class dynamic and the characteristics of the students. Sometimes some classes are willing to share more, then the teacher can do more group learning activities. If students are unwilling to speak or express, but just procrastinate, they will find it hard and annoying.	1. I cannot teach art history slowly in detail since the schedule of the curriculum is tight, thus, I will provide students with the art history notes and finish teaching everything in two to three lessons. 2.I will talk about art history and different genres to make a brief introduction, and then starting from the Renaissance to the competampory art such as land art, students are able to have a basic understanding of what art and different art movements is.	1. It is possible to analyze an artwork for a whole lesson, however, if you find a piece of work to analyze a lesson every time, your students will be bored to sleep. When taking the visual arts elective in the senior form, they expected that other subjects have already talked for a whole lesson, students will expect that visual arts will allow students to have more time to create. Thus, the teacher does not need to talk much. Providing the basic knowledge for students, they can understand it and make use of it on their own. 2.When students write again in form 6, students expand their vision and interpret with a broader perspective

Literature Review	1.The gaming strategy related to familiarity, students appear to link up the personal experiences or familiar things for interpreting the artworks (Savva & Trimis, 2005 ; Tam, 2010). 2.Students tend to explain why they are attracted by their personal preferences, such as appealing to moral values and past visual experience (Chiu, 2005). 3.High-level of students able to systematically illustrates on different aspects of the two works, and indicate the similarity and difference between two artworks (Tam & Lau, 2010)	1.Group learning environment fosters students to establish their aesthetic response.(Heid ,2008)	1.Vertical narrative and historically stated art history teaching methods may help students understand the relationship between artistic style development and history (Tam & Lau, 2010).	1. A longer viewing time facilitates the non-professional viewers to get a better cognitive intent, and the cognitive intent affected the viewers to make strategic and organized AAC (Lachapelle, Douesnard & Keenlyside ,2009).
Document	/	/	/	/

Phrase	RQ2 **How to apply the teaching strategies?**		
	Mixed mode in the in-class teaching		
The framework of a systematic and in-depth	**The building of the vocabulary**	**The direction of AAC writing**	**The Comparison between two artworks**

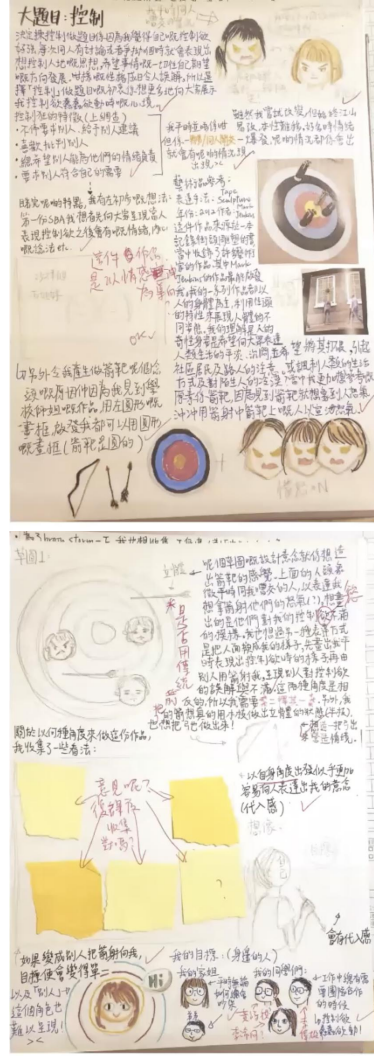| AAC writing			
Semi -structured Interview	1. Teacher should provide students with the basic knowledge of visual elements and design principles, such as a vocabulary list .Therefore, students are able to extract some key vocabulary and apply it to the AAC writing.	1. I will give some guidelines for students to write AAC only , rather than telling the students to fill in the blanks again	1.When making comparisons in AAC, students should understand that even in the same era, the context or the presentation of the artwork can be different. AAC is like doing an experiment, there must be an indicator and a variable. Rather than evaluating each artwork individually, students should find the common points for comparison
Literature Review	1.The students' understanding in the artworks are reflected in the usage of vocabulary, the words such as "good", "interesting" in general description reflects students are scratching the surface (Tam & Lau, 2010).	1.Students inclined a formal analysis by aesthetic scanning rather than the contextual analysis in AAC (Tam & Lau, 2010) 2.Students generally are not accustomed to respond based on the non-visual levels (Tam & Lau, 2016).	1.High level students are able to elaborate on the technique, expression, medium, style and situation of the two works systematically and point out the similarity and difference between two artworks (Tam & Lau, 2010). 2.The way for students to practice how to compare the artworks, which ask students to juxtapose two artworks simultaneously questioning why (Tam & Lau, 2010).

The teaching strategies for Art Appreciation and Criticism in Senior Secondary School for the preparation of public examination: Case study

Documents	The vocabulary list:	The Guideline:	The Form 4 AAC worksheet:

The writing exercise:

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Phrase	RQ3 **Why do he/she apply these teaching strategies?**		
	The Three Expected Elements of Teaching outcomes		
The framework of a systematic and in-depth	**The relationship between the students horizons and empathy**	**The relationship between the aesthetic perception and the Inquiry-based AAC learning**	**The Comparison between two artworks**

AAC writing			
Semi -structured Interview	1. The objective of teaching AAC is hoping students can put themselves into others' shoes, while broadening students' horizons supports students to have empathy to substitute for the situation of others ." In artistic creation, the teacher added, "If you can take the perspective of others to create, the audience can more easily understand your artistic creation. Certainly , nowadays, some artworks are very personal, and just for yourself. 2.More appropriation on different styles of art works, students are able to examine what is good artwork or what is better, thus, students no longer can only stay at one style.	1. From the gaining of aesthetic experience, Besides being performed in the AAC in words, the level of aesthetic perception can be elevated which is reflected in the students' artworks. 2. In the process of SBA, students are not required to complete literal description, formal analysis, interpretation of meaning and value judgments before they make their own evaluation. Students can select some elements from different artworks, for instance if students want to draw eyes, they can make reference on some artists that draw well and detailed. Thus, the SBA research fosters students to focus on writing what they have learned without describing a lot of unnecessary things. I think this kind of learning is more direct.	1.The score must be the big indicator to determine the high or low teaching effectiveness.
Literature Review	1.AAC education assists students to clarify and construct their own subjectivity in the interaction with images in life, and then to establish "self-identity" (Chiu , 2004). 2. The essence of artistic creation is not visual expression but the purpose of culture (Duncum ,2002a) .	1.Inquiry-based AAC learning is considered as a critical inquiry activity in searching the meaning and the value of the artworks (Wolff & Geahigan ,1997). 2.The process of personal, research, aesthetic concept and perceptual skill acquisition activities facilitates students' personal response, research, techniques and concepts (Geahigan , 1999) .	1.An excellent piece of AAC is critical, well organized and original of intellectual writing (Tam, 2018).

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Documents	The vocabulary list:	The SBA:	The overall Visual Arts DSE result: