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Honours project entitled

Evaluation of ceramic teaching in Hong Kong secondary school art education.

Submitted by

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Declaration

I, **Ma Shu Ting,** declare that this research report (Evaluation of ceramic teaching in Hong Kong secondary school art education.) represents my own work under the supervision of **Miss Lung Yuet Ching, Joyce** and that it has not been submitted previously for examination to any tertiary institution.

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18 April 2023

Abstract

This honor project aims to evaluate the effectiveness of ceramic teaching in Hong Kong secondary school art education. The project will explore the current state of ceramic education in Hong Kong secondary schools, examine the teaching methods used by art teachers, and assess the impact of ceramic teaching on students' learning outcomes. Data will be collected through interviews. The findings of this study will provide insights into ceramic teaching in Hong Kong secondary schools and offer recommendations for improving the quality of art education in this area.

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Chapter 1 Introduction

1.1 Background

Ceramics is a creative and artistic craft with a long history in the humanities. It is gaining more and more attention with a rising number of ceramic studios established in Hong Kong in recent years, more ceramic brands appear. According to the number of exhibitors of the Hong Kong Local Ceramics Festival to be held in 2022,50 ceramic workshops or artists have participated. Through advertisements from social media, we can see there is a drastic rise of number in newly established ceramic studios, which ceramic making has been a new trendy activity in Hong Kong.

With the continuous progression of the ceramics industry, ceramics education is however rarely discussed. Ceramic education in local schools are not as popular as it should be. Many ceramic learners are self-initiated, and they find it difficult to learn information about the ceramic culture and production during their primary and secondary times.

1.2 Objectives

Sze (n.d.) pointed out in the interview that the development of ceramic art in Hong Kong is still not popularized. Among the Asian regions, it is found that the history of ceramics in Hong Kong is not long compared with that of Japan and Mainland China. However, this also reflects that there were very few people studying ceramic art in Hong Kong in the past, so there are not many documents related to the history of ceramic art in Hong Kong. In current Hong Kong, there are not many tertiary institutes that provide in-depth ceramic courses, while private ceramic workshops mainly focus on skills and techniques rather than creative training and in-depth culture of ceramics.

1.3 Research Questions

Based on the above research objectives, this research will explore the following research questions:

1. **How does ceramic art education impact Secondary school students?**
2. **How to assist/advise to improve the current state of ceramic education in local secondary schools?**

1.4 Significance

Nowadays, Hong Kong schools pay more and more attention to the development of students' artistic literacy. Students are provided with more opportunities to explore different mediums of arts than before, and there is a rising trend in ceramic art education. Ceramic Art should incorporate in regular art curriculum, to enhance students' hands-on abilities and creativity. However, incorporating ceramic art in school curriculum could be challenging due to multiple concerns. As a future visual arts teachers, I aim to research on successful teaching strategies to provide art teachers with suggestions and insights on ceramic teaching in local schools and to provide a new dimension for the development of school arts education in Hong Kong.

Chapter 2 Literature Review/Visual Research

2.1 The significance of ceramic education to students

Rao (2019) pointed out that ceramic education is a traditional teaching activity, which stimulates children's comprehensive abilities such as hands-on ability and creativity by guiding children to use ceramic production methods such as pinching, encircling, and pressing, and helps children improve their artistic literacy.

2.1.1 Inspire creativity

Ceramics courses to have the potential to inspire creativity in students through hands-on, experiential learning. The physical engagement with clay allows for free-form exploration and experimentation. Students can manipulate the medium without a specific end goal, which enables open-ended discovery and flow-like states of focused attention that boost creativity (Csikszentmihalyi, 1990). In structured ceramics lessons, students can also be challenged with specific problems or themes to spark creative thinking. For example, an assignment to create ceramic pieces that use texture and color to evoke different emotions prompts students to think imaginatively about the impact of artistic elements (National Core Arts Standards, 2014).

The opportunity to create three-dimensional and functional objects gives ceramics the unique potential to inspire creativity. Students can creatively solve technical challenges that arise, such as how to join ceramic pieces together or ensure a vessel holds water (Rampino & List, 2017). They also have the freedom to be innovative in designing ceramic artwork and objects for real-world use. Research suggests that student creativity is enhanced when ceramics instruction provides both open-ended exploration time and targeted creative challenges, structured by skilled teachers who can facilitate technical mastery and nurture artistic growth (Franks et al., 2018; Rampino & List, 2017).

It highlights the capacity for ceramics to unleash student creativity through hands-on making and open-ended discovery.

2.1.2 Cultivate aesthetics and innovative thinking

Ceramics creation encourages students to experiment with different techniques and materials. Innis and Hodge (2015) argue that allowing students to explore different materials and techniques fosters creativity and aesthetic development. Similarly, Harnish and Lampman (2017) suggest that providing students with the freedom to experiment and explore is essential for developing their artistic skills and aesthetic sensibilities.

Trujillo and Santoferraro (2018) argue that teaching students to balance form and function is essential to create works of art that are both beautiful and functional. By emphasizing the importance of functionality, students learn to create objects that not only look good but also serve a practical purpose.

2.1.3 Enhance self-confidence and experience a sense of achievement

Ceramics education has the potential to boost students' self-confidence and experience of achievement. The hands-on, physical nature of working with clay gives students opportunities to overcome technical challenges and create tangible objects, which can build confidence in their ability to solve problems and achieve goals (Rampino & List, 2017). Students may start with limited clay skills, but regular practice and feedback from instructors allow them to improve and master new techniques. This process of growth and gaining competency in ceramics can affirm students' potential to develop skills with sustained effort (Rampino & List, 2017).

Creating functional ceramic pieces also gives students a sense of accomplishment in producing objects for real-world use. Whether creating mugs, bowls, or other objects, students can find satisfaction in crafting ceramics that are artistic but also practical. The chance to share final ceramic projects with others in class

exhibitions builds awareness of achievement and provides positive reinforcement for students. It enhances self-confidence and experience of achievement for students to develop competence and apply their skills to create functional objects of value.

2.1.4 Interdisciplinary learning

Xue (2017) pointed out the significance of the "comprehensiveness" of ceramic education to students. In the process of ceramic culture education, there are many related subjects, such as history, Chinese, mathematics, chemistry, politics, and other subject knowledge points. While students are creating and actively using their brains, ceramics will be an easier way to help students memorize and master the knowledge of compulsory subjects. For example, when we talk about the content of porcelain created in the Han Dynasty, we can insert this period of history at the same time. Related historical events to help to learn, or through designing a set of safe and convenient chemical experiments to let children experience the firing mechanism of "glaze", it is actually a "STEAM" education model, which regards ceramic culture as a variety of disciplines. The connection between ceramics and other subjects allows children to experience "happy teaching".

One of the main advantages of interdisciplinary learning in ceramics classes is that it promotes creativity and innovation. According to D'Angelo and Zorzi (2018), interdisciplinary learning encourages students to approach problems from different perspectives and to apply knowledge and skills from various disciplines to develop unique and innovative solutions. In ceramics classes, this approach can be used to explore the intersection of art, science, and technology, and to create new forms and techniques that are not limited by traditional ceramic-making processes.

Another benefit of interdisciplinary learning in ceramics classes is that it enhances students' critical thinking and problem-solving skills. As noted by Elgazzar and Alsadek (2019), interdisciplinary learning requires students to analyze complex problems and to develop solutions that integrate knowledge and

skills from different disciplines. In ceramics classes, this approach can be used to explore the relationship between form, function, and aesthetics, and to design ceramic objects that are not only visually appealing but also functional and practical.

In addition to promoting creativity and critical thinking, interdisciplinary learning in ceramics classes can also help students to develop a deeper understanding of the cultural, historical, and social context of ceramics. As noted by Renshaw and Banach (2018), interdisciplinary learning provides students with opportunities to explore the rich history and cultural significance of ceramics in different parts of the world and to develop a more nuanced and sophisticated understanding of the role of ceramics in human society. This, in turn, can help students to appreciate the diversity and complexity of human culture and to develop a more empathetic and informed perspective on the world.

2.2 Development status of ceramics and ceramics education in Hong Kong

According to Li (2002), the development history of ceramics and ceramics education in Hong Kong can be roughly divided into four stages.

2.2.1 The budding period (the 1960s to 1970s)

Began to develop from the 1960s to the 1970s, and the development period of ceramic education also developed at the same time. In the 1960s, ceramic education in secondary schools was actively developed. In 1967, it became an independent examination subject for the Hong Kong Certificate of Education Examination. At that time, the Education Bureau set up ceramic workshops for visual arts teachers to improve the quality of teachers' teaching. In the 1970s, there were already about 50 secondary schools with ceramic-related equipment.

2.2.2 Advancement period (from the 1970s to the early 1990s)

At that time, the Polytechnic Institute launched the 'Advanced Ceramics Certificate Course', which promoted the development of ceramics and cultivated many ceramic artists, such as Mai Qifen, Marconi, etc. They became the main figure in teaching ceramic education, such as some students taught by Rossana Li Wai Han: Annie Wan, Tam Cheung On, Cheung Wai Sze Rachel...etc are still important in ceramic education nowadays. Which greatly influenced ceramic education at that time.

At the same time, due to the lack of ceramic training places provided by the Education Department for teachers at that time, different ceramic artists indirectly opened ceramic workshops with various ceramic exhibitions and commercial activities, which improved the level of ceramics in Hong Kong and developed vigorously.

2.2.3 Steady period (the early 1990s to mid-1990s)

Compared with the rapid development in the 1980s, the development of ceramics in the 1990s was relatively stagnant. The ceramics courses founded by Polytechnic ended, and large-scale ceramics exhibitions also decreased. Ceramic artist support is the main.

2.2.4 Renewal period (from the 1990s to 2002)

In the late 1990s, the development of ceramic education took a turn for the better, and colleges and universities listed ceramics as a major subject, such as the School of Education, and ceramics became a regular course again. Ceramic education in primary schools has not changed much, but the ceramics department is still cultivating new teaching talents and artists.

According to Liu (2020), with the education reform in 2000, the secondary school exam ceramics course, which was founded in 1958, was completely canceled in 2007. The aesthetic courses that cultivate three-dimensional thinking only occur in the study of visual arts and design and technology. Ceramic education does not seem to be valued by the general mainstream schools, due to a lack of participating

schools and candidates, and even some professors in the art department of colleges did not even know this subject existed in the public exam system

2.3 Development of ceramic education in different countries, challenges, and solutions

Xu (2020) pointed out that carrying out ceramic art education in primary schools is not only the need for quality education but also the need to inherit Chinese civilization. However, compared with other countries, for example, in countries such as the United States and Japan, ceramics courses are already a common course in primary schools.

The challenges existing in ceramic art education in schools in Mainland China are as follows:

2.3.1. Lack of emphasis on ceramic education

First, although ceramic has been recognized as an art category, ceramic is still generally regarded as a hand-made craft, not as a real art. This naturally reduces the value of ceramic art and directly affects its popularity and importance.

Secondly, although many schools have set up ceramic courses and clubs, they still lack a complete teaching system and evaluation and supervision system. Furthermore, the ceramic courses arranged by the school have fewer class hours, and the ceramic teachers have been satisfied with providing opportunities for students to explore the medium, but have not properly introduced the cultural context, history, and possibilities in ceramic art.

2.3.2. Teachers lacking professional knowledge in ceramic art

It is a fact that there is a shortage of ceramic teachers with professional knowledge in primary schools. At present, most of the ceramic courses are held concurrently by art teachers. Although they have a certain artistic foundation, they lack knowledge and experience in making and firing ceramics.

Some of them have undergone short-term ceramic training, however, they lack the knowledge and experience to conduct teaching a class.

2.3.3. Insufficient ceramics facilities and equipment

The lack of ceramics facilities and equipment is also an important problem facing the current school ceramic education. Due to the lack of specific standards and norms, the ceramic classroom lacks overall design and management. The ceramic classrooms in many schools are small and can only place some desks, chairs, and a few blanking machines (throwing wheels?). Students need to take turns practicing. It is difficult for students to be interested in learning in such a crowded environment. A kiln is a necessity for ceramic making, however not every school is equipped with an electric kiln. Although some schools are equipped with related equipment, they are not fully utilized due to their long operating hours and high energy consumption. For some schools, the ceramic firing has to be conducted off-campus due to a lack of equipment, therefore they could not experience the whole ceramic-making process.

Regarding the above issues, Xu (2020) has the following three suggestions:

1. Establish an effective ceramic curriculum

On the basis of sufficient research, the education department should establish a complete ceramic curriculum, including a teaching evaluation system and a supervision system, and set class hour standards to ensure the quality of teaching. Setting teaching goals in teaching to let students understand ceramic art, and stimulate the pursuit and love of art through this medium to enhance innovation consciousness and creativity.

2. Enhance teachers' knowledge and skills in ceramic art

In view of the current situation, primary teachers lack knowledge and experience in ceramic art. A long-term and effective training mechanism for ceramic art teachers should be established to improve

their knowledge and skills as soon as possible. Training should be offered to primary art teachers by ceramic professionals to train teachers not only to focus on the knowledge and techniques but also to encourage students in their personal style to further develop their artwork.

3. Strengthening the facilities and equipment for ceramic education

Schools should formulate relevant design standards for ceramic art classrooms, including classroom area, required facilities and equipment, and placement standards, and allocate special funds for the construction of ceramic art education-related supporting facilities and equipment. For some ceramic equipment such as electric kilns that cannot be used or dare not be used, professional on-site guidance is organized to ensure the best use of everything.

2.4 Conclusion of the literature reviews

Through the literature review of these three articles, shows that ceramic education can bring the following positive effects to students, such as inspiring creativity, cultivating aesthetics and innovative thinking, enhancing self-confidence, and experiencing a sense of achievement and interdisciplinary learning.

The development of ceramic education in Hong Kong can be roughly divided into five periods, among which the period from 1970 to 1990 was the most vigorous, and both students and teachers were provided with a lot of powerful support in education. The current development is relatively flat, but there are still some schools to reconsider and set up ceramic courses.

Although there is a certain demand for ceramic art education, it is facing different challenges when providing ceramic education in schools, such as lack of attention to ceramic art education, teachers lacking professional knowledge in ceramic art, and insufficient ceramic art facilities and equipment in schools. To this end, some suggestions have been put forward, such as, establishing an effective ceramic

curriculum, enhancing teachers' knowledge and skills in ceramic art, and strengthening the facilities and equipment for ceramic education

The Chart (see Figure 2.4) summarizes the development of Hong Kong and the significance of ceramics to students.

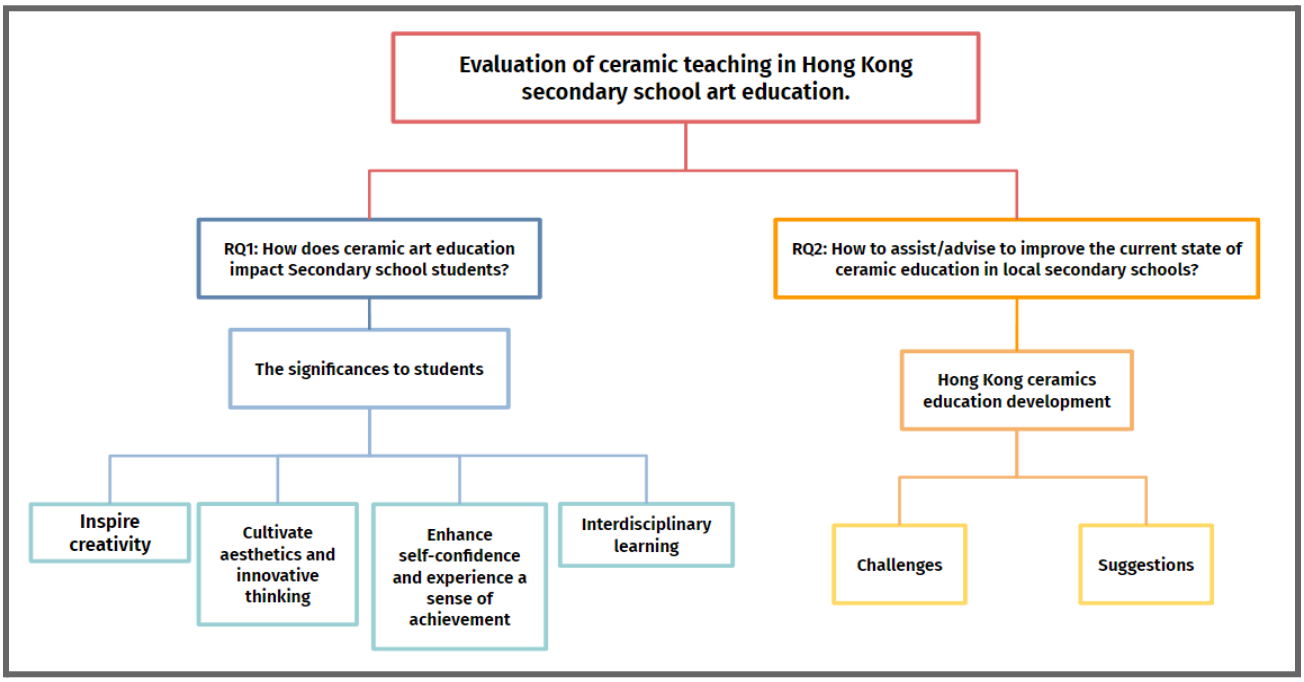

Figure 2.4 Research Framework

Chapter 3 Methodology

3.1 Research methods

This research is mainly based on qualitative research, with critical reflection as the core concept, and analyzes the current situation of ceramics teaching in Hong Kong through literature discussion. The subjects of the research will be two VA teachers from two secondary schools and a ceramic studio owner, to compare the teaching initiative, teaching content and strategies, etc.

3.1.1 Interview

Lai (2002) proposed that interviews are one of the main methods for collecting research data in qualitative research. The researcher will use the semi-structured interview method, that is, the researcher will use a wider range of research questions as the basis for the interview beforehand, so the type of questions or the method of discussion will be carried out in a more flexible way, and the interviewee will be guided to freely express their truth. (Chen, 2002), through interviews to analyze and discuss the actual situation of ceramics teaching in Hong Kong schools, as well as the teaching strategies they used in designing and implementing teaching activities, qualitative research can be conducted through in-depth interviews and documents Master and analyze teachers' teaching thinking and practice process, as well as understand respondents' personal views and teaching experience, so as to make inductive analysis.

The interview questions for interviewing VA teachers are as follows,

1）May I know how long you have been teaching?

2）May I know how you first experienced ceramic making?

3）Has the ceramic course always been the practice of your school ? Or did you invented this course? (Why would you want to have a ceramic course in the curriculum?) (Research Q1)

4) Did you face any difficulties when teaching ceramic class? If yes, How do you overcome it? In the Student aspect, School's constraints, Material, and equipment aspect (Research Q2)

5）What are the students' reactions to ceramic classes in school? What kind of ceramic topics are students more interested in? (Research Q1)(Research Q2)

6) What impact could in-school ceramic courses bring on students? (Research Q1)

7）Do you think it is feasible to include a ceramic class in the visual art curriculum as a regular class? (Research Q2)

8) Do you think there is support for teachers to establish ceramic courses in secondary schools? (Research Q2)

9）How do you think providing training classes for teachers can help ceramics courses become school visual arts courses?(Research Q2)

The interview questions for interviewing studio are as follows,

1）How long has your studio been established? What's the difference between now and the time when the studio just started up?

2）Can you share with us the experience you have with outsourced ceramic classes from local schools? (How many schools have reservations for a semester?)

3）Based on your experiences, Why do you think local schools would invite studios to organize ceramic courses instead of organizing them by their visual art teachers? (Research Q1)

4）Will the on-campus conduct or students go to the studio? (Research Q2)

5）Did you face any difficulties when teaching an outsourced ceramic class? If yes, How do you overcome it? In the Student aspect, School's constraints, Material and equipment aspect (Research Q2)

6) What impact could in-school ceramic courses bring to students? (Research Q1)

7）Do you think it is feasible for the ceramics course to become a school visual arts course (constantly)? (Research Q2)

8) What can be done to popularize school-based ceramic courses? (Do you think providing a teacher's training course is feasible and can help popularize school-based ceramic courses?) (Research Q2)

Audio recordings and notes will be recorded during the interview and will be translated into the script as soon as possible after the interview as the main basis for data analysis. During the interview, I will conduct interviews in short and neutral terms, without interrupting the content of the interview and encouraging more words, and will follow up with the interviewee's answers in a timely manner. (Chen, 2002) .

3.2 Research objects

In this study, two visual arts teachers who offer ceramic classes in local secondary schools and one ceramics studio owner are invited (see Table 3.2). The interviewees are the teachers of the ceramic workshop and the visual arts teachers of the schools. They mainly compared the differences between outsourced ceramic workshops and ceramic lessons offered by school teachers, as well as their challenges and limitations. The reason for choosing secondary schools for joint analysis is to focus on understanding the overall ceramic art education system at one level. Good

Table 3.2: Research target data

Responder	**Gender**	**Title**	**Year of teaching**	**Educational background**	**Teaching subject**	**Interview Date**
Teacher A	Male	Visual Arts teacher - Panel	12 years	Major: Visual Arts	Visual Arts	1/3/2023
Teacher B	Female	Visual Arts teacher	6 years	Major: Visual Arts	Visual Arts	10/3/2023
Studio C	Male	Ceramics Studio owner	6 years	Major: Visual Arts	Ceramics	1/3/2023

3.3 Research Agenda

This research procedure will be divided into four parts. The first part is the research proposal. The researcher proposes the research topic, research purpose, research question, research orientation, research method, and research object from January to early March 2022. The second part is to determine the research proposal and review the literature from March to November 2022. The third part is to conduct research and data analysis. The researchers will conduct interviews from January to February 2023 and organize the interviewed data for research purposes. Finally, the fourth part is reflection. The researchers will analyze the research data and write research inspiration and suggestions from March to May 2023. (see Table 3.3)

Table 3.3

First part : Research proposal (January to early March, 2022)	The researcher proposes the research topic, research purpose, research question, research orientation, research method and research object
Second part :determine the research proposal (March to November 2022)	Determine the research proposal, review the literature
Third part: Conducting research and data analysis (January to February 2023)	Conduct interviews and organize interview data
Fourth part : reflection (March to May 2023)	analyze the research data and write research inspiration and suggestions

3.3.1 Interview schedule

This study will first describe the observations, criticisms, and conclusions drawn from the literature review. The literature review mainly focuses on the current situation of ceramics teaching in various places and Hong Kong and analyzes and discusses the current situation and problems. Afterward,

interviews will be designed to confirm what to collect and contact the school for confirmation. Interviews, tools used after collecting all the data, and information help to organize and analyze the results.

3.4 Research Limitations

Due to time constraints and a small research sample, I was unable to invite all workshops, and secondary school visual art teachers with experience in ceramics teaching for interviews. Therefore, I will focus on two secondary schools. In addition, this study did not consider the school environment, level, culture, and other factors that may directly affect teachers' teaching. In addition, due to lack of experience, the inference of the study may be affected, but I will try my best to analyze the ceramic teaching situation in Hong Kong secondary schools and make recommendations.

Chapter 4: Findings and Analysis

This study takes two secondary school visual art teachers who are currently teaching ceramics and a ceramics studio as the research objects. Collecting research data and results through interview analysis, to answer the current situation of ceramic education development in secondary schools and the impact on secondary school students and suggestions on ceramic education in Hong Kong secondary schools.

4.1 How ceramics education impacts secondary school students

The research aims to summarize their motivation for teaching ceramics and how students gain new insights into Visual Arts through learning ceramics. To find out ceramics education impacts secondary school students.

4.1.1 Cultivating students with 3D Art medium

Visual art education plays an integral role in helping students explore their creativity and develop their artistic skills. However, traditional approaches to this subject often prioritize two-dimensional creations and painting, which can limit students' insights from the full picture of what Visual Arts is. In this context, Teacher A and Teacher B offer valuable insights on how to diversify creative media and potentially develop their strengths in 3D Art for students. By incorporating materials such as sculpture, 3D, and clay, teachers can create a more inclusive learning environment that caters to students with varying interests and abilities. This approach not only expands the scope of visual art education but also fosters a more collaborative learning environment. (see Table 4.1.1)

> Teacher A: "The motivation is that I noticed that in visual art education, it is easy to focus on two-dimensional creation or **visual art is equal to painting**. In fact, it is not necessarily true. Many students do not like painting. It does not mean that they do not like art. Many students like to make and build models. I thought about designing some materials such as sculpture, 3D, or clay, which are easier for students to master, and can be recycled. **Clay material is**

highly moldable and changeable, so some students who are not good at drawing can also be creating, teachers can get better understand students' interest in Art. It is suggested that when doing 3D modeling, for some students,directly molding clay as a draft might be easier than drafting their ideas on paper." (Interview, Teacher A, A3)

Teacher B: "I also hope that through teaching ceramics, **students will have more choices on creative medium, no longer limited to graphic creation**, and hope that students who are weak in the drawing will have more choices." (Interview, Teacher B, A3)

Teacher B: "The ceramics course in the school is especially **more motivated for some students who are weak in painting or graphic creation**, so as to help them have a **more positive attitude or perception of visual art and reduce resistance to visual art.** Students are excited about their ceramics creations. For example, they often ask me when the work will be fired or when I can see the work." (Interview, Teacher B, A6)

To sum up, Teachers A and B assumed incorporating ceramics in visual art education can benefit students with varying interests and abilities. Teachers can inspire students who might not be interested in two-dimensional creations and promote a more positive attitude toward visual art.

Learning ceramics not only provides a new medium for students to explore but also contributes to building a more diverse and inclusive portfolio.

Studio C expressed that The ceramics courses in the school also have a positive impact on students' SBA. For example, some of our student expands their portfolio from 2D art into 3D art during our lesson. It helps to enriching their portfolio.

4.1.2 Positive emotional impact on students

Additionally, the hands-on nature of ceramics learning has been shown to increase student motivation and reduce learning pressure.

> Studio C: "Compared with other classrooms, the **learning mode of ceramics is more vivid**, and students have more hands-on opportunities, which can **strengthen learning motivation and reduce learning pressure**." (Interview, Studio C, A6)

Overall, these insights demonstrate the importance of incorporating diverse medium into visual art education to provide students with more opportunities for creative expression and personal growth.

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4.1.3 Consolidate knowledge and interest in other subjects

The incorporation of ceramics into visual art education can also facilitate interdisciplinary cooperation, allowing students to consolidate knowledge from different subjects through ceramic art. In this context, ceramics courses that promote interdisciplinary cooperation not only expand the scope of visual art education but also contribute to a different dynamic.

> Teacher B: "Two years ago, our school's ceramic curriculum cooperated with Chinese History subject. With the theme "Gift Culture", students learned the history of Gifting and Tea-drinking culture in Chinese History Class. They would then learn the motifs, color of Song Dynasty tea set and re-design ceramic tea sets in Visual Art lesson. I think **this way of interdisciplinary learning can help students consolidate their knowledge of related subjects in a more interesting and lively way of learning**. "(Interview, Teacher B, A6)

4.1.4 Conclusion

The introduction of ceramics into visual art education provides significant benefits. It caters to students with different skills and interests, allowing more students to engage positively with art. The hands-on and practical nature of ceramics not only can increase student motivation and enjoyment in doing art, it also bring positive impact on students' mental health by releasing their stress through ceramic practice. Furthermore, ceramics courses that draw on interdisciplinary knowledge promote a more dynamic and well-rounded art education, that serve as a medium to consolidate knowledge from other subjects and express their ideas. While traditional two-dimensional art forms still have a place in education, the expansion of visual art curricula to include diverse media is helping art education stay relevant and accessible to modern students. (see Table 4.1.4)

Table 4.1.4

Impacts on students / Interviewees	Teacher A	Teacher B	Studio C
More choices in the media of visual art creation	✓	✓	✓
Strengthen learning motivation on VA studies	✓	✓	✓
VA Portfolio more diversify	✘	✘	✓
Pleasant learning environment	✘	✓	✓
Consolidate knowledge and interest in other subjects	✘	✓	✘
Brings positive emotional impact on students	✘	✘	✓

4.2 Challanges of ceramic art education in local secondary schools and its suggested solution

Through the three interviews and their sharing experiences, the researcher finds out that there are some challenges during their ceramic teaching experience and have provided some suggested solutions.

4.2.1 Challenges that teachers are facing when teaching ceramic art

Most of the ceramics courses are based on small class teaching, which makes it easier for teachers to manage and grasp the learning status of each student. However, there will be a large number of visual arts classes in the school. In the absence of teaching resources, most of them only have one teacher to teach about 30 students. It is difficult for teachers to grasp the learning status of each student. Therefore, learning gaps and unexpected situations, such as failed works, leading to unpleasant learning experiences of students .

Some challenges students face with ceramics classes include difficulties with the material and skills which can lead to frustration or other issues (see Table 4.2.1a) and there are some solutions suggested by interviewees.(see Table 4.2.1b)

> Teacher A: "Students tend to feel frustrated when creating ceramics, and the works are not easy to conform to the image in their minds. In addition, since clay is an easy-drying material, which some students find it difficult to handle. When clay brings them an unpleasant experience, these students will choose to create with materials that they are more familiar with instead." (Interview, Teacher A, A4)

> Teacher B stressed when students encounter unpleasant experience, such as clay cracking and sensitive reaction on skin, they find it discouraging to learn such medium.

Studio C: "...In a lots schools that we are teaching, since it is an extracurricular activities, participants ranged from Form 1 and Form 6, which creates a huge gap in learning diversity due to their age difference. For example, it is obvious to see their differences in terms of strength when wedging clay. " (Interview, Studio C, A5)

Table 4.2.1a

Challenges / Interviewee	**Teacher A**	**Teacher B**	**Studio C**
Materials difficult to handle	✓	✘	✘
Insufficient ceramic technical knowledge and experience	✓	✓	✘
Huge gap in learning diversity among students	✘	✘	✓
Students facing medical condition (Sensitive skin)	✘	✓	✘
Accidents occurred during firing and drying process	✘	✓	✓

Table 4.2.1b

Challenges	**Solutions**
1. Materials difficult to handle	**Teaching different clay modeling skills**, such as slab building, throwing, pinching and coiling. And **encourage students to use a skillset** according to their ability and interest. (Teacher A)

	Teacher should **encourage students to do more explorations** with the medium and break down the ceramic making process detailly to better master skills. (Teacher A)
2. Insufficient ceramic technical knowledge and experience	**Teachers should be well prepared in class** - Teacher will equip students with easier clay making skills and suitable theme to start with. - Teachers should also familiarize with kiln operations to reduces failure due to mis-firing. (Teacher B)
3. Huge gap in learning diversity among students	Teacher will first teach the whole class. **Students who struggle with learning difficulties will be grouped.** For these students, the teacher will explain the content again and provides additional guidance to help them grasp the difficulties such as material and practicing. (Studio C)
4. Students facing medical condition (Sensitive skin)	**Preparation for skin problems students** - Prepare gloves for skin problems students to prevent touching clay directly.(Teacher B)
5. Accidents occurred during firing and drying process	**Second creation** When students faced challenged, which his/her piece exploded in the kiln, teacher can will encourage students to create new ideas out of their fragments, such as painting with glaze on fragments.(Teacher B)

4.2.2 Challenges with implementing and sustaining ceramics programs in schools

Some challenges with implementing and sustaining ceramics programs in schools. Practical considerations around costs for schools in providing and maintaining these programs. (see Table 4.2.2a and 4.2.2b.)

> Teacher A: "Funds are limited. The school will ask whether it is really necessary to put so many resources into ceramics? For example, do you really need to buy an extra kiln?" (Interview, Teacher A, A4)

Table 4.2.2a

Challenges / Interviewee	**Teacher A**	**Teacher B**	**Studio C**
Limited Funding	✓	✘	✘

Table 4.2.2b

Challenges	**Solutions**
1.Limited Funding	**Strive for more student achievements** → attract schools to invest in resources (Teacher A)

4.2.3 Challenges with ceramics materials and facilities in school

Materials challenges with the space and facilities available for ceramics programs in schools. Disorganized spaces and facilities can pose practical difficulties in implementing ceramics programs in schools. While interest from students may be present, the resources and space needed to properly run these programs may be lacking. (see Table 4.2.3a and 4.2.3b)

Teacher A: "There is not enough space, and it is difficult to manage the distribution of materials, such as clay plates and picture plates; there used to be separate art rooms, but now there are no; ceramics works need space for drying or displaying" (Interview, Teacher A, A4)

Teacher B: "There is not enough space, materials, and equipment are placed in a mess, and there is not enough space to place works; clay is easy to be placed for too long and it will dry out and cannot be used" (Interview, Teacher B, A4)

Studio C: "Occasionally some teachers in some schools forget that the work is drying, which leads to time-consuming drying of the work. It causes the work cant to be fired. This happens mostly in wheel-throwing works." (Interview, Studio C, A5)

Studio C: "The arrangement of the space is chaotic, and the support from the school is usually sufficient. However, some students have experience in ceramics in the visual arts lesson. The tools in the visual arts room are placed in a mess, and sometimes the ceramics cannot be found. Tools. Or the school's visual arts room is messy, and there is no separate space or room for ceramics." (Interview, Studio C, A5)

Table 4.2.3a

Challenges / Interviewee	**Teacher A**	**Teacher B**	**Studio C**
Insufficient space of VA room	✓	✓	✓
Chaotic space	✓	✓	✓
Material deterioration	✘	✓	✘

Table 4.2.3b

Challenges	Solutions
1.Insufficient and Chaotic space of VA room	**Discover more spaces in the school to display student ceramic works** -Exhibition of student works during school activities such as Parents' Day / Visual Arts Week. (Teacher A) (Teacher B)
	Schools can separate ceramics tools from other medium tools. For example, **a box of ceramics tools is only used in ceramics extracurricular activities**, and not used at other times. (Sudio C)
2.Time-consuming drying of the works.	**Organize the Art room** -Organize a space for work to dry -Set up timer and cover pieces/ shelves that help to prevent drying. (Sudio C)
3.Material deterioration	**Check the condition of the materials before the lesson** - For example, if the clay is dry, add water first to restore the state. (Teacher B)

4.3 Suggestions to Promote Ceramics Education as a Regular Curriculum

Comparing all the interviewers, they have different suggestions on how the ceramics course can become a school visual arts course or become more widespread in Hong Kong Visual Art education. (see Table 4.3)

4.3.1 More ceramics training courses for teachers

As visual art education continues to evolve, educators are increasingly exploring new mediums such as ceramics to engage students with different interests and skill sets. However, the question of how to incorporate ceramics into the curriculum can be challenging, particularly if teachers lack experience or training in this

medium. More ceramics training is welcome for educators, suggesting a need for ongoing professional development in this area. By providing adequate training and support, schools can equip educators with the tools they need to incorporate diverse media such as ceramics into the curriculum, creating a more inclusive and engaging learning environment for students.

> Teacher A: "It must be helpful. More ceramics training is welcome for teachers." (Interview, Teacher A, A9)

> Studio C: "The ceramics training class for teachers is feasible. The visual arts teachers in the school have rich qualifications. It is not necessary to have a very deep ceramics qualification to teach students ceramics. Mastering the skills of ceramics through training classes is enough to teach students." (Interview, Studio C, A8)

> Studio C: "....Instead, outsourcing ceramic courses , not only let students learn ceramic skills, but also allow **teachers to observe how we teach students ceramic, which is beneficial to teachers themselves.**" (Interview, Studio C, A3)

4.3.2 Students start exposure to ceramics earlier

The benefits of incorporating ceramics into visual art education are becoming increasingly apparent, with educators recognizing its potential to engage students with different interests and skill sets. Two interviews with a teacher and a studio owner shed light on the benefits of introducing ceramics to students at an early age. They argue that even secondary school students can learn the basics of ceramics and develop an interest in visual arts. By offering students a broader range of creative media, educators can create a more inclusive and engaging learning environment that supports students' artistic development and personal growth.

Teacher A: "...If students can be exposed to ceramics in Secondary year 1, they can even explore ceramics and understand basic techniques in primary school. Ceramics will help students develop an interest in visual arts and provide another choice." (Interview, Teacher A, A5)

Studio C: "...We believe that learning ceramics does not necessarily require post-secondary education. Some theories or histories of ceramics can actually be mastered by middle school students. Even if it is not a regular course, it is recommended that more ceramics be presented in visual arts classes so that students can start earlier. Get in touch with ceramics."(Interview, Studio C, A7)

4.3.3 Collaboration across subjects

As educators continue to explore new approaches to visual art education, there is growing interest in interdisciplinary cooperation as a means of promoting diverse media such as ceramics. By fostering greater collaboration and integration across different subjects, educators can create a more dynamic and engaging learning environment.

Teacher B: "...And I think that interdisciplinary cooperation will help the ceramics course become one of the school's visual arts courses, for example, cooperating with STEM. The school always values that interdisciplinary can bring greater learning effects and results." (Interview, Teacher B, A8)

Studio C: "Cross-subject integration is also one of the directions to popularize ceramics. For example, combining it with Chinese culture and history, national education, etc. makes it easier to obtain school resources." (Interview, Studio C, A8)

4.3.4 More ceramics competition

However, as with any subject, the quality of education can depend heavily on the resources and attention that schools allocate to it. By creating a competitive environment and showcasing students' achievements, schools are more likely to pay attention to the value of ceramics in visual art education, actively encouraging students to participate and increasing opportunities for learning the medium.

> Studio C: "Setting up a ceramics competition can attract schools to promote ceramics, because schools will pay more attention to competitions and students' achievements, and will actively encourage students to participate, thereby increasing opportunities to learn ceramics."(Interview, Studio C, A8)

4.3.5 Creative theme

Students enjoy certain art classes or art forms. Creating objects that have practical applications in daily life motivates students and gives them a sense of fulfillment. The casting technique in ceramics is particularly appealing to students because of the freshness and novelty of trying something new that many have not attempted before. In general, the passages suggest students are drawn to art forms that provide open-ended creativity and an opportunity to produce practical objects of use.

> Teacher A: "Every student wants to try throwing... and I infer that the reason why students like it is that they don't need to have a pre-prediction of the work, and they can create freely. Although the skills are more demanding, students can enjoy the process." (Interview, Teacher A, A5)

> Teacher B: "Students generally like ceramics courses with the theme of "practical items", such as dishes, cups, and other daily items. They find it more fulfilling to create utilitarian objects. " (Interview, Teacher B, A5)

Studio C: "Students can try to create ceramics works that can be used in daily life, such as bowls and plates. The works are more practical and make students more motivated to learn... and most students like throwing because they have a strong sense of freshness. Many students have never tried it." (Interview, Studio C, A6)

Table 4.3

Suggestions / Teacher	Teacher A	Teacher B	Studio C
More ceramics training courses for teachers	✓	✓	✓
Students start exposure to ceramics earlier	✓	✘	✓
Collaboration across subjects	✘	✓	✓
More ceramics competition	✘	✘	✓
Creative theme	✓	✓	✓

4.4 Conclusion

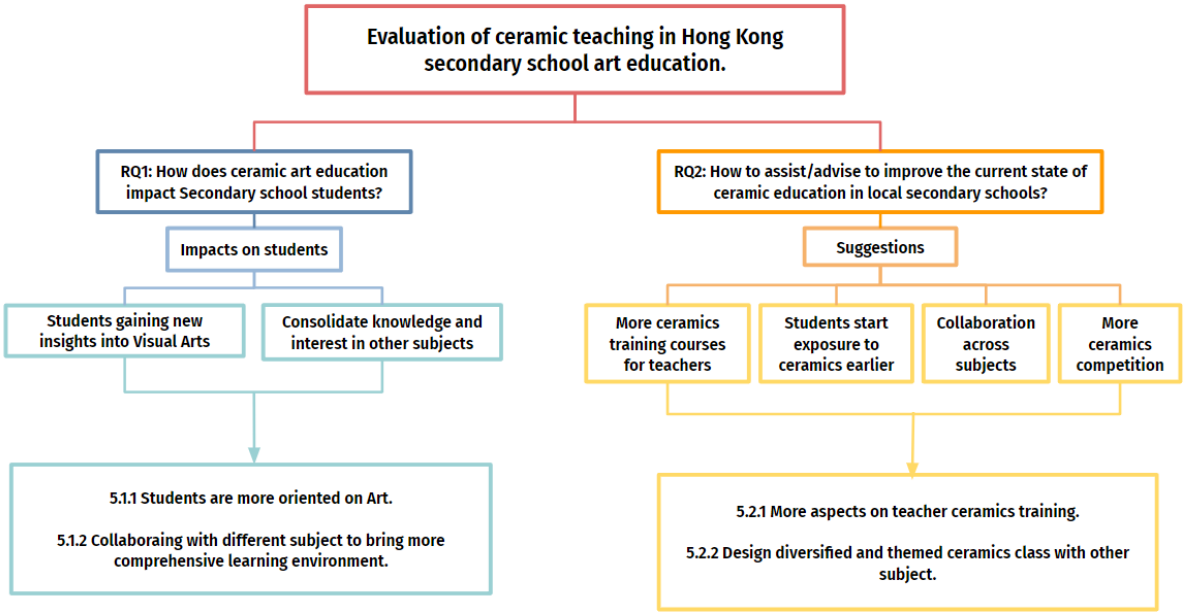

Figure 4.3 Finding and analysis

Chapter 5: Conclusion and implementation

5.1 Research insights

In the literature reviews and interviews, I found some common points on gaining positive impacts on students in Art and collaborating with different subjects to bring a more comprehensive learning environment.

5.1.1 Gaining positive impacts on students in Art

To conclude, gaining positive impacts on students in Art, the availability of more choices in the media of visual art creation, a diversified VA portfolio, and a pleasant learning environment all contribute to strengthening students' motivation to learn VA. Furthermore, the consolidation of their knowledge and interest in other subjects, along with the positive emotional impact, inspiration of creativity, cultivation of aesthetics and innovative thinking, and enhancement of self-confidence through experiencing a sense of achievement, make visual art education an essential component of a well-rounded education. By providing such an education, we can help students develop the skills, knowledge, and confidence necessary to succeed in a rapidly changing world.

5.1.2 Collaborating with different subject to bring more comprehensive learning environment

Incorporating ceramics into visual arts education provides an opportunity for interdisciplinary collaboration, allowing students to integrate knowledge from multiple subjects. The inclusion of interdisciplinary ceramics courses broadens visual arts education and creates new dynamics, encompassing related subjects such as history, language, mathematics, chemistry, and politics. The act of creating ceramics also helps students learn and remember knowledge from compulsory subjects. By connecting diverse disciplines in a STEAM approach, ceramics education enables joyful learning, making it a valuable addition to any comprehensive learning environment.

5.2 Recommendation

In the literature reviews and interviews, there are some suggestions that help ceramics become more popularized in Art education in Hong Kong.

5.2.1 Develop on All-rounded teacher's training in Ceramics Art.

Upon analyzing the findings in Chapter 4, it has become evident that teacher training courses are crucial for the development of ceramics. However, it is recommended that these courses should be more comprehensive in nature and focus on more than just the technical aspects of ceramics. It is suggested that teacher training classes should also include a broader range of topics, such as the operation of pottery studios, kiln operation, and the characteristics of different types of clay. By providing a more all-rounded training experience, teachers can develop a more comprehensive understanding of ceramics, which can subsequently be passed on to their students. A deeper understanding of the various aspects of ceramics can also help teachers to create more engaging lessons and activities for their students, which can ultimately lead to a more positive learning experience. Therefore, it is highly recommended that teacher training courses incorporate a more comprehensive approach to ensure that teachers are equipped with a well-rounded knowledge base when teaching ceramics.

5.2.2 Design diversified and thematic ceramics class collaborating with other subjects.

After analyzing the findings, it has become evident that for ceramics to develop more easily in schools, an interdisciplinary approach is necessary. This approach involves utilizing the characteristics of ceramics to promote the cooperation of different subjects and integrating them into the curriculum. By doing so, students can learn and consolidate knowledge in a more engaging and interesting environment.

Schools and teachers can leverage the unique properties of ceramics to integrate other subjects, such as history, science, and math, into the curriculum. For instance, a ceramics project that involves creating ancient Greek pottery can incorporate elements of history and culture, while also teaching students about the chemical properties of clay and the physics of firing. Similarly, a project that involves creating functional ceramics, such as plates or bowls, can incorporate elements of math and geometry in the design and construction process.

By integrating ceramics into different subjects, students can learn in a more interdisciplinary and holistic manner. This approach not only offers a more comprehensive learning experience but also helps students to develop a broader understanding of the world around them. Additionally, it can foster a sense of creativity, innovation, and problem-solving skills, which are essential for success in the 21st century. Therefore, it is recommended that schools and teachers embrace this interdisciplinary approach to promote the development of ceramics in schools and provide students with a more engaging and comprehensive learning experience.

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Appendixes

1. Interview transcript of Teacher A in Chinese

受訪者：Teacher A 訪問者：馬舒婷 晤談日期：1/3/2023 晤談時間：由 4:30 到 5:30 晤談地點：xxx 中學視藝室 謄寫員：馬舒婷 受訪者：Teacher A 訪問開場白：訪問開場白：老師你好！我是教大的五年級學生，馬舒婷，感謝你參與這次的訪問。這次採訪主要是想了解有關陶藝教育在香港的發展狀況。在訪問開始前，先徵求你是否同意以下訪問將會被錄音？而訪問會以匿名的訪式進行，所有出現的姓名及校名都會以代號處理，所有的訪問內容亦只會用作教大的校內研究，不會公開。整理好訪問內容後，我會發送給你再作核實。		
0:20		
問	請問老師入行多久了？	Q1
Teacher A	12年。	A1
0:39		
問	請問老師是如何接觸陶瓷藝術的？	Q2
Teacher A	就讀教育視覺藝術教育（小學教育）學士學位，當時是四年的課程，小學組的課程需要我們兼讀其他科，因需兼讀其他科導致讀藝術的科目的時間減少，而我當時選擇不兼讀，利用兼讀其他的時間讀藝術的科目，留意中學組有甚麼藝術的科目，發現中學組有幾個範疇是小學組沒有的，例如其中一個就是陶藝科。當時我仍選擇陶藝科，即使沒有計學分也照讀，及後再爭取計回學分，最後所有中小學的學生都可以選擇陶藝科。當時的我很喜歡陶藝，對陶泥這個立體的媒介很有興趣。 另外，我在大學二年級申請了康文署舉辦的藝術專修課程，是一年兼職課程。當時由一些當紅的陶瓷藝術家授課，如，嚴惠惠，尹麗娟等，有很多不同的陶瓷藝術家主持及授課。在這一年康文署的課程中接觸的陶藝更全面，其實在教大的課程學習的已經很多，如拉坯，不同技法，泥的特性，如何入窯（雖然是沒有真正操作），歷史等。但康文署的課程在部分課節會更深入，如，燒製和觀察不同泥的收縮程 / 溝釉，更集中在創作的部分，如何回應當代的創作情境，最後有一個畢業的公開展覽。	A2
5:35		

問	請問貴學校的陶藝課程是學校一直有,還是由老師增切的呢？(當初為何會把陶瓷教育加入課程中呢？)	Q3
Teacher A	雖然學校有約四十年歷史，但VA老師只有兩任，而我是第二任。上一任老師是中大藝術系畢業的，他都有做泥，我見到他都有做陶藝的痕跡，如，一些基礎造型的作品 / 拉坯手捏，但似乎我接手前他也已經很久沒有再教陶藝，因為他保留的學生作品都是198X年的，可能只是在創校十年內做過，個窯我有請師傅看過，都是九幾年之前就沒有再用，所以我就任後再請師傅看過沒有問題才用，現時已再買過新窯，舊窯已經不夠用，所以可見上一任老師是有教過陶藝的，而且老師的造詣亦不低，但後來沒有再教學生。 而我就任後想推廣陶藝，當然用於陶藝的花費和花時很多，要如何令學校認同發展陶藝，當時用僅有的資源創作，而學校能欣賞到學生的創作不只是實用的物品，更是能表達自我想法，回應社區議題，自身的作品。前任校長非常欣賞陶藝，會主動投放更多資源，如，換窯，舉辦展覽，甚至會在工餘的時間叫我教授拉坯或陶塑的作品。 動機在於我留意到視覺藝術教育中容易則重於平面的創作，視覺藝術等於繪畫，其實未必的。很多學生不喜歡繪畫不代表他們不喜歡藝術，很多學生都喜歡整模型，砌模型，讓我思考到設計一些如，sculpture 或 3D，或者陶泥已經是較容易讓學生掌握，而且成本較紙黏土平，又可以循環再用的物料，可塑性高，變化大，讓一些繪畫較差的學生亦能創作，可以接觸不同興趣層面的學生。現在仍有不少立體的創作需要學生先在紙上畫草稿，其實比泥學生都可以讓他們嘗試創作造型，讓學生先試手感，用泥可以代替在紙上畫草稿，避免在畫草稿的部分打沉學生。	A3
16:01		
問	請問在校的陶藝教學會否遇到困難？如果有，是如何克服的呢？ 學生，學校，材料方面	Q4
Teacher A	如果係困難的話，我覺得是地方的問題，你要管理視藝的工具是非常複雜，有時候做來的木板和畫板會混亂，有時學生將兩者混亂使用便不能再用，或者又是一些畫筆用來上有又會用來或塑膠彩。以往的學校會分大藝術失望小藝術室，小藝術室會用作陶藝，但現在小藝術室已經被其他科目用了，我已經不能再用小藝術室。加上有高中視藝室，我已經沒有空間使用。我經常要尋找空間讓作品可以風乾。 其次，學校資金都不算是大問題，因為學校看到陶藝有成果，但其他學校的情況我就不清楚。 學生方面，部份學生會抗拒的，學生亦容易出現失敗作品或覺得醜陋。因為學生對作品在心中有一個形象，但技巧不足導致挫敗感很大，所以在	A4

	教學時要向學生多傳達不同的技巧，讓學生知道有不同的技巧可以協助自己完成作品。避免學生出現不安全感，部份學生會選擇木顏色繪畫，因為有安全感。因為我相信泥是一種直接傳遞學生感受的東西，力度大小會直接反映在泥上。我認為學生不一定要克服在學習圖例的問題，因為我認為這只是一種媒介，只是一種選擇，不一定往後都需要學習陶藝，高中的學生可以選擇其他媒介。但要讓學生在學習陶藝上有更好的表現，教師就需要有更詳細的教學。而且要可以判斷到學生出現那種問題，例如平衡感或立體感不好。例如部份學生手的定力不夠，就不要建議他拉坯。 而一些材料或空間的問題，都只能向外伸延，在學校尋找不同的空間放置作品。 我始終認為陶藝只是其中一種媒介，不一定要像傳統一樣要完成一件完整的作品。最重要能表達自己的意念。	
26:49		
問	請問學生對陶藝課甚麼反應？(學生對那一類陶藝課程較有興趣)	Q5
Teacher A	過往學生對於上陶藝課表現興奮，但疫情ZOOM課堂後有改變，因ZOOM不能教授陶藝，當部分學生在中一中二沒有接觸陶藝，在中三回復面對面上課時會感到「污糟」「麻煩」，沒有以往學生興奮的感覺，以往中一學生表現較雀躍，容易接受新事物。若在中三前都沒有接觸過陶藝或不太喜歡藝術，都不會喜歡陶藝。若能在中一時讓學生接觸陶藝，甚至在小學已經可以探索陶藝，認識基本技法，陶藝有助提升學生對視覺藝術的興趣，多一個選擇。 拉坯每個學生都想試，但拉坯的挫敗感大。學生普遍最不喜磋泥版或磋泥或無心機上釉。而我推斷學生喜歡拉坯的原因是不需要先有作品的預想，較隨心創作，雖然技巧要求較高，但學生能享受過程。	A5
30:01		
問	你認為透過校內陶藝課程對學生有甚麼影響呢？	Q6
Teacher A	學生在視藝創作媒介的選擇多，不再只是平面的媒介。	A6
34:39		
問	你認為陶藝課程成為學校視藝課程(恆常)可行嗎？	Q7
Teacher A	過往會考的陶藝課程講求實用性，但我認為現今視覺藝術需要給予學生選擇，對於陶藝可以是其中一種媒介，創作的自由度可擴闊，陶藝不一定追求傳統技法，學生可以從中探索和試更多，更多是配合現今視覺藝術	A7

	的教學理念。舊的陶藝課程講求技法，如，個坯要拉到幾闊或陶藝歷史，現在學生不是必需一定要懂這些。 興趣班是可以的，但恆常班就沒有空間進行，甚至成為DSE課程會更難。過往會考的陶藝課程有工業的考慮，以學習技巧為主，不是學習創作，後期才發展要創作等。現時有更多如，3D打印，可以代替陶泥，舊的和傳統的課程在現今並非最實用。	
43:24		
問	你認為現今的老師有沒有足夠的支援去實踐中學校內的陶藝課程呢？	Q8
Teacher A	要睇老師的選擇，相信EDU畢業的老師能處理到中學程度的陶藝課程，但小學老師要兼教其他科目，小學老師只能透過外面的課程學習陶藝技巧，若老師沒有專科訓練，他們很多時只會將外面的課程學習到的陶藝技巧照樣搬到學校課程中，導致創意性不足，這就是有專科訓練的分別。 另外，其他大學畢業的視藝老師可能完全沒有修讀過陶藝，或者有些藝術學校畢業的視藝老師專修陶藝，有學位的。有專科訓練是重要的，但都是視乎老師的選擇，他就算是陶藝專科畢業，也不代表會選擇教學生，成為學校課程。	A8
48:03		
問	你認為為教師提供培訓班有助陶藝課程成為學校視藝課程嗎？	Q9
Teacher A	一定是有助的，多些訓練對老師是受歡迎的。但能否在學校教授陶藝需視乎學校資源，空間的配合或者老師的選擇。	A9

2. Interview transcript of Teacher B in Chinese

受訪者：Teacher B
訪問者：馬舒婷

晤談日期：10/3/2023
晤談時間：由 4:30 到 5:05
晤談地點：xxx 中學視藝室
謄寫員：馬舒婷
受訪者：Teacher B

訪問開場白：老師你好！我是教大的五年級學生，馬舒婷，感謝你參與這次的訪問。這次採訪主要是想了解有關陶藝教育在香港的發展狀況。在訪問開始前，先徵求你是否同意以下訪問將會被錄音？而訪問會以匿名的訪式進行，所有出現的姓名及校名都會以代號處理，所有的訪問內容亦只會用作教大的校內研究，不會公開。整理好訪問內容後，我會發送給你再作核實。

0：01		
問	請問老師入行多久了？	Q1
Teacher B	6年	A1
0：07		
問	請問老師是如何接觸陶瓷藝術的？	Q2
Teacher B	我中學時候是讀VA，在高中時候老師有安排一些陶藝單元。所以在高中已經接觸到陶藝。及後升讀教育大學時，陶藝課是其中一個必修科目。	A2
1：02		
問	請問貴學校的陶藝課程是學校一直有,還是由老師增切的呢？(當初為何會把陶瓷教育加入課程中呢？)	Q3
Teacher B	本來都有的，我留意到學校都有窯等陶藝設備，這些設備都有十多年的歷史，所以我推斷和留意到過往都有一些到陶藝教學歷史，部份年級都有陶藝主題的教節。陶藝在初中和高中有教，而高中方面以SBA為主，作為其中一種創作媒介。未必如初中學生般，有陶藝單元，或者每個學生都要創作一件陶藝作品，所以高中的學生大多是學生自身的創作有陶藝部份或者我們老師認為他的立體創作可以包括陶藝的部分，這樣我們就會提供陶藝的資源給學生。	A3
2：24		
追問：	初中的課程是中一中二中三都有，還是某一個級別才有？	Q3

Teacher B	沒有限制在某一個年級才有，但這幾年因疫情的變化大，因疫情本來打算教的，但又教不到。但在疫情緩和之後，有一些跨學科的合作出現，因為我們學校都比較注重跨學科的合作，例如早兩年有一個叫做「禮文化」的跨學科主題，不同的學科如，中史，中文，家政和視藝都有涉獵當中。用「禮」作一個主題，當時視藝科就以宋朝為主題，宋朝流行一個「鬥茶」的文化，在這個文化中可以讓學生知道有什麼可以和禮儀有關的知識，透過製作一套茶具，茶盞，讓學生認識作品背後的意義和文化，亦讓學生認識當中陶藝的技巧，例如，要上黑色釉，或者作品上要有樹脈形狀，用這些基礎的知識加上價值觀教育，發展這個跨學科主題。 沒有限制那一個級別才有陶藝課，主要要跟教學進度，或者是否合適的主題，或者有沒有跨學科的合作。就算沒有跨學科合作，我們都會緊扣本身課程設計，以主題式教學為主，假設學生以食物為設計主題，先以掃描繪畫作品，可能會延伸至成為創作立體作品，令創作更多變。	A3
5:48		
問	請問在校的陶藝教學會否遇到困難？如果有，是如何克服的呢？學生，學校，材料方面	Q4
Teacher B	學生方面，學生對於陶藝都較少接觸，所以學生都遲開放的心態，但學生的技巧和一些意料之外的狀況，例如學生很俾心機創作，但作品在燒製後破裂，但學生的心態都比較正面，所以學生多學多本來希望他們掌握到的陶藝技巧。 而我自己教學的時候，本身我對於陶瓷並不是非常深造的，在事前需要準備教有什麼技巧是學生較容易掌握的。另外，就是對窯的操作，始終在掌握窯的操作較難。 而面對部份學習差異時，我會利用一些學生失敗的作品，再調節，可能會利用陶瓷碎片作一些比較平面的創作，例如在碎片上用釉繪畫和上色。學生就可以在其他同學繼續完成本身作品的時候，自己也有創作的工作。 我在上一年覺的時候有一個狀況是未曾預料過的，就是原來有濕疹的學生在陶瓷創作時是非常辛苦的，所以要準備手套和乳液給他們。有部份學生雖然沒有濕疹，但原來都有機會對你是敏感的，所以我在之後都會特別留意學生會否出現皮膚狀況的問題會準備好手套。	A4
9:20		
追問	在學校方面有甚麼困難？	Q4

Teacher B	學校都會問我們資源夠不夠，會問我們例如本來有沒有窯，都支持我們發展陶藝的。另外，我們都有和一些機構合作。例如，與中文大學的教授合作，有一個手作主題單元，學生創作一系列的作品，然後再拎到市集售賣。這些善款都會捐給有需要人士。學校都會幫助我們和不同的機構合作。	A4
10:30		
追問	在材料，設備方面有甚麼困難？	Q4
Teacher B	視藝室的空間都有些亂，有時一些泥是新的，但冇留意導致擺放時間過長，泥變乾，所以再用之前需要預留時間加水令來變得好用，反映我們都不太清楚如何保存材料。而我們會不定時更換擺放在展示櫃內的陶藝作品，在一些藝術就話家長日在擺放陶藝作品讓學生有多些機會擺放。 而一些陶藝工具和設備都充足的，但拉坯機就不足夠，可能是藝術要在騰空更多空間才能添置。不過我認為初中學生未必適合使用拉坯機。	A4
13:05		
問	請問學生對陶藝課甚麼反應？(學生對那一類陶藝課程較有興趣)	Q5
Teacher B	大部份學生在中一時已經接觸陶藝科，中一學生普遍感到興奮和期待，特別是繪畫能力較弱的學生。而中二學生在中一時接觸過陶藝，會感到有少許麻煩，或者有部份同學因工序/皮膚問題/技巧而有少許抗拒，但整體學生的學習氣氛和對陶藝都持正面態度。我都能感受到學生開心，尤其當他們收到成功作品的時候。學生開心的程度比起他們完成一幅繪畫作品更高興。 而學生普遍喜歡以「實用性物品」為主題的陶藝課程，例如，碗碟，杯等生活物品。他們認為創作出實用性物品更具成就感。	A5
15:53		
問	你認為透過校內陶藝課程對學生有甚麼影響呢？	Q6
Teacher B	校內陶藝課程特別對於部份繪畫或平面創作能力較弱的學生，陶藝更具學習動機，因為泥可以直接用手去塑形，對學生來說是一個可以自己掌控的創作。學生在繪畫方面仍然會在意自己的畫畫得夠不夠寫實，陶藝減少學生的沮喪感。從而幫助他們對視覺藝術的態度或觀感更正面，減少抗拒視覺藝術。而低年級學生對陶藝創作作品亦持非常期待的態度，例如，經常問我作品何時燒製完或何時才能看到作品。而高中的學生大多由我們安排陶藝課程，他們會較注重在SBA的創作。	A6

	陶藝課程不時會以跨學科形式合作，學生亦能從中學習其他科目的知識。如，剛才提到的「禮文化」例子。	
18:25		
問	你認為陶藝課程成為學校視藝課程（恆常）可行嗎？	Q7
Teacher B	能否成為恆常課程需要視乎學校空間和受限於上課時間。要視乎學校能否添置更多陶藝的工具和裝備。而陶藝課堂的課時需時較長，未必6-8節可完成，若在課堂中因考試或假期而暫停教學，學生容易忘記陶藝的技巧。 我認為與跨學科合作有助陶藝成為恆常課程的可行性提高，成效和資源及學校支持會更大。	A7
20:15		
問	你認為現今的老師有沒有足夠的支援去實踐中學校內的陶藝課程呢？	Q8
Teacher B	不足夠，以我自身經驗來說，即使我在教大有讀過陶藝課程，但我仍然需要倚靠平日自己練習陶藝技巧，如，到坊間的陶藝工作室學習和鞏固技巧。即使教育局有少量陶藝課程讓教師進修，但仍不足夠，需倚靠視藝老師自身對陶藝的學習，如，閱讀。	A8
22:15		
問	你認為為教師提供培訓班有助陶藝課程成為學校視藝課程嗎？	Q9
Teacher B	教師培訓班的確有助發展陶藝，而我認為現今大多比賽都已邀請成分居多，影響力較細，對學校並不吸引。而我認為跨學科合作更有助陶藝課程成為學校視藝課程之一，例如，和STEM合作。學校始終看重跨學科能帶來更大的學習成效和成果。	A9

3. Interview transcript of Studio C in Chinese

受訪者：Studio C 訪問者：馬舒婷

晤談日期:1/3/2023
晤談時間:由 6:15 到 7:15
晤談地點:xxx 工作室
謄寫員:馬舒婷
受訪者:Studio C

訪問開場白:訪問開場白:老師你好！我是教大的五年級學生，馬舒婷，感謝你參與這次的訪問。這次採訪主要是想了解有關陶藝教育在香港的發展狀況。在訪問開始前，先徵求你是否同意以下訪問將會被錄音？而訪問會以匿名的訪式進行，所有出現的姓名及校名都會以代號處理，所有的訪問內容亦只會用作教大的校內研究，不會公開。整理好訪問內容後，我會發送給你再作核實。

0:01		
問	請問貴工作室成立了多久？由公司剛成立到宜家有咩大轉變呢？(追問:工作室的員工均有陶藝資歷/藝術教育的背景)	Q1
Studio C	8年，頭2年沒有教班，主要集中個人創作;後6年開始教班工作。 工作室的轉變:創立目的是個人創作，空餘時間可作展覽，學生都以個人朋友為主。及後工作室才轉為教班，開始時以工作室教學為主，近這一兩年才有到校教學，團體班，課外活動班，甚至在視藝堂教學。 工作室的員工均有就讀藝術和陶藝的背景，本身在BU就讀VA時並沒有在陶藝深造，畢業後因自身興奮再進修陶藝課程，但不是學術性(如，不是學位)。在BU就讀VA時可以選擇集中某一個媒介的課程，以學習技法為主。	A1
4:35		
追問:	教班都會以教授基礎技法為主？	Q2
	教班以教授基礎技法為主。部分學校不期望教班有太多理論部分，讓不同程度的學生都能follow課程，或者能創作一件想做的作品。	A2
5:12		
追問:	學校老師有沒有要求教班要包括指定內容？	Q2

Studio C	通常學校老師會先說明拉坯還是手捏，每一間學校的要求都有不同。部份學校會要求不要讓學生感到壓力，純粹當興趣班，課外活動，或者讓學生認識陶藝這個媒介。部份學校會集中在藝術方面，要求推動更多學生的創作，例如，SBA portfolio，希望學生學習更多媒介，並將不同媒介放在portfolio中，除了陶藝作品外，希望能教授學生陶藝歷史或藝術家等參考背景。一般來說，學校都沒有指定學習內容，大多以學習一個技法為主。	A2
6:40		
問	請問可否分享一下到校外判陶藝班既經歷呢？（主題，如何分配教學內容）	Q2
Studio C	通常分配教學內容的方法，首先會預計有多少堂，其次會留意學校有多少陶藝設備。例如，學校有五十部拉坯機，教學進程就可以全部學生同步學習拉坯。一個教班大約有10至20位學生，拉坯的課程多數要配合修坯，通常教授一個技巧會分配兩堂時間。課程設計受限於交班人數和學校的設備數量，如設備不足，教學會分組進行，一組學生會先學習拉坯，令一組學生會先學習手捏，其後再互換。所以大多要留意學校有多少設備和人數再分配老師人數。	A2
8:13		
追問	一學期大約有多少間學校預約？	Q2
Studio C	我們今年大約有三至四間學校預約外判陶藝班，每間學校大多在放學後時間進行，所以很難在同一時間有多於一間學校的預約，一星期有三至四間學校已經相當緊密。大部份學校都以課外或課後活動為主，較少在視藝堂教授。 課外活動一班的人數大約有15至20位學生，若在視藝堂教授則大約有30位學生。學生的數目大多由學校定，而我們會根據學生的人數再分配老師的人數，避免出現一位教師但需要教授20至30位學生。較難處理全班的進度。	A2
12:07		
問	以你們的經驗，你覺得本地學校為何會外判陶藝班給陶藝工作室而不是由科任老師教授呢？	Q3
Studio C	很多視藝老師都受過不同的藝術專科訓練，未必對所有媒介都熟悉，例如，部份老師專修繪畫，對於陶藝這個媒介並不熟悉。就算老師有學習過陶藝，但仍難於教授全班學生。反而讓我們	A3

	教授，除了讓學生學習陶藝的技巧，也能讓老師從中觀察我們如何教授學生陶藝，對老師自身都有益處。	
13:18		
追問	學校邀請你們教授後，下一年會繼續邀請你們嗎？	Q3
Studio C	現時中小學學生要學習的媒介越來越多，不在於過往的視藝堂只集中幾種媒介，所以今年可能邀請我們教陶藝，但下一年就會邀請其他媒介如，3D打印的興趣班。但整體一直延續邀請我們教陶藝的情況則較少。部份學校都有邀請我們在下一年繼續任教，將陶藝變成常規的課外活動班。	A3
9:42		
問	請問會到校進行或學生前往工作室？	Q4
Studio C	教班主要是我們到校教授，較少會是學生來工作室上課，偶爾會有一些課外活動日的情況才有學校到工作室參觀和上課。因為現時很多學校都有陶藝的設備，如，窯。 而選擇到工作室上課和參觀的原因多為當作校外活動日，或者藝術日等活動，讓學生有出外的機會。部份學校亦缺少陶藝設備，如，拉坯機，當學校希望學生體驗或學習拉坯，就會到工作室上課。 部份學校亦有一些後期的工作要到工作室進行，例如，學生的作品要搬回工作室燒製，因為學校窯的尺寸和容量不足，難應該全級數量的作品。	A4
14:40		
問	請問外判陶藝班的教學會否遇到困難？如果有，是如克服的呢？學生，學校，材料方面	Q5
Studio C	學生方面，難記着課堂內容和掌握技法，每間學校的陶藝設備都不一樣，例如學習拉坯需要學生多練習，但設備不足令學生較少練習的機會，容易忘記拉坯的技巧。 其實我們有send一些教學片段讓學生重溫，留意學校有沒有空餘時間或空間讓學生練習，學生有沒有自己去練習。 學習差異很大，很多時課外活動的學生年級分布較大，有中一級學生同時亦有中六級學生，身形導致力度掌握的差異亦大，如在一些搓泥的時候更顯見。	A5

	處理學習差異時，在教學時一般會先向全班學生教授內容，再將一些有學習困難的學生組合，在練習的時候再向他們再清晰講解課堂的內容和幫助他們解決問題。 而學校方面，學校方面的支援通常都很充足，但部份學校的學生在視藝堂已經有陶藝的經驗，視藝室的工具放置較混亂，有時會出現找不到陶藝工具。或者學校的視藝室較亂，很少會有獨立的空間或房間作陶藝用途。 有少許教學壓力，部份學校會表明有開放日，想展示學生作品，甚至部份學校有校內展覽。 我建議學校可以將陶藝用具和其他媒介的用具具分清楚，例如，有一箱陶藝用具只是在陶藝課外活動時使用，其他時候就不要使用。 另外，通常學校會有一兩個櫃用作擺放陶瓷，風乾作品。偶爾會有部份學校的老師忘記作品，引致作品風乾時間過長，無法素燒。這個情況多數發生在拉坯作品，手捏作品我們多數會即時包好。 材料方面，一般學校的設備齊全，偶爾才需要帶一些很特別的用具。而學校都會配合我們的需要，教班前會先詢問我們需要什麼工具，或者需要那一種泥。部份學校亦會邀請我們在教班前到校觀察需要什麼工具，再配合需求添置。	
23:25		
問	你認為透過校內陶藝課程對學生有甚麼影響呢？	Q6
Studio C	我們留意到大部份學生都有想學習陶藝的傾向，不介意創作陶瓷時會較污糟。現時中小學都傾向讓學生學習更多不同的媒介，相比過往會偏向平面的媒介較多，學習陶藝讓學生有多一種媒介的選擇。學生可以嘗試創作一些日常能用到的陶藝作品，如碗碟，作品的實用性更強，讓學生更有學習動機。 大部份學生都是第一次接觸陶藝，較雀躍去試不同新事物，而且大部份學生都是有興趣才會選擇陶藝興趣班。而學生大多喜歡拉坯，因為新鮮感較強。 而校內的陶藝課程對學生正面影響亦較多，例如，現時SBA已經不再只是平面繪畫作品，甚至會出現陶藝或動畫等，學習陶藝有助他們的portfolio更豐富。	A6

	而陶藝的學習模式亦相對其他課堂更生動，學生有更多動手的機會，加強學習的動機和減少學習壓力。	
28:10		
問	你認為陶藝課程成為學校視藝課程(恆常)可行嗎？	Q7
Studio C	成為恆常課程一定是可行的，但受限於學校的資源分配。我們認為學習陶藝不一定是專上教育才能學習的，一些陶藝的理論或歷史其實中小學生都能掌握。就算不是恆常課程，都建議可以在是藝課程多出現陶藝，讓學生更早開始接觸陶藝。	A7
29:35		
問	你認為如何可以令校內陶藝課程普及化呢？ (你認為教師提供培訓班可行和有助校內陶藝課程普及化嗎？)	Q8
Studio C	教師培訓班是可行的，本身校內的視藝老師資歷豐富，教授學生陶藝未必需要有非常深的陶藝資歷，透過培訓班掌握陶藝的技巧，都足夠教授學生。 設立陶藝比賽更能吸引學校推廣陶藝，因為學校會較重視比賽和學生的成就，會積極鼓勵學生參加，從而增加學習陶藝的機會。 跨科目結合亦是其中一個普及陶藝的方向，例如，和中國文化和歷史，國民教育等結合，更容易獲得學校資源。	A8