

**THE EDUCATION UNIVERSITY OF HONG KONG**

Bachelor of Arts (Honours) in Creative Arts and Culture and

Bachelor of Education (Honours) (Visual Arts)

Co-terminal Double Degree Programme

Final Year Project (ART4222)

Title:

Examining the Impact of Art-Related Movies as Teaching Resources on Primary  
Students' Engagement in Visual Art Learning

Student Name:

Kwong Po Lo

## Abstract

Art education is very important in helping students appreciate beauty, and it's seen as a key part of the five main types of learning that help a person grow fully (HKEDB, 2017, p. iii). However, there's a noticeable lack of interest and excitement in learning among primary school kids in Hong Kong. There's also not much research on using movies to teach Visual Arts in Hong Kong schools. Therefore, the researcher wants to look into how movies about art can be used in teaching art to young students and how to fit this method into regular teaching practices.

This study employs an action research methodology that includes both quantitative and qualitative data collection and analysis techniques. Feedback and data gathered from two distinct groups: study participants and interviewees, encompassing students and teachers from Tai Po Old Market Public School in Hong Kong. Such a comprehensive methodological approach is anticipated to yield valuable insights into the effectiveness of film-based instructional strategies and their impact on student engagement within the realm of visual art education. Findings indicated that the use of art-related films as instructional resources in teaching visual art to primary students is effective, potentially enhancing students' motivation, enjoyment of lessons, and interest in visual arts, alongside bolstering engagement in learning with a particular emphasis on understanding and appreciating visual art. The teaching strategies and recommendations derived from this research aim to serve as a reference for visual art educators in Hong Kong, with the objective of augmenting primary students' engagement in visual art education.

Keywords: Visual Art Education, Student Engagement, Hong Kong Primary School, Movies

# Table of Contents

<b>Abstract</b>	<b>2</b>
<b>Table of Contents</b>	<b>3</b>
<b>Chapter 1 Introduction</b>	<b>6</b>
1.1 Background	6
1.2 Objectives	7
1.3 Research Questions	8
1.4 Significance and Contributions	8
<b>Chapter 2 Literature Review</b>	<b>9</b>
2.1 Movie-based instructions	9
2.1.1 Movie as a Teaching Instruction	9
2.1.2 Impacts of using Movie as Teaching Tool	10
2.1.3 Research Examples in English subject	10
2.2 Student Engagement in the Classroom	11
2.2.1 Definition of Student Engagement	11
2.2.2 Importance of Student Engagement	13
2.2.3 Student Engagement Core Model	15
2.2.3.1 Student-Teacher Relationships	16
2.2.3.2 Student-Content Relevance	16
2.2.3.3 Teacher-Content Competence	17
2.2.3.4 Student–Teacher–Content	17

2.3 Summary	18
<b>Chapter 3 Methodology</b>	<b>19</b>
3.1 Research Method	19
3.1.1 Action Research	19
3.2 Research Objects	24
3.2.1 Research Participants	24
3.2.2 Interviewees	25
3.3 Movies as the Research Tool	27
3.3 Research Schedule	30
3.4 Research Limitations	30
<b>Chapter 4 Findings and Discussion</b>	<b>31</b>
4.1 Impact of Art Films on Student Motivation in Art Education	31
4.1.1 Students Enjoyed and were Inspired by the Movies	31
4.1.2 The Movies Stimulated Students' Interest in Visual Art	33
4.2 Art Films Impacts on Student Engagement	34
4.2.1 Enhanced Understanding and Appreciation	34
4.2.2 Strategic Integration of Movies in Teaching	35
4.3 Feedback in Using Art Films in Visual Art Education	36
4.4 Conclusion of Finding	40
4.5 Discussion	41
4.5.1 Enhancing Engagement in Visual Art Education through Movie-Based Teaching	



Techniques	41
4.5.2 Consider Implementing Movie-Based Teaching for Increased Pedagogical Effectiveness in Visual Art Classes	44
<b>Chapter 5 Suggestions and Conclusion</b>	<b>47</b>
5.1 The Principle of using Movie-Based Approach	47
5.2 The Technical Support of using Movie-Based Approach	48
5.3 The Choosing of Movies in using Movie-Based Approach	49
5.4 Conclusion	50
<b>References</b>	<b>51</b>
<b>Appendix</b>	<b>56</b>
Appendix 01: Interview Scripts Student 1,3,4 in Chinese	56
Appendix 02: Interview Scripts Student 2 in Chinese	60
Appendix 03: Interview Scripts Student 5,6,7 in Chinese	63
Appendix 04: Interview Scripts Student 8 in Chinese	68
Appendix 05: Interview Scripts Teacher 1 in Chinese	71
Appendix 06: Interview Scripts Teacher 2 in English	73
Appendix 07: Interview Scripts Teacher 2 in Chinese	76
Appendix 08: Unit Plan in Chinese	79
Appendix 09: Lessons Observation Recordings	94
<b>List of Figure</b>	
Figure 2.2.1 The Tri-Dimensional Model of Engagement	13

Figure 2.2.2 The salience of Tri-Dimensional Model of Engagement	15
Figure 2.2.3 Student Engagement Core Model (SEC Model)	16
Figure 3.1.1 Participatory Technical-Action Research Process	21
Figure 3.1.2 The 4 Stages in Action Research	22
Figure 3.1.3 The diagram of Action Research cyclical process	23
Figure 4.4.1 The questions for lesson conclusion	37
Figure 5.1 (a) (b) Student's respond on critics worksheet	43
Figure 5.2 (a) (b) Student artworks' final outcome	45

### **List of Table**

Table 3.2.1 Data of Research Participants	26
Table 3.2.2 Data of Interviewees (Students)	27
Table 3.2.3 Data of Interviewees (Teachers)	28
Table 3.3.1 Outline of the teaching unit	29
Table 3.3.2 Movies chosen for the teaching unit	30
Table 4.4.2 The outcomes of class suggestions	38

# Chapter 1 Introduction

## 1.1 Background

Art education plays a significant role in fostering students' aesthetic development, which is considered a crucial component of the five fundamental learning experiences that contribute to holistic individual growth (HKEDB, 2017, p. iii). Art serves as a tool for enhancing the sensitivity levels of students, as it allows for a direct connection with the material and the external world and facilitates the expansion of their knowledge and understanding. Consequently, this heightened sensitivity is naturally reflected in the quality of their creative output (Kuyumcu, 2012). Both statements underscore the significance of incorporating art education within the existing academic framework.

According to Yefimenko et al. (2020), modern educational technologies often prioritize the acquisition of practical knowledge. Throughout my 12 years of studying Visual Art within the Hong Kong educational system, my peers and I have observed a lack of engagement and enthusiasm in the learning process. This issue can be attributed to the repetitive teaching methods employed, characterized by a reliance on PowerPoint presentations to deliver the content, followed by teacher demonstrations and student artistic practice. While this approach aligns with the curriculum framework of the Arts Education Key Learning Area (KLA) and grants schools the flexibility to design and implement their own Arts Education curriculum (HKEDB, 2017, p. iii), it falls short in fully captivating students' interest and fostering their active involvement.

Thus, the Hong Kong Education Bureau recognizes the significant influence of science and technology on various aspects of our lives, encompassing communication, artistic expression, and learning (HKEDB, 2017, p. iv). Consequently, integrating the use of science and technology in education becomes imperative. In this regard, movies serve as a valuable visual media tool that can be made accessible through audio descriptions. According to Rohrbach et al. (2017), audio descriptions provide linguistic explanations of movies, enabling visually impaired individuals to follow them alongside their peers. Moreover, Yefimenko et al. (2020) suggest that innovative pedagogical technology can enhance disciplinary knowledge, skills, and foster lifelong learning. The study emphasizes the practical significance of employing teaching technologies to promote holistic development and encourage independent evaluation of artistic works (p. 56). These findings underscore the potential effectiveness and feasibility of incorporating movies as a teaching strategy and method within the context of Visual Art learning.

## 1.2 Objectives

The objective of this research project is to investigate the impact of art-related movies on the engagement of primary school students in Visual Art studies. The research specifically emphasizes the pedagogical aspect by examining the effective use of movies as teaching resources in the context of Visual Art. The main focus is on understanding the implementation and subsequent impact of this approach, with a specific emphasis on evaluating its influence rather than assessing student artworks. The ultimate goal of this research project is to contribute to the development of innovative teaching strategies for future Visual Art classrooms.

### 1.3 Research Questions

1. How does the use of art-related movies as teaching resources impact on primary students' visual art learning?
2. How does the incorporation of art-related movies influence student engagement in primary visual arts education?
3. What are the strengths and strategies of using art-related movies as teaching resources for primary students' engagement in visual art learning?

### 1.4 Significance and Contributions

While several studies have showcased the benefits of employing a movie-based teaching approach in subjects such as English and History, a comprehensive review of existing academic research reveals a notable dearth of emphasis on the utilization of movie-based instruction in the teaching of visual art. This research project aims to address this gap and highlight the efficacy of movie-based instruction in art education, with a specific focus on examining its impact on enhancing primary school student engagement in Visual Art.

The objective of this research project is to assess the effectiveness and potential of utilizing movie-based instruction as a teaching resource in the field of Visual Art. To achieve this, the project will employ the action research method, which involves a cyclic process of action, reflection, and further discussion and validation to conduct the experiment and evaluate its outcomes and impacts.

## **Chapter 2 Literature Review**

### **2.1 Movie-based instructions**

Although the use of movies in teaching visual art has not been extensively studied, there is global acceptance of movies as an effective tool for teaching professionalism to students (Lumlertgul et al., 2009, as cited in Petkari, 2017). This part aims to investigate the efficacy of movie-based instruction in a Visual Art classroom setting, and to examine the potential advantages and benefits associated with its use.

#### **2.1.1 Movie as a Teaching Instructional Tool**

Movies have the potential to serve as a valuable tool for illustrating course content, promoting visualization of complex concepts and theories, highlighting specific cultural contexts, and simultaneously providing entertainment value that enhances both undergraduate and graduate instruction. (Casper et al., 2003). Film-based assignments can be enjoyable and valuable for students, and may positively impact teaching evaluations (Boyatzis, 1994). Movies can serve a dual purpose as both a form of entertainment and an effective educational tool when used in an academic setting. According to Champoux (1999), movies can be utilized as experiential exercises as well as metaphors, satire, symbolism, conveyors of meaning, evocative experiences, and temporal constructs. This suggests that teachers can effectively teach specific topics by selecting movies that fit into the appropriate category, thereby utilizing the unique properties of each category to enhance student learning and understanding.

### **2.1.2 Impacts of using Movie as Teaching Tool**

A study conducted in 1989 demonstrated that the use of videotaped modeling and film distraction was a cost-effective method for reducing distress and improving patient compliance (Allen, Danforth, & Drabman, 1989; Martin & Jones, 1994). Another study conducted in Thailand in 2016 found that a systematic movie-based teaching course can enhance positive characteristics and behaviors. The study concluded that viewers can leave the movie with new ideas about values and behaviors they need to develop and strengthen (Smithikrai, 2016). These studies have demonstrated that in addition to providing academic knowledge, movie-based learning can also offer emotional-related benefits and support for learners.

### **2.1.3 Research Examples in English subject**

The research study conducted by Ramazan Goctu in 2017, titled "Using Movies in EFL Classrooms" (Goctu, 2017), examined the attitudes of 25 intermediate level students studying English at a university in Georgia, United States. The objective of this research was to investigate students' attitudes towards the utilization of movies in EFL classrooms and assess their awareness of the implications of incorporating films in ELT classrooms (p. 121). Data collection was conducted through questionnaires. Overall, the study revealed that students displayed positive attitudes towards the use of movies in their EFL classes as a means to enhance language skills. The research suggested that movies effectively capture students' attention, provide language usage in authentic contexts, and offer visual aids that facilitate comprehension. Moreover, the study concluded that movies serve as engaging and entertaining resources that contribute to motivation and alleviate anxiety in language learning. The findings of this research

provide evidence that the movie-based approach can effectively stimulate positive learning motivation and engagement among students.

The aforementioned study provides robust and valid examples demonstrating the potential and efficacy of incorporating movie-based learning into the Visual Arts curriculum. Although English and Visual Arts represent distinct disciplines with their own unique bodies of knowledge and foundations, the research revealed that movie-based learning significantly enhances students' engagement—an aspect central to this investigation. This enhancement in engagement is precisely why the researcher aims to highlight it within the scope of this study.

## **2.2 Student Engagement in the Classroom**

To explore the impact of integrating art-centric films into the Visual Arts curriculum as a means to stimulate student engagement, the subsequent section is dedicated to a rigorous review of the literature. This review aims to meticulously examine the conceptualization, objectives, and significance of student engagement within the educational milieu.

### **2.2.1 Definition of Student Engagement**

Since the late 1980s, the concept of engagement within the realm of education has been subject to various interpretations (Appleton, Christenson, & Furlong, 2008; Fredricks & McColsky, 2012). The use of the term "student engagement" is favored due to its nuanced appreciation of the diverse sub-environments present within the school setting (Appleton et al., 2008). Fredricks et al. (2004) suggest viewing engagement as an overarching construct that



encompasses three distinct yet interconnected facets: behavioral, cognitive, and emotional. For a visual representation, please refer to the diagram provided below.

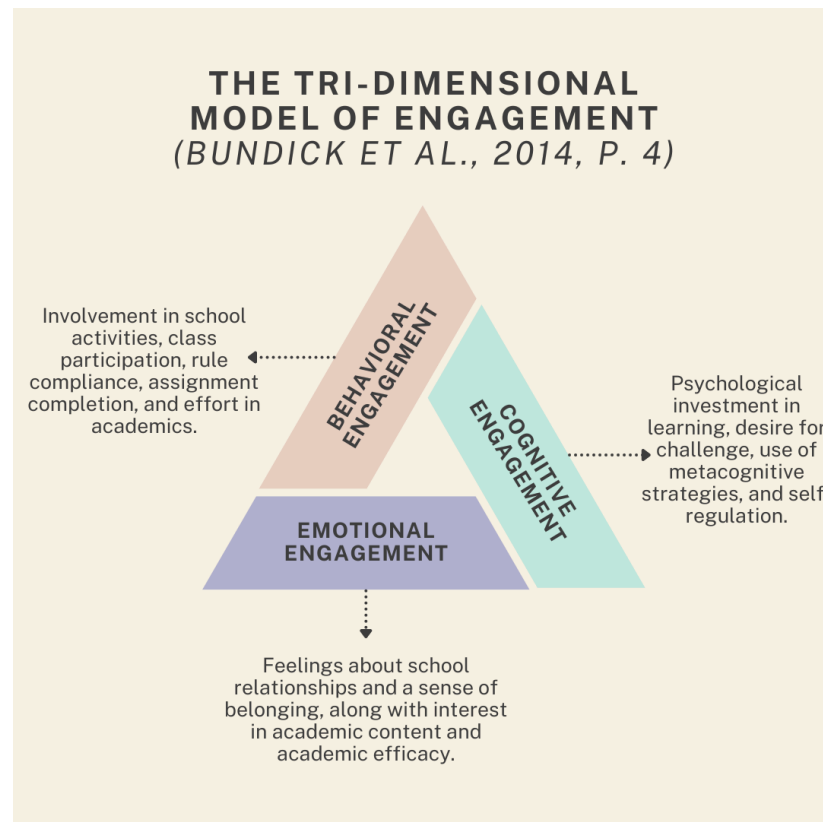


Figure 2.2.1 The Tri-Dimensional Model of Engagement

(Dundick et al., 2014, p.4)

The three-dimensional framework of engagement, which includes behavioral, cognitive, and emotional components, is empirically substantiated and broadly endorsed within the scholarly community (Wang, Willet, & Eccles, 2011; Christenson, Reschly, & Wylie, 2012; cf. Appleton et al., 2008). Concisely, the construct of student engagement can be delineated by the

integration of behavioral, cognitive, and emotional elements that collectively foster a student's active participation.

### **2.2.2 Importance of Student Engagement**

The importance of student engagement in educational contexts is underscored by an extensive body of literature, which identifies it as a critical predictor of both academic success and beneficial life outcomes. The research indicates that engaged students are more likely to attain higher academic achievements and life satisfaction (Finn & Rock, 1997; Newmann, Wehlage, & Lamborn, 1992; Pintrich & De Groot, 1990). Lee and Shute (2009) argue that fostering student engagement could be an effective strategy for addressing disparities in educational achievement. In terms of educational progression, Finn (2006) found that students who demonstrated higher levels of engagement in the eighth grade were more likely to enroll in and graduate from college, a correlation that exists independently of their high school performance. Furthermore, student engagement at the high school level has been linked to lower dropout rates, emphasizing the role of engagement in promoting educational retention (Finn, 1993; Finn & Rock, 1997; National Research Council and Institute of Medicine, 2004). The salience of student engagement, which encompasses behavioral, cognitive, and emotional domains, can be elucidated through an analysis of the corresponding graph.

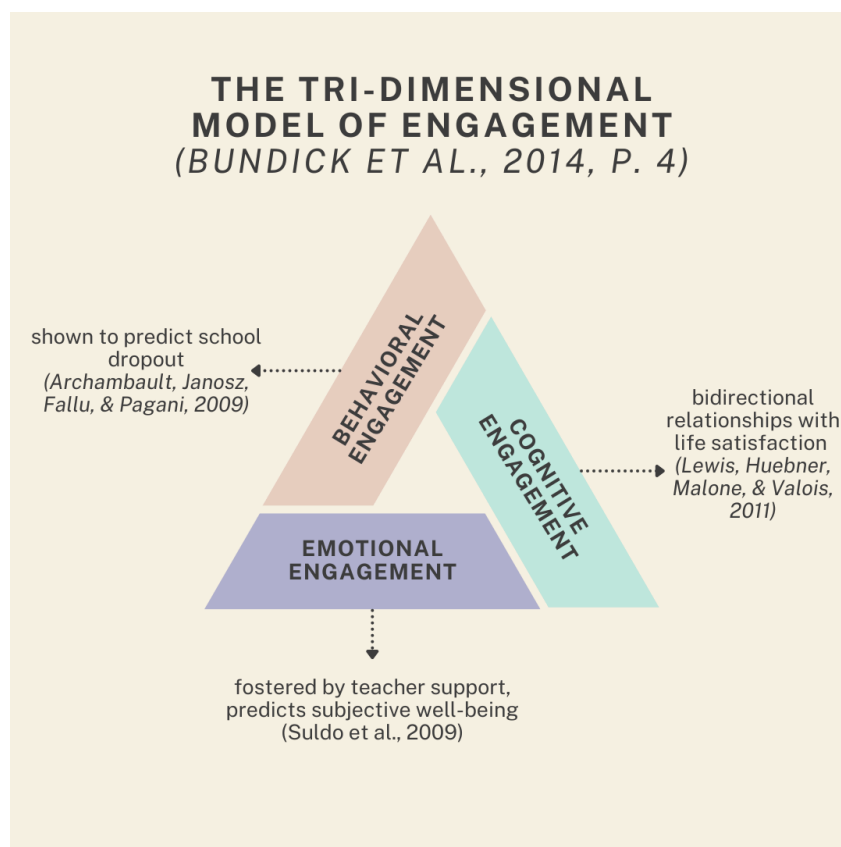


Figure 2.2.2 The salience of Tri-Dimensional Model of Engagement

In summary, the aforementioned graph delineates that each facet of student engagement—behavioral, cognitive, and emotional—contributes significantly to positive student outcomes. This is corroborated by O’Farrell & Morrison (2003), who posit that engagement serves as a deterrent against adverse behaviors. Additionally, Covell, McNeil, & Howe (2009) have articulated that heightened levels of student engagement ameliorate the classroom milieu, yielding advantages for educators by mitigating burnout and disciplinary challenges. Thus, it is evident that the consequences of student engagement extend beyond the students themselves, subtly permeating and benefiting the educational practitioners as well.

### 2.2.3 Student Engagement Core Model

Bundick et al. (2014) present an integrative framework that synthesizes intra-individual, inter-individual, and academic dimensions, elucidating their collective impact on student engagement. Drawing upon the foundational work of City et al. (2009), this framework situates these dimensions within the tripartite instructional core, encompassing students, teachers, and content. Specifically, the intra-individual domain encapsulates the array of personal characteristics, including dispositions, interests, aspirations, fears, and goals, which students contribute to the educational milieu.

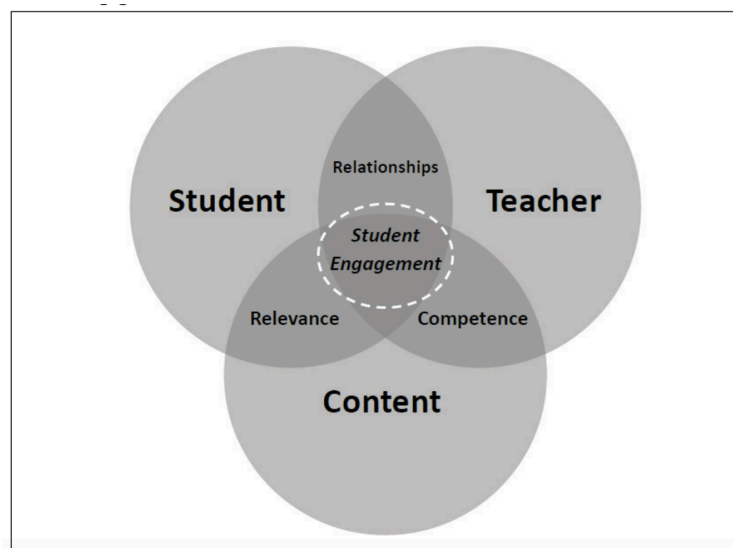


Figure 2.2.3 Student Engagement Core Model (SEC Model)

Bundick et al. (2014)

The SEC model delineates the pivotal interactions that occur within the learning environment, namely student-teacher, student-content, teacher-content, and the integral nexus of student-teacher-content, which form the crux of the framework (Bundick et al., 2014).

### **2.2.3.1 Student-Teacher Relationships**

Bundick et al. (2014) posited that student engagement is significantly influenced by the students' perceptions of their teachers as supportive, engaged, compassionate, equitable, and respectful, a stance corroborated by literature underscoring the beneficial impact of positive student-teacher relationships on engagement (Davis, 2003). Moreover, the dynamic between students and teachers is characterized by a bidirectionality, as elucidated by Reeve and Tseng (2011), who noted that the reciprocity in student-teacher relationships suggests that student engagement can, in turn, shape teachers' instructional and motivational strategies. Furthermore, Pelletier et al. (2002) indicated the presence of a feedback mechanism within student-teacher interactions, proposing that student disengagement can prompt modifications in teacher behavior, thereby reinforcing the cyclical nature of engagement within the educational context.

### **2.2.3.2 Student-Content Relevance**

Bundick et al. (2014) categorize the concept of Student-Content Relevance into three distinct levels: Relevance to Current Interests, Future Goals, and Identity. Keller (1987) provides support for the first level, positing that the integration of course material with students' everyday experiences and contemporary issues can amplify the perceived pertinence of such content. Eccles et al. (1983) contribute to the discourse on the second level, suggesting that content deemed instrumental for the attainment of prospective objectives is more likely to engage students, as it corresponds with enduring, individual interests rather than ephemeral, situational ones. Regarding the third level, Sfard and Prusak (2005) assert that identity is a critical determinant in fostering student motivation and is intrinsically connected to the educational milieu.

### **2.2.3.3 Teacher-Content Competence**

Bundick et al. (2014) underscore the importance of a teacher's subject matter expertise as a fundamental element in the dynamic between educator and content. Further, Stipek (2002) posits that the efficacious delivery of content is contingent upon a teacher's pedagogical and interpersonal aptitudes, with competence extending to the broader domain of facilitating educational experiences. Klem and Connell (2004) emphasize that environments characterized by structure, compassionate educators, and elevated standards are imperative for fostering student engagement. Supporting this view, Blumenfeld and Meece (1988) contend that high expectations set by teachers are instrumental in enhancing students' cognitive engagement. Lastly, A. M. Ryan and Patrick (2001) convey that a teacher's adeptness in both subject knowledge and educational practice is instrumental in commanding respect from students, which is a crucial component in nurturing a classroom atmosphere conducive to respect and engagement.

### **2.2.3.4 Student–Teacher–Content**

In summation, Bundick et al. (2014) elucidate the SEC core model, articulating that robust student-teacher rapport, the pertinence of content, and teacher proficiency are imperative for student engagement. They posit that the amalgamation of these elements yields a cumulative effect, augmenting student engagement to a greater extent than the influence of any individual factor in isolation.

## 2.3 Summary

The preceding review of the literature highlights the integral role of film-based pedagogy within the framework of art education. Research supporting the use of cinematic materials in English pedagogy indicates that films may also be a potent resource in the visual arts classroom, offering benefits that surpass the simple transmission of artistic knowledge.

Furthermore, the literature on student engagement delineates engagement into three distinct but interconnected strata: behavioral, emotional, and cognitive. Studies indicate that the determinants influencing student participation are multifaceted and interwoven, encompassing the Student-Teacher-Content (SEC) triad.

Building on these insights, it is reasonable to hypothesize that incorporating film into art education curricula may cultivate a learning environment that not only enriches the educational experience but also fosters the growth of students' emotional intelligence. Consequently, there is a compelling case for the pursuit of empirical research to investigate the effectiveness of film-based instruction and its impact on student engagement in the visual arts classroom. Undertaking such research would yield a deeper comprehension of the nuanced pedagogical benefits that films may hold for art education.

## Chapter 3 Methodology

### 3.1 Research Method

This study aims to examine the impact of movie-based instruction on the engagement of primary students in visual art studies. To achieve this objective, an action research approach will be utilized, incorporating both quantitative and qualitative data collection and analysis techniques. Feedback and data will be collected from two groups: research participants and interviewees, including students from the group and teachers. This comprehensive approach will provide valuable insights into the effectiveness of movie-based instruction and its influence on student engagement in the context of visual art education.

#### 3.1.1 Action Research

Action research, as defined by Cohen, Manion, and Morrison (2017), is a self-reflective inquiry conducted by participants to deepen understanding and promote social justice (p. 298). It offers advantages such as relevance to real-world situations, integration of qualitative and quantitative methodologies, and a symbiotic relationship between research and practice (Avison et al., 1999, p. 94-95). In this study, action research will be employed to enhance visual art learning by addressing pedagogical challenges and proposing innovative solutions.

One specific type of action research is Technical Action Research, which serves as a research methodology aiming to implement and expand the application of actions or treatments in real-world conditions to address specific problems (Fernandez, Lago, Luaces, Places, &



Folgueira, 2019). It employs a participatory approach, wherein researchers actively engage with the participants or organizations involved throughout the research process (see Figure 3.1.1).

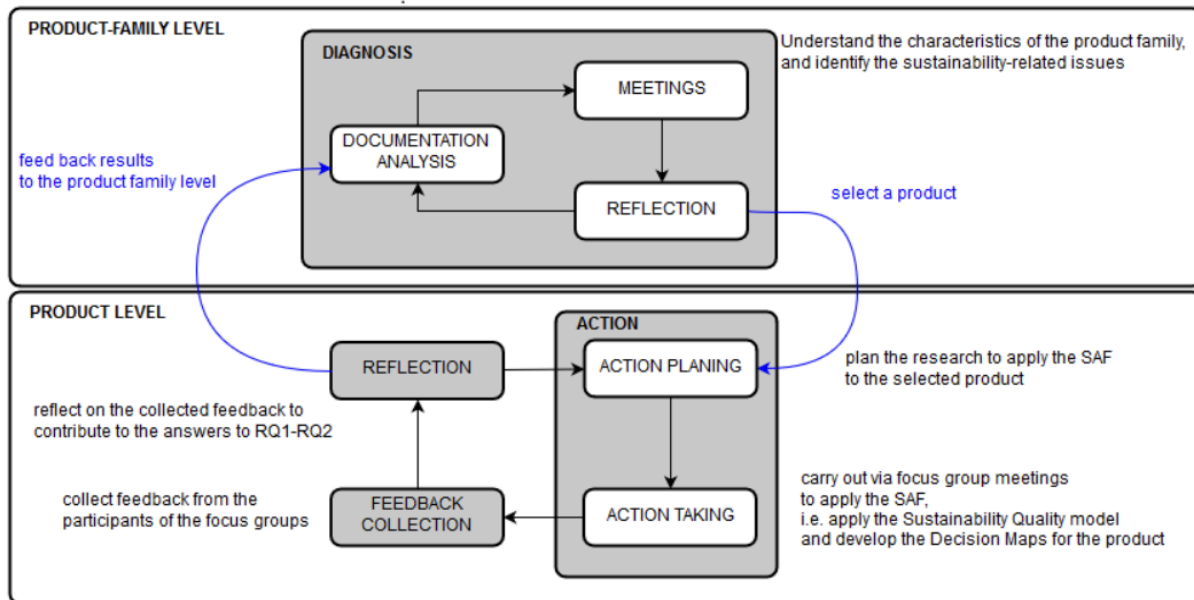


Figure 3.1.1 Participatory Technical-Action Research Process

(Fernandez et al., 2019) (p.3)

The process of action research will be carried out as follows, as depicted in Table 3.1.2:

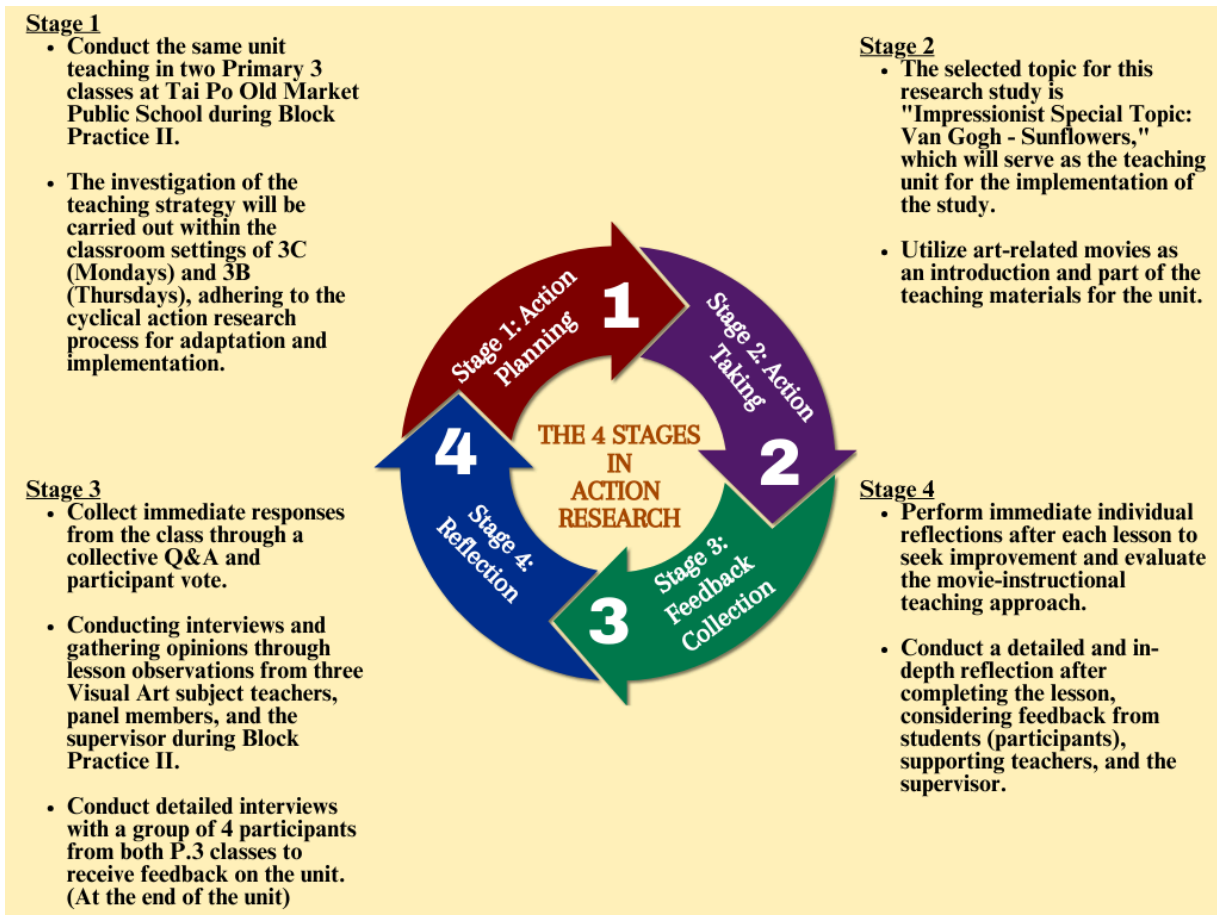


Figure 3.1.2 The 4 Stages in Action Research

The process of action research working cycle will be carried out as follows, as depicted in Table 3.1.3:

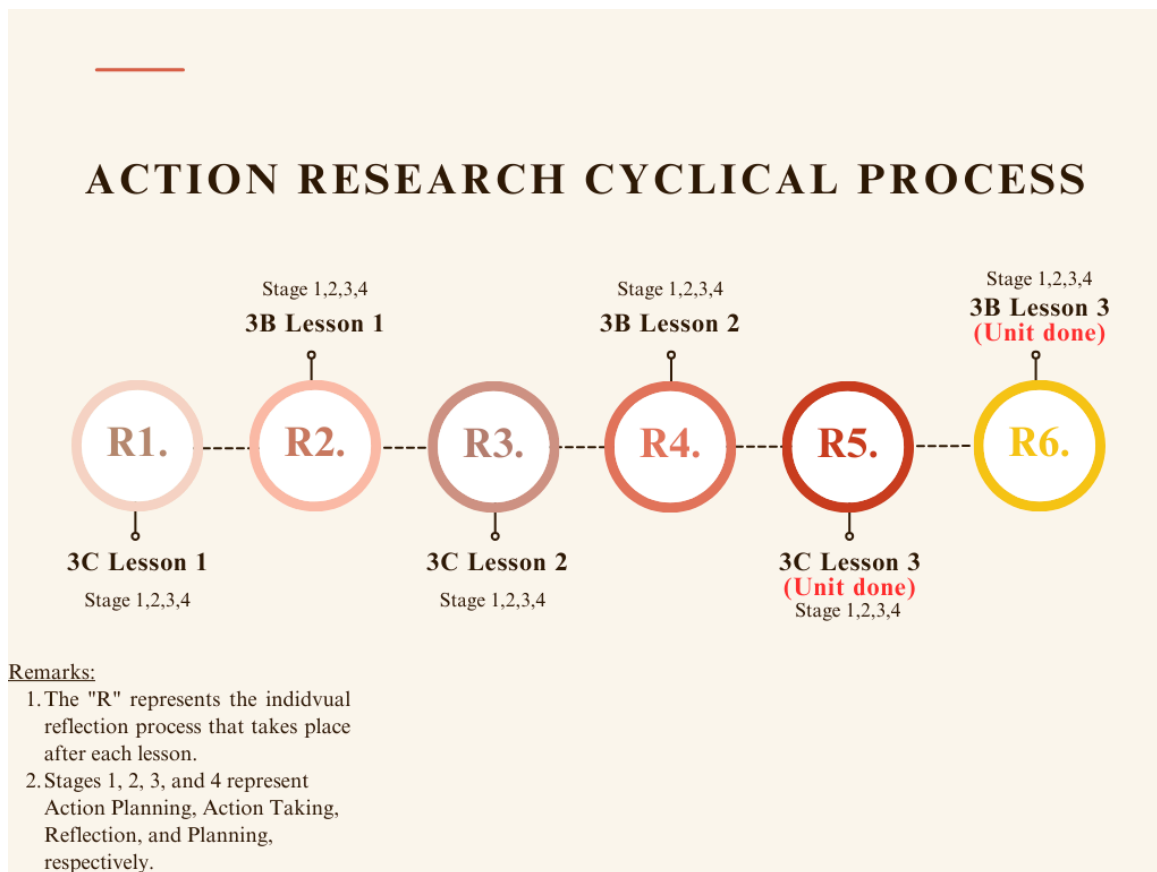


Figure 3.1.3 The diagram of Action Research cyclical process

The researcher contends that the iterative action research approach facilitates continuous improvement of the study design. Through a collaborative effort involving the researcher, professional educators, and students—who are central to the study—all gathered information and data could yield unique and valuable insights into the effectiveness of using movies as a teaching method in Visual Arts. Furthermore, the complex yet nuanced design of action research assists the researcher in regularly reviewing the movie-based teaching approach, thereby enhancing the potential for its application in the actual Visual Arts educational context in Hong Kong.

The feedback and critical reflection process in action research, including two groups of research participants (class 3C and 3B), will be executed following the outlined steps as follows:

Q1. Have you ever watched a movie about art in class? Did it make you more interested in learning about art? Why or why not? (Research Question 1)

Q2. How do you think watching movies about art can help you learn and understand different art techniques and styles? (Research Question 1)

Q3. Do you think there could be any problems or difficulties when using movies to learn about art in class? What can we do to make it easier for you to learn through movies? (Research Question 3)

The feedback and critical reflection process in action research, including interviewees (teachers), will be executed following the outlined steps as follows:

Q1. What were the specific observed changes or improvements in student engagement during the implementation of movie-based instruction? (Research Question 1)

Q2. How is the movie-based instruction approach different from the traditional Visual Art teaching mode, which typically involves the use of PowerPoint, YouTube videos, images, and text? (Research Question 2)

Q3. What additional recommendations can be suggested to further improve the implementation of the movie-based instruction method for widespread usage in teaching Visual Art in primary schools? (Research Question 3)

The feedback and critical reflection process in action research, including interviewees (students), will be executed following the outlined steps as follows:

Q1. Can you describe any specific moments or activities during the movie-based instruction that you found particularly enjoyable or inspiring? (Research Question 1)

Q2. How did the movie-based approach contribute to your comprehension and appreciation of visual art concepts and techniques in comparison to your previous study mode in Visual Art? (Research Question 2)

Q3. Would you prefer to continue learning Visual Art using the movie-based approach in the future? Why or why not? (Research Question 3)

## **3.2 Data Collection**

In this research, three sets of data will be collected through the Action Research process. The data will encompass contributions from research participants and interviewees, including classes, students, and teachers from Tai Po Old Market Public School, during the researcher's Block Practice II period.

### **3.2.1 Research Participants**

The first set of data will be collected through a collective response from the research participants, comprising two Primary 3 classes (3B and 3C) involved in the movie-based instruction approach. This collection will occur at the end of each lesson, serving as a summative

assessment, and will additionally involve gathering informal opinions, as referenced in the previously mentioned questions. (see Table 3.2.1)

RESPONDENT	CODE	NUMBER OF STUDENTS	SCHOOL	LESSON DATE
P.3B	C1	36	Tai Po Old Market Public School	Mondays (8/11, 23/11, 7/12)
P.3C	C2	28	Tai Po Old Market Public School	Wednesdays (13/11, 20/11, 4/12)

Table 3.2.1 Data of Research Participants

### 3.2.2 Interviewees

The second set of data will involve a total of eight interviewees selected from both groups of research participants, with four from each group (see Table 3.2.2).

RESPONDENT	CODE	CLASS	GENDER	YEAR	INTERVIEW DATE
STUDENT 1	S1	3B	M	P.3	After Lesson 3
STUDENT 2	S2	3B	M	P.3	After Lesson 3
STUDENT 3	S3	3B	F	P.3	After Lesson 3
STUDENT 4	S4	3B	F	P.3	After Lesson 3
STUDENT 5	S5	3C	M	P.3	After Lesson 3
STUDENT 6	S6	3C	M	P.3	After Lesson 3
STUDENT 7	S7	3C	F	P.3	After Lesson 3
STUDENT 8	S8	3C	F	P.3	After Lesson 3

Table 3.2.2 Data of Interviewees (Students)

The third set of data will involve interviews with two Visual Art teachers at the school of the research participants and one interviewee who will be the researcher's academic supervisor during Block Practice II (see 3.2.3 for details).

RESPONDENT	CODE	GENDER	TITLE	CLASS OBSERVATION	INTERVIEW DATE
TEACHER 1	T1	F	<ul style="list-style-type: none"> <li>• Visual Art Subject Panel Head</li> <li>• Supporting Teacher during Block Practice II</li> </ul>	Lesson 1-3 (At least one lesson)	After Lesson 3
TEACHER 3	T3	F	<ul style="list-style-type: none"> <li>• Visual Art Subject Teacher</li> <li>• Visual Art Teacher of class 3B and 3C</li> </ul>	Lesson 1-3 (At least one lesson)	After Lesson 3
SUPERVISOR 1	SV1	F	<ul style="list-style-type: none"> <li>• Former Secondary School Visual Art Subject Panel Head and Vice Principle</li> <li>• Academic Supervisor during Block Practice II</li> </ul>	16 NOV 2023 (3C)	After Lesson 3

Table 3.2.3 Data of Interviewees (Teachers)

### 3.3 Movies as the Research Tool

Art-related films are central to this research study. The researcher designed unit and lesson plans (see Table 3.3.1) tailored to the internship school's topics, integrating a movie-teaching approach to achieve the teaching objectives and conduct the research. A series of films were selected through online research to serve as instructional tools within the visual arts lessons, aiming to assess their effectiveness as a pedagogical tool. The chosen films and the rationale for their selection are outlined in the following table (see Table 3.3.2).



<b>UNIT/THEME NAME</b>	<b>IMPRESSIONISM SPECIAL TOPIC— VAN GOGH. SUNFLOWERS</b>
<b>TEACHING CLASSES</b>	3B, 3C
<b>FREQUENCY/ DURATION</b>	This unit consists of 3 teaching sessions, each lasting 60 minutes
<b>UNIT DESIGN CONCEPT</b>	The Visual Arts Curriculum emphasizes art's role in developing emotions, character, and social awareness. This unit, themed "Van Gogh. Sunflowers," aims to acquaint students with Van Gogh's life and Impressionism, encouraging them to express emotions through art and observe their environment. It promotes using various artistic methods and appreciating art from multiple perspectives, comparing works of different artists. Additionally, the unit incorporates film as a resource to enhance student engagement and explores the broader application of film in teaching visual arts.

Table 3.3.1 Outline of the teaching unit

(The detailed unit and teaching plans could be found in appendix)

MOVIE'S TITLE	CODE NAME	PUBLISHED YEAR	POSTER	BRIEF INTRODUCTION	REASONS FOR CHOSING
LOVING VINCENT (梵谷：星夜之謎)	M1	2017		Armand's mission to deliver Van Gogh's letter leads him on a probing inquiry into the artist's mysterious death.	<ul style="list-style-type: none"> <li>Utilizes animation as the medium</li> <li>Chronicles events in Van Gogh's life</li> <li>Culminates with the period preceding his suicide</li> </ul>
VINCENT & THEO (梵谷與提奧)	M2	1990		Vincent Van Gogh, with Tim Roth, and his brother Theo, played by Paul Rhys, face rejection and financial woes as they struggle to achieve recognition for Vincent's art.	<ul style="list-style-type: none"> <li>Highlights the relationship between Van Gogh and his brother</li> <li>Delicately portrays Van Gogh's internal emotional landscape</li> </ul>
AT ETERNITY'S GATE (梵谷：在永恒之門)	M3	2018		The Dutch artist Vincent van Gogh journeyed to Arles and Auvers-sur-Oise in France, where he honed his artistic style amidst struggles with mental health.	<ul style="list-style-type: none"> <li>The recent film presents Van Gogh's biography.</li> <li>Depicts his life following his stay in the asylum.</li> </ul>

Table 3.3.2 Movies chosen for the teaching unit

To avoid overwhelming students with excessive visual stimuli while ensuring sufficient time for their artistic production, the films selected focus exclusively on the central figure of Van Gogh. The clips have been carefully curated and edited by the researcher to align with the teaching timeline and methodology. Additionally, each segment is equipped with subtitles to facilitate ease of viewing for the students.

The process of selecting the appropriate films followed a methodical sequence, discernible in the post-data collection phase, and is documented in the subsequent report.

### **3.3 Research Schedule**

The research project commenced in April 2023, with the completion of the literature review and proposal scheduled for August 2023. Interviews and case studies will be conducted between September and December 2023, with the data analysis phase scheduled to occur from December 2023 to February 2024.

### **3.4 Research Limitations**

Due to administrative constraints regarding the Block Practice placement school request, the research will be limited to a smaller sample size of one unit, consisting of 6 double lessons. Consequently, the results obtained may not be widely generalizable. Additionally, the application of action research in this study aims to adopt an individualized and subjective-oriented approach. Therefore, the teaching strategy will be tested only with Primary 3 level students, rather than the entire primary school population. This limited scope may result in less objective outcomes. As a result, the primary focus of the research will be on examining the impact of art-related movies as a teaching tool and resource on student engagement in Visual Art studies, rather than assessing the outcomes of students' artworks or artistic practice. To enhance objectivity, feedback from subject teachers, who are professionals in the field, will also be collected.

## Chapter 4 Findings and Discussion

The study aims to investigate the effectiveness of movies related to art as educational tools for enhancing engagement in Visual Arts among Elementary School students. Data were gathered through an action research methodology, complemented by self-reflective notes documenting the progression of the study, as well as the perspectives of the involved research participants and interviewees at the Tai Po Old Market Public School, where the researcher completed a ten-week internship. The forthcoming analysis is structured to address Research Questions 1 to 3, and these findings and discussion will be explicated in the sections below.

### 4.1 Impact of Art-Related Movies on Student Motivation in Visual Art Learning

The initial segment of the analysis will concentrate on evaluating the success of utilizing art-related films in enhancing student motivation within visual art lessons.

#### 4.1.1 Students Enjoyed and were Inspired by the Movies

The responses regarding class engagement, particularly from students in both class 3B and 3C, provided additional evidence; the majority reported having no prior exposure to art-related movies during lessons (*Video 1, timestamps 17:12 - 17:20 and 35:15 - 35:34*). Students from class 3C expressed that viewing art-related films in class piqued their interest in learning, as they could watch and learn concurrently. Similarly, class 3B concurred, asserting that the films enhanced their drawing skills (*Video 1, timestamps 17:22 - 17:42 and 35:35 - 35:45*).

Through the individual interview from students from 3B and 3C, the result shows that not only they enjoyed watching art-related films in class but also gained some insights and inspiration from it.

*"I learned about how to paint a gradient of colors... from the clips that showed Van Gogh painting the boots... I understood that gradient colors need to be painted from light to dark." (Interview, Student 5, S5)*

*"I learned about Impressionism... from the first movie clips, the animated movie about Van Gogh... Impressionism focused on capturing scenes that were light... and it preferred to depict natural environments." (Interview, Student 6, S6)*

It can be inferred that the majority of the interviewees were attentive to the movie clips, successfully extracted the central concepts from each, and subsequently integrated this newfound understanding into their visual art knowledge and artistic endeavors.

Furthermore, the students showed a preference for content featuring animation-style, absurd, and playful moments. For instance, the majority expressed enjoyment of selected scenes from "Vincent & Theo" (1990) (*Video 3*), illustrating Van Gogh as he paints a field of sunflowers and then, in a sudden frenzy, destroys his work. Students highlighted this particular action as humorous, which helped them remember it vividly (*Video 1, timestamps 32:50 - 33:12*). This suggests that movie content with elements of humor or excitement could potentially captivate students' attention during visual art lessons.

#### 4.1.2 The Movies Stimulated Students' Interest in Visual Art

Based on interviews with the current teacher of classes 3B and 3C, along with the panel and my academic advisor, the collective findings indicate that educators, both current and former, possess favorable views on the utilization of art-related movies in visual art lessons to stimulate students' interest and engagement.

*"...I found that students were focused on watching the movie clips because they are relatively attractive. Also, the cinematography of the films is much more astonishing, which serves to grab the students' attention." (Interview, Supervisor 1, SV1)*

*"Students were more engaged and found it easier to understand the content; this was particularly true for the art history sections, which they found more interesting than learning through traditional explanations." (Interview, Teacher 1, T1)*

In summary, the collective responses suggest that incorporating movie clips into art education notably boosts student involvement and enriches their comprehension and emotional engagement with art. Movies, being a fusion of sound, text, imagery, and expression, offer a multifaceted educational tool that can expand students' visual art knowledge in numerous, boundless ways.

## 4.2 Art-Related Movies Impacts on Student Engagement

Building on the previously mentioned discovery that art-related films significantly influence student engagement in visual art lessons, the interviews also provided an overview and subjective perspectives on the distinctions between traditional and innovative teaching methods.

### 4.2.1 Enhanced Understanding and Appreciation

Based on individual feedback from students in both classes 3B and 3C, there was a unanimous agreement that viewing art-related movies in class significantly improved their understanding and appreciation of various visual art aspects.

*"...I think that compared to PowerPoint presentations, showing movies presents much more difference... Animation is more interesting, but PowerPoint is more boring because it lacks moving images." (Interview, Student 1, S1)*

*"...I think I can learn to draw and paint more beautifully by taking reference from the drawings in the movies." (Interview, Student 7, S7)*

It's clear that the dynamic nature of moving images, striking visuals, and visual excitement are key factors in students' preference for movies over PowerPoint. Films not only convey knowledge but also have distinctive features that capture students' attention, sparking their interest and providing an immersive learning experience that surpasses traditional visual art presentation methods.

#### 4.2.2 Strategic Integration of Movies in Teaching

Aside from students' opinions, teachers also express enthusiasm for the new teaching methods in the visual arts subject. The majority agree that movies are more vivid and intriguing than traditional teaching methods such as using PowerPoint.

*"More lively and interesting, more concretized content." (Interview, Teacher 1, T1)*

*"I think students were allowed more time to immerse themselves in the artist's scenario compared to using just PowerPoint. A story/scenario is important; however, time is needed to bring it to full effect. Using movie clips can bring the artist to life more easily and effectively." (Interview, Teacher 2, T2)*

*"In fact, movies and PowerPoint can be integrated... However, choosing suitable movie clips is also essential; otherwise, it could essentially turn into a movie lesson." (Interview, Supervisor 1, SV1)*

Undoubtedly, this new teaching strategy is embraced by both past and present educators due to their effectiveness in delivering more engaging content and enriching the lesson experience for students. Nevertheless, teachers emphasize that the key is not just to play movies in class, but to thoughtfully select and integrate plots, scenarios, and scenes that complement and enhance the teaching objectives, thereby maximizing the benefits of this approach.



### 4.3 Feedback in Using Art-Related Movies in Visual Art Learning

Although the art-related film teaching method is favored by teachers and students alike, interviewees offer several recommendations to ensure its effective application in Visual Art and other subject areas.



Figure 4.4.1 The questions for lesson conclusion

At the end of each lesson, the researcher presented questions (see Table 4.4.1) to gather data on class involvement from both 3B and 3C. After collecting immediate responses from the students, the researcher made prompt adjustments and refinements to align with the core principles of action research methodology. The outcomes can be observed in the following graphs (see Table 4.4.2).

CLASS & LESSON	DATE	MOVIES CHOSEN	CLASS SUGGESTIONS
3B Lesson 1	8/11/2023	<ul style="list-style-type: none"> <li>• M1</li> <li>• M2</li> </ul>	<ul style="list-style-type: none"> <li>• Incorporate Traditional Chinese subtitles into the initial movie clips (<i>Video 1, timestamps 18:30 - 18:35</i>)</li> </ul>
3C Lesson 1	13/11/2023	<ul style="list-style-type: none"> <li>• M1</li> <li>• M2</li> </ul>	<ul style="list-style-type: none"> <li>• Raise the movie volume (<i>V1 36:45 - 36:50</i>)</li> </ul>
3C Lesson 2	20/11/2023	<ul style="list-style-type: none"> <li>• M3</li> </ul>	<ul style="list-style-type: none"> <li>• Brighten the lighting in the movie clips (<i>V1 44:30 - 44:42</i>)</li> <li>• Provide a brief introduction to the movie's background before playing it (<i>V1 44:45 - 44:52</i>)</li> </ul>
3C Lesson 2	23/11/2023	<ul style="list-style-type: none"> <li>• M3</li> </ul>	<ul style="list-style-type: none"> <li>• Incorporate background music into the silent movie clips (<i>V1 55:20 - 55:28</i>)</li> </ul>
3C Lesson 3	4/12/2023	<ul style="list-style-type: none"> <li>• M1</li> <li>• M3</li> </ul>	<ul style="list-style-type: none"> <li>• Extend the duration of each movie clip (<i>V1 1:13:15 - 1:13:20</i>)</li> <li>• Increase the movie volume further (<i>V1 1:13:20 - 1:13:30</i>)</li> <li>• Include both Chinese and English subtitles (<i>V1 1:14:00 - 1:14:24</i>)</li> </ul>
3B Lesson 3	7/12/2023	<ul style="list-style-type: none"> <li>• M1</li> <li>• M3</li> </ul>	<ul style="list-style-type: none"> <li>• Cantonese dubbing (<i>V2 23:00 - 23:05</i>)</li> <li>• Add a bit more background music (<i>V2 22:42 - 22:50</i>)</li> <li>• Include more movie clips demonstrating creative techniques (<i>V2 23:10 - 23:22</i>)</li> </ul>

Table 4.4.2 The outcomes of class suggestions

In short, it can be concluded that the majority of student feedback focused on the technical aspects such as audio clarity, lighting, and subtitle diversity in the movie clips. By elevating these technical elements within the videos, teachers can facilitate improved comprehension and foster a more immersive learning experience for the students.

In consideration of the aforementioned student feedback, teacher responses and feedback were also collected.

*"In addition to understanding the artist's life through films, one can also explain concepts like color and composition through certain movies." (Interview, Teacher 1, T1)*

*"(After watching VI)... As you've witnessed, students are already keen to engage in discussions during the viewing. The dialogue need not be confined solely to your questions... Students develop a stronger sense of ownership over the knowledge they construct themselves... (Interview, Teacher 2, T2)*

*"The film shown in class must be accompanied by questions; otherwise, students may quickly forget what they have seen. Moreover, the pace of movies is swift, necessitating associated questions to ascertain students' comprehension and to further elaborate on the knowledge conveyed in the films... Additionally, some students may not enjoy watching movies, so their needs must also be addressed." (Interview, Supervisor 1, SV1)*

Notably, both former and current educators have emphasized that films should transcend passive viewing and act as catalysts for in-depth exploration of artistic concepts such as color and composition. T1 highlighted the potential of movies to serve as a conduit for deeper academic inquiry into these artistic elements. T2 underscored the importance of student-centered discussions, advocating for increased opportunities for students to formulate and express their own interpretations, thereby fostering autonomous learning.

Furthermore, SV1, who has previous experience as a visual art department head and deputy principal, advised that films be strategically paired with pointed questions to strengthen

students' understanding. SV1 also stressed the necessity of accommodating all students' learning preferences, ensuring that both those who are inclined and disinclined towards film-based instruction are effectively engaged, thus supporting a diverse and inclusive classroom environment.

#### **4.4 Conclusion of Findings**

In summarizing the findings and analysis, it is generally observed that the introduction of art-related movies as a teaching approach has been positively received by both students and teachers. This is evidenced by an increase in student interest and engagement during classes. Compared to traditional methods such as PowerPoint presentations, movies have served as a dynamic stimulus for student motivation, as reflected in their active participation in class discussions.

Furthermore, movie-based learning has not only been successful in enhancing the visual art lesson experience but has also provided a novel framework for imparting artistic knowledge, which students have found to be more enjoyable.

However, despite the apparent simplicity of using art-related films in teaching, careful selection and thoughtful design are essential to maximize their educational potential. Integration with the teacher's pedagogical planning and the teaching process is crucial. Technical issues also pose potential challenges when movies are used as a teaching tool.

Ultimately, while art-related movies can be a convenient, innovative, and cutting-edge method for instruction, they are not a substitute for the essential role of the teacher in Primary visual art education.

## **4.5 Discussion**

This section will analyze the results derived from data collected from research participants and interviews. It will also integrate findings from the literature review in subsequent sections to enhance the discussion and highlight key research findings.

### **4.5.1 Enhancing Engagement in Visual Art Education through Movie-Based Teaching Techniques**

The outcomes of the research, reflecting the perspectives of both students and educators, demonstrate that the employment of films as an instructional resource in Visual Art courses can effectively engage students' attention, particularly through intriguing content and visually compelling imagery. T1 noted that movies provide a more dynamic and interesting experience with more tangible content, while SV1 emphasized the remarkable cinematography of films as a significant factor in capturing students' attention. These findings lend empirical support to the body of literature, specifically the work of Allen, Danforth, & Drabman (1989) and Martin & Jones (1994), which proposed that the use of videotaped modeling and film as a distraction technique is a cost-efficient strategy for diminishing distress and enhancing patient adherence.

Besides, the research conducted herein aligns with the Tri-Dimensional Model of Engagement proposed by Fredricks et al. (2004), as it demonstrates fulfillment across all three dimensions of engagement.

In terms of behavioral engagement, the students exhibited enthusiasm during the movie-based Visual Art lessons, engaging actively with the questions posed by the researcher. They participated willingly in the various activities, which included acquiring knowledge about Impressionism and Van Gogh, creating themed artwork such as "Sunflower," and engaging in individual appreciation activities post-lesson.

Concerning cognitive engagement, students demonstrated their ability to offer constructive feedback on their peers' artwork, particularly during the art appreciation session where they were encouraged to comment and vote for their preferred pieces (refer to image 5.1 (a) (b)). The results indicated that this competitive element, coupled with the opportunity to evaluate their classmates' work, significantly enhanced their engagement and facilitated knowledge transfer.

姓名: 鄧榮杰 班別: 3B 學號: 35 (27)

(同學互評練習)

評估準則	評語	評分 (貼上貼紙 1-5)
創意與原創性 (你覺得這幅畫有創意嗎?)	已經很好了	5
技巧與執行 (這幅畫有使用適當上色嗎?)	3B的畫很有空間! 有花有草!	4
表達 (這幅畫有使用表達情緒的顏色嗎? 明不明顯?)		3
其他改善建議	好畫! 好黑!	1

姓名: 黃嘉澤 班別: 3B 學號: 32 (18)

(同學互評練習)

評估準則	評語	評分 (貼上貼紙 1-5)
創意與原創性 (你覺得這幅畫有創意嗎?)	很簡潔	4
技巧與執行 (這幅畫有使用適當上色嗎?)	你的新提法真是聰明!	4
表達 (這幅畫有使用表達情緒的顏色嗎? 明不明顯?)	開!	1
其他改善建議		

Figure 5.1 (a) (b) Student's respond on critics worksheet

Regarding emotional engagement, the students displayed a genuine interest in the movie-based teaching methodology implemented in the Visual Art lessons. Beyond collective feedback indicating that both groups 3B and 3C were receptive to this teaching approach, individual responses from students further underscored its impact. For example, S5 expressed that she could draw inspiration from the movies for her visual art projects, and S6 noted that art-related films enabled a deeper understanding of the artist's perspective. In summary, the application of a movie-based approach in teaching Visual Art has proven to be effective in fostering a robust engagement at the behavioral, cognitive, and emotional levels, thereby affirming the method's comprehensive validity in enhancing educational engagement.

#### **4.5.2 Considerations of Implementing Movie-Based Teaching for Increased Pedagogical Effectiveness in Visual Art Classes**

The research presents a comprehensive Visual Art teaching strategy that integrates films as auxiliary tools, yet the instruction remains centered on predetermined objectives set forth by the researcher (for further details, please consult the appendix), not on the film content per se. SV1 highlighted the importance of posing related questions to gauge students' understanding and to expand upon the knowledge imparted through the films, suggesting this to be a critical component of the learning process. By skillfully amalgamating films with Visual Art instruction, one can maximize the potential value and advantages of a movie-based pedagogical approach. This method not only aligns with Boyatzis's (1994) claim regarding the enjoyment and educational benefits of film-based assignments but also has the potential to positively impact teaching evaluations.

Moreover, while this study was not specifically designed to evaluate the artistic output of students following the implementation of movie-based approach Visual Art lessons, an ancillary finding emerged, indicating that students were indeed capable of producing art that reflected the influence of this teaching method. For example, as depicted in Figure 5.2 (a), one student effectively channeled his melancholic emotions into his artwork by employing a dark-toned background and depicting a withered sunflower, a technique related to the use of lines to convey emotions as discussed in lesson 1. Furthermore, another student, as illustrated in Figure 5.2 (b), conveyed feelings of anger and disappointment through the use of sharpened lines and a palette of intense reds and somber purples to represent a sunflower.



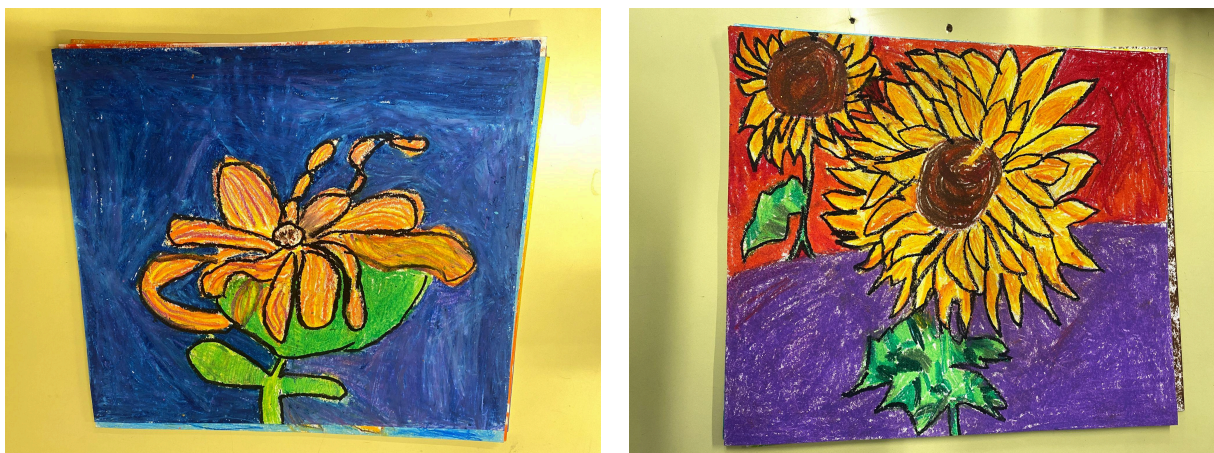


Figure 5.2 (a) (b) Student artworks' final outcome

These instances substantiate the premise that the movie-based approach extends beyond the mere impartation of Visual Art knowledge; it also has the potential to significantly enhance students' artistic expression and creativity. Such results suggest that the pedagogical strategy employed not only aligns with educational objectives but may also contribute to the development of students' emotional intelligence and self-expression through their artistic endeavors.

Individual feedback further highlights the pedagogical efficacy of the movie-based approach to Visual Art education. For instance, S5 articulated that by observing the film (M3), he was able to grasp the technique of painting gradients. Similarly, S6 reported gaining insights into Impressionism through the film (M1) and recognized the significance of this artistic movement. These student experiences underscore the capability of films to facilitate learning about art techniques and history in an engaging manner. This research aligns with the findings of Smithikrai (2016), who concluded that films can impart new perspectives on values and behaviors, prompting viewers to reflect and possibly adopt these insights. Such evidence

suggests that a movie-based instructional strategy is not only engaging but also effective at the pedagogical level in the realm of Visual Art education.

#### **4.5.2 Conclusion of Discussion**

In conclusion, the research indicates that employing art-related movies as teaching aids in primary students' engagement in visual arts education is both practical and effective. This approach not only stimulates student engagement across three dimensions but also enhances their understanding of the visual arts topics being taught. Furthermore, it can elevate their artistic expression, subtly augmenting the impact of this teaching method.

## Chapter 5 Suggestions and Conclusion

In this section, the researcher will articulate recommendations emerging from the research outcomes. The proposals will be specifically tailored to the theme "Implementing Movie-Based Teaching in Visual Arts Education," and will be presented in the first person to underscore the employment of action research as the methodological foundation of this study.

### 5.1 The Movie-Based Approach

The utilization of a movie-based approach in Visual Art education clearly offers an innovative and engaging alternative to conventional methodologies such as PowerPoint presentations and conventional drawing exercises. This approach has demonstrated a significant capacity to captivate students' attention and foster their engagement. Nevertheless, there are critical considerations to ensure the effectiveness of this pedagogical strategy.

As highlighted by T2, the integration of movies should extend beyond teacher-led inquiry, allowing students to engage with the content autonomously and provide their own insights. In this way, the learning process becomes more student-centric, encouraging learners to take an active role in their educational journey. Similarly, SV1 underscores the necessity of accompanying film viewings with targeted questions to consolidate students' learning and prevent the rapid dissipation of the content presented. This emphasizes the importance of a methodical approach to the use of film in the classroom.

The collective advice from both the experienced and current educators can be synthesized into a fundamental principle: the selection and incorporation of art-related films must be undertaken with careful consideration, supported by a meticulously crafted lesson plan and schedule. Paramount to this is ensuring that the approach remains student-oriented and does not deviate into merely a passive movie-watching session akin to educational television (ETV) used in other subjects. The essence of this advice is that without thoughtful integration, the educational value of the movie-based approach could be compromised, reducing its potential impact on students' learning experiences.

## **5.2 Technical Support**

Throughout the iterative process of Action Research, the six personal reflections following each class session provided invaluable feedback on the technical aspects of the movie-based approach to teaching Visual Art. Common among the student feedback were requests for clear and legible subtitles, adequate sound quality, and sharp video imagery, all of which are critical for ensuring accessibility and comprehension of movie content.

Given the diversity of schools, classrooms, and target demographics, it's evident that a one-size-fits-all approach to technical support is impracticable for the movie-based methodology in Visual Art education. As articulated by feedback from SV1, not all students may find the movie-watching experience enjoyable or conducive to their learning style, thus highlighting the necessity for pedagogical flexibility.

To optimize the effectiveness of the movie-based teaching strategy in Visual Art, it is paramount to prioritize and adapt to the diverse needs of students. This approach necessitates a willingness to tailor the educational experience to the distinct needs of various classes or individual learners, including making necessary adjustments to the teaching environment and resources. The incorporation of Traditional Chinese subtitles for each movie clip is considered by the researcher to be an essential component of this tailored approach. Providing these subtitles can significantly aid students in comprehending the content, thereby maximizing the educational benefits of art-related movies and enhancing the overall teaching and learning experience within the Visual Art context.

### **5.3 The Choice of Movies**

The selection of films for use in movie-based learning within Visual Art education is a critical factor for the success of this pedagogical approach. In the context of this research, all movies selected (M1, M2, M3) and incorporated into the teaching plan were English-language films, reflecting the fact that many prominent figures in Visual Art hail from outside Asia, and that industries such as Hollywood possess the resources to create films with significant artistic content.

The primary consideration in film selection is relevance to the educational topic. For instance, when the subject matter was "Impressionism and Van Gogh," it was imperative to choose films closely related to these themes to reinforce the learning objectives effectively. The challenge arises when the curriculum focuses on more specialized areas, such as Chinese painting or crafts, where the pool of relevant films may be considerably smaller.

This constraint underscores that the movie-based approach should be employed judiciously and not indiscriminately. Rather than using films as a default or casual element of instruction, educators should thoughtfully consider their choices, ensuring that each selected movie serves as a constructive enhancement to the lesson or unit plan. Consequently, when used discerningly, films can act as a powerful and engaging tool to enrich the teaching of specific Visual Art topics.

## 5.4 Conclusion

To encapsulate the essence of the research endeavor, the deployment of art-related movies as instructional aids has been substantiated as a potent catalyst for augmenting engagement amongst primary learners within the domain of visual arts education. Yet, the integration of such cinematic resources necessitates the concurrent application of meticulously crafted pedagogical frameworks and clearly defined educational objectives. Despite potential impediments, including technical complications and the selection of specialized cinematic works, the incorporation of film-based pedagogy in visual arts instruction emerges as a remarkably accessible strategy for primary education contexts.

Ultimately, the pursuit of art education should transpire within an environment imbued with creativity, enjoyment, and exuberance. The interweaving of motion pictures—synthesizing diverse artistic expressions—elevates the pedagogical journey, enriching the students' experiential tapestry in the study of visual arts.

## References

- Appleton, J. J., Christenson, S. L., & Furlong, M. J. (2008). Student engagement with school: Critical conceptual and methodological issues of the construct. *Psychology in the Schools, 45*, 369–386.
- Avison, D., Lau, F., Myers, M., & Nielsen, P. A. (1999). Action Research. *Communications of the ACM, 42*(1), 94-95.
- Blumenfeld, P. C., & Meece, J. L. (1988). Task factors, teacher behavior, and students' involvement and use of learning strategies in science. *Elementary School Journal, 88*, 235–250.
- Boyatzis, C. J. (1994). Using feature film to teach social development. *Teaching of Psychology, 21*(2), 99–101.
- Casper, W. J., Watt, J. D., Schleicher, D. J., Champoux, J. E., Bachiochi, P. D., & Bordeaux, C. (2003). Feature film as a resource in teaching I-O psychology. *The Industrial-Organizational Psychologist, 41*, 83-95.
- Champoux, J. E. (1999). Film as a teaching resource. *Journal of Management Inquiry, 8*(2), 206–217.
- Christenson, S. L., Reschly, A. L., & Wylie, C. (Eds.). (2012). *The handbook of research on student engagement*. New York, NY: Springer Science.

City, E., Elmore, R., Fiarman, S., & Teitel, L. (2009). *Instructional rounds in education: A network approach to improving teaching and learning*. Cambridge, MA: Harvard Education Press.

Covell, K., McNeil, J. K., & Howe, R. B. (2009). Reducing teacher burnout by increasing student engagement: *A children's rights approach*. *School Psychology International*, 30(3), 282–290.

Davis, H. A. (2003). Conceptualizing the role and influence of student–teacher relationships on children's social and cognitive development. *Educational Psychologist*, 38, 207–234.

Eccles, J. S., Adler, T. F., Futterman, R., Goff, S. B., Kaczala, C. M., Meece, J. L., et al. (1983). *Expectancies, values, and academic behaviors*. In J. T. Spence (Ed.), *Achievement and achievement motivation* (pp. 75–146). San Francisco, CA: W. H. Freeman.

Fernandez, N. C., Lago, P., Luaces, M. R., Places, A. S., & Folgueira, L. G. (2019, June). Using participatory technical-action-research to validate a software sustainability model. In *CEUR Workshop Proceedings* (Vol. 2382)

Finn, J. D. (1993). *School engagement and students at risk*. Washington, DC: National Centre for Education Statistics.



Finn, J. D. (2006). The adult lives of at-risk students: The roles of attainment and engagement in high school (NCES 2006-328). Washington, DC: U.S. Department of Education, National Center for Education Statistics.

Finn, J. D., & Rock, D. A. (1997). Academic success among students at risk for school failure. *Journal of Applied Psychology*, 82, 221–234.

Fredricks, J. A., Blumenfeld, P. C., & Paris, A. H. (2004). School engagement: Potential of the concept, state of the evidence. *Review of Educational Research*, 74, 59–109.

Keller, J. M. (1987). Strategies for stimulating the motivation to learn. *Performance and Instruction*, 26(8), 1–7.

Klem, A. M., & Connell, J. P. (2004). Relationships matter: Linking teacher support to student engagement and achievement. *Journal of School Health*, 74, 262–273.

Kuyumcu, F. N. (2012). The Importance of “Art Education” Courses in the Education of Prospective Teachers. *Procedia, Social and Behavioral Sciences*, 51, 474–479.  
<https://doi.org/10.1016/j.sbspro.2012.08.192>

Lee, J., & Shute, V. (2009). The influence of noncognitive domains on academic achievement in K-12 (ETS Research Rep. No. RR-09-34). Princeton, NJ: ETS.

National Research Council and Institute of Medicine. (2004). *Engaging schools: Fostering high school students' motivation to learn*. Washington, DC: National Academies Press.

Newmann, F., Wehlage, G. G., & Lamborn, S. D. (1992). The significance and sources of student engagement. In F. Newmann (Ed.), *Student engagement and achievement in American secondary schools* (pp. 11–39). New York, NY: Teachers College Press.

O'Farrell, S. L., & Morrison, G. M. (2003). A factor analysis exploring school bonding and related constructs among upper elementary students. *California School Psychologist*, 8, 53–72.

Pelletier, G. L., Seguin-Levesque, C., & Legault, L. (2002). Pressure from above and pressure from below as determinants of teachers' motivation and teaching behaviors. *Journal of Educational Psychology*, 94, 186–196.

Petkari, E. (2017). Building beautiful minds: Teaching through movies to tackle stigma in psychology students in the UAE. *Academic Psychiatry*, 41, 724-732.

Pintrich, P. R., & De Groot, E. (1990). Motivated and self-regulated learning components of academic performance. *Journal of Educational Psychology*, 82, 33–40.

Ramazan, G. (2017). Using Movies in EFL Classrooms. *European Journal of Language and Literature Studies*, 3(2), 121-123.

Reeve, J. (2012). A self-determination theory perspective on student engagement. In S. L. Christenson, A. L. Reschly, & C. Wylie (Eds.), *The handbook of research on student engagement* (pp. 149–172). New York, NY: Springer Science.

Rohrbach, A., Torabi, A., Rohrbach, M., Tandon, N., Pal, C., Larochelle, H., ... & Schiele, B. (2017). Movie description. *International Journal of Computer Vision*, 123, 94-120.

Sfard, A., & Prusak, A. (2005). Telling identities: In search of an analytic tool for investigating learning as a culturally shaped activity. *Educational Researcher*, 34(4), 14–22.

Smithikrai, C. (2016). Effectiveness of teaching with movies to promote positive characteristics and behaviors. *Procedia-Social and Behavioral Sciences*, 217, 522-530

Stipek, D. (2002). Good instruction is motivating. In A. Wigfield & J. Eccles (Eds.), *Development of achievement motivation*. San Diego, CA: Academic Press.

Wang, M. T., Willett, J. B., & Eccles, J. S. (2011). The assessment of school engagement: Examining dimensionality and measurement invariance across gender and race/ethnicity. *Journal of School Psychology*, 49(5), 465–480.

Yefimenko, O. M., Yakymchuk, N. M., Kravtsova, N. Y., Sotska, H. I., & Korol, A. M. (2020). Modern innovative pedagogical technologies in art education. *Univ. J. Educ. Res*, 8, 56-62.

## Appendix

### Appendix 01: Interview Scripts Student 1,3,4 in Chinese

Interview Date: 2023/12/07

Interview Time: 13:45-14:00

Interview Venue: Special Room in Tai Po Old Market Public School

Interview No.: S1, S3, S4

00:01

問	同學仔歡迎你地嚟到訪問，多謝你地嘅參與。老師想問你地三條問題。首先就S3答咗我先，我想問下你老師同你地上咗三堂，分別都睇咗三條電影，包括係個條動畫啦，跟住有個真人(電影)啦，記唔記得打爛畫個個(電影)啊？同埋仲有最後我哋今日睇個個，用來做評賞個個。咁老師想問下，你有冇邊一堂或邊條電影特別深刻，或是你特別鍾意？	Q2a R1
S3	今堂嗰條。	A2a
問	今堂嗰條片，點解嘅？	
S3	因為我覺得今堂嗰條片有趣啲。	A2a
問	可唔可以講吓點樣有趣法啊？有啲咩令你覺得好有趣？	
S3	(卡通片)嗰啲畫風。	A2a

問	S4呢？	
S4	都係今堂嗰條片。	A2a
問	點解嘅？	
S4	平時嗰啲(電影)係真人嘅, 但係呢條片係畫出嚟嘅。	A2a
問	S1呢？你鍾意邊個多啲？	
S1	第一段。	A2a
問	第一段即係開槍自殺(電影片段)嗰個？	
S1	係。	
問	點解嘅？	
S1	因為令我可以了解到梵高係有神經病。	A2a
問	即係令你可以認識多啲梵高？	
S1	係。	

01:39

問	第二條啦, 我想問吓同學係咪之前都未試過上(視藝堂)睇電影？	Q2b
	係。	R2
S1,3,4	係。	A2b

問	咁我想問吓S3你先, 你覺得播電影呢個方法, 令你學到啲咩新技能或者概念?	Q2b R2
S3	學到點樣畫向日葵。	A2b
問	咁係點樣畫啊? 你可唔可以簡單講吓?	
S3	要用漸變色。	A2b
問	S4呢? 你又學到啲咩啊?	
S4	我學到畫畫, 其實可以整到個背景好靚, 同埋(電影)唔一定要用真人畫出嚟都可以好好睇。	A2b
問	即係唔一定要(展示)真嘅向日葵, 畫出嚟都可以好好睇?	
S4	係。	
問	S1呢? 好似你啱啱第一條所講係咪學到藝術家嘅背景?	
S1	係。	A2b
問	咁你覺得用電影嚟播藝術家嘅背景同平時用PowerPoint咩分別?	
S1	好大分別, 動畫好似有趣啲, PowerPoint就好似悶咗啲, 有咁多郁動。	A2b

03:10

問	最後一條問題啦, S2先。雖然老師可能之後未必喺(呢間學校)再教, 但如果其他視藝老師, 例如T2, 你會唔會都想佢用部電影嘅方法嚟教?	Q2c R3
---	--	-----------

S3	想。	Q2c
問	點解嘅？	
S3	因為如果上堂播電影可以令到課堂更有趣味。	Q2c
問	S4呢？你想唔想？	
S4	想。因為(老師)講嘢可能要講得詳細啲, 但可能學生會聽唔明, (學生)睇片可能會明啲, 因為圖畫可以解釋到意思。	Q2c
問	S1呢？你想唔想？	
S1	想嘅。	Q2c
問	點解嘅？	
S1	因為睇完之後好似會開心啲。	Q2c
問	咁如果傳統嗰種PowerPoint嘅話呢？咁就會唔開心？	
S1	會覺得悶啲。	Q2c
問	所以你覺得(播電影)會有趣啲？	
S1	係。	Q2c

## Appendix 02: Interview Scripts Student 2 in Chinese

Interview Date: 2023/12/07

Interview Time: 14:45-14:50

Interview Venue: Library in Tai Po Old Market Public School

Interview No.: S2

00:01

問	S4你可唔可以話俾我哋知我哋上咗三堂視藝堂播咗幾條電影, 你覺得邊一堂係最深刻係最難忘㗎?	Q2a R1
S2	梵高。	A2a
問	梵高邊一條? 好多都係梵高。	
S2	卡通片嗰個。	A2a
問	點解嘅?	
S2	(卡通片)嗰啲畫風。	A2a
問	點解嘅?	
S2	因為佢嗰個好真。	A2a
問	即係啲卡通畫得好真實?	
S2	㗎。	A2a



00:26

問	咁你覺得睇咗咁多條電影你學到啲咩技能或者知識啊？	Q2b R2
S2	畫畫嘅知識。	A2b
問	乜嘢畫畫嘅知識？可唔可以具體啲？	
S2	漸變色。	A2b
問	從邊條片你睇到漸變色啊？	
S2	推跌人咁幅畫嗰一條。	A2b
問	咁你可唔可以話俾老師知點樣畫漸變色啊？	
S2	先畫淺色，之後再畫深色。	A2b

01:00

問	老師想問吓你如果第時其他老師教你，例如T2你會唔會都想佢哋用電影嚟上視藝堂？	Q2c R2
S2	會。	A2c
問	點解嘅？	
S2	因為好玩啲。	A2c

問	如果同傳統個種PowerPoint比較你會使用邊一個方法多啲？	Q2b R2
S2	睇電影。	A2b
問	點解嘅？	
S2	因為傳統嗰種好悶。	A2b

### Appendix 03: Interview Scripts Student 5,6,7 in Chinese

Interview Date: 2023/12/04

Interview Time: 13:45-14:00

Interview Venue: Special Room in Tai Po Old Market Public School

Interview No.: S5, S6, S7

00:01

問	各位同學歡迎大家，老師想問吓大家上完呢三堂視藝堂，有啲乜嘢可以分享返俾我聽等我做一個反思。我順着次序問，首先係S5之後S7之後S6。第一條問題，老師每堂都播電影，你覺得有冇一個令到你好愉快或者學到嘢嘅時刻？	Q2a R1
S5	有。	A2a
問	係乜嘢呢？	
S5	學到漸變色。	A2a
問	你可唔可以具體講吓係邊一條片學到？	
S5	梵高，佢畫鞋嗰一條。	A2a
問	你可唔可以講吓你點樣學到啊？	Q2b R2
S5	因為漸變會靚啲。	A2b

問	我係咪教過你哋有一步步嘅步驟？	
S5	係，由最淺色畫到最深色。	A2b
問	S7呢？	
S7	今日嗰堂嗰個因為可以玩投票。	A2a
問	我哋投票係為咗啲咩啊？要做啲乜嘢？	Q2b R2
S7	藝術評賞。	A2b
問	咁點樣喺條電影度學做評賞啊？	
S7	可以透過睇畫家嘅心情。	A2b
問	咁另外你有冇邊一條電影特別鍾意？	Q2a R1
S7	睇梵高畫個太陽花。因為佢整爛幅畫好搞笑，同埋睇得出佢好嬲。	A2a
問	S6呢？	
S6	我學到印象派。	A2a
問	邊一條睇到印象派？	
S6	第一條。	A2a
問	第一條嗰條卡通片講梵高嘅背景係唔係？	

S6	係。	A2a
----	----	-----

03:00

問	第二條問題, 大家之前上視藝堂係點樣㗎? 係咪只係畫畫?	Q2b R2
S7	唔係, 仲可以玩紙黏土。	A2b
問	但係有冇睇過片嚟學(視藝)啊?	
S5,6,7	無。	A2b
問	咁上堂有冇睇過電影?	
S5,6,7	無。	A2b
問	咁老師上堂播電影有冇令你覺得了解多咗、認識多咗(藝術)?	Q2b R2
S5,6,7	會。	A2b
問	逐個逐個講, S6你講先。	
S6	有趣㗎。	A2b
問	點樣有趣法?	
S6	因為其他(科目)嗰啲堂好少機會可以睇到片, 要老師病咗先可以睇 ETV(教育電視)。	A2b

問	但你覺得老師唔係因為病咗都上堂可以播到(影片)所以好有趣？	
S6	係。	A2b
問	S7呢？	
S7	我覺得我幅畫可以(畫)靚啲, 因為可以睇吓人地點樣油。	A2b
問	即係你覺得電影裏面啲話可以你參考？	
S7	係。	A2b
問	S5呢？	
S5	啲影片可以幫我哋(學生)做一個例子。	A2b

04:35

問	最後一條問題, 雖然之後唔係我再教你哋, 但其他老師可能會參考我呢個做法, 我哋只係講視藝堂, 你地會唔會都想用個建議呢個方法嚟學習？	Q2c R3
S5,6,7	會。	A2c
問	S5你答先, 點解嘅？	
S5	因為如果你係新同學你唔係好識(畫畫)可以用嚟參考, 可以容易啲(畫), 可以大概知道點樣油(顏色)。	A2c
問	S7呢？	

S7	因為如果只係畫畫會好悶，可以一路睇電影一路畫會開心啲。	A2c
問	最後S6呢？	
S6	可以深入(認識)多啲嗰個畫家。	A2c

## Appendix 04: Interview Scripts Student 8 in Chinese

Interview Date: 2023/12/04

Interview Time: 13:50-13:55

Interview Venue: Library in Tai Po Old Market Public School

Interview No.: S8

00:01

問	Hello S8, 老師想邀請你答我幾條問題。第一條你可唔可以話畀老師知睇左三堂電影, 你覺得最開心或者覺得最深刻係邊一堂?	Q2a R1
S8	梵谷畫太陽花那個。	A2a
問	具體啲即係邊一條片啊? 係咪梵谷畫完之後整爛嗰個(畫)?	
S8	係。	A2a
問	點解嘅?	
S8	因為我見到佢(本身)畫畫嘅時候畫得好認真, 畫畫下佢(突然)就開始發脾氣。	A2a
問	佢(梵谷)點解要咁做啊? 佢嘅心情係點?	
S8	好傷心或者嬲。	A2a
問	咁佢(梵谷)有無畫(心情)係幅畫度啊?	



S8	有。	A2a
問	所以(睇完電影後)知道我地可以畫畫嘅時候都放啲咩落去啊?	Q2b R2
S8	要放自己啲情緒。	A2b

00:52

問	第二條老師想問下你之前呢(視藝堂)係咪都有試過電影來學(習)呀?	Q2b R2
S8	有。	A2b
問	咁你覺得用電影來學, 有冇幫你學到啲咩技巧或者咩概念呀?	Q2b R2
S8	有。	A2b
問	你講比老師聽下。	
S8	我覺得對我認識方面...	A2b
問	你認識啲咩呀?	
S8	我認識咗做事唔好咁快, 如果快呢就唔會成功。	A2b
問	好好, 仲有啲特別咩嘅畫畫技巧? 例如老師今堂我哋教左評賞, 同埋上堂教了油顏色記得嗎? 所以有咩步驟你記得係要做?	

S8	首先畫嘅時候要漸變，之後要畫個邊框，畫嘅時候要輕手啲。	A2b
----	-----------------------------	-----

01:45

問	最後一條問題，之後雖然我唔會再教你咗，但係你想唔想T2(原任)或者其他老師都用呢個方法(上堂播電影)嚟教你(視藝)？	Q2c R3
S8	好。	A2c
問	點解？	
S8	因為如果播電影，我可以喺唔明老師講乜嘢嗰陣喺電影裡面認識下。	A2c
問	好好，仲有冇嘢係你將來想學？	
S8	我想學吓點樣畫得好似專業嘅風格嘅，咁樣等我長大咗就可以畫到好靚嘅畫。	A2c

## Appendix 05: Interview Scripts Teacher 1 in Chinese

Interview Date: 2024/01/21

Interview Method: WhatsApp Messages

Interview No.: T1

Questions:	<p>T1早晨, 這是稍前與你提及過的有關畢業論文的課堂紀錄片段, 想邀請T1你觀看後給我一些專業的意見, 讓我可以更好的完成我的研究。歡迎T1使用文字或錄影的方式反應意見, 如果任何疑問請隨時提出。</p> <p>請按此連結: <a href="https://www.youtube.com/watch?v=fy8Fvq-oy44&amp;ab_channel=PaulKwong">https://www.youtube.com/watch?v=fy8Fvq-oy44&amp;ab_channel=PaulKwong</a> (建議使用兩倍速觀看; 每一堂課堂後我都會對電影片段作即時的改動以迎合學生的建議)</p> <p>以下是訪問問題:</p> <ol style="list-style-type: none"><li>1. What were the specific observed changes or improvements in student engagement during the implementation of movie-based instruction? (Q1a) (R1)</li><li>2. How is the movie-based instruction approach different from the traditional Visual Art teaching mode, which typically involves the use of PowerPoint, YouTube videos, images, and text? (Q1b) (R2)</li></ol>
------------	---

	<p>3. What additional recommendations can be suggested to further improve the implementation of the movie-based instruction method for widespread usage in teaching Visual Art in primary schools? (Q1c) (R3)</p> <p>(中文)</p> <p>1. 在實施以電影為基礎的教學期間，具體觀察到了學生參與度方面的哪些變化或改善？(Q1a) (R1)</p> <p>2. 電影為基礎的教學方法與傳統的視覺藝術教學模式有何不同？(傳統模式通常包括使用PowerPoint、YouTube視頻、圖像和文本。)(Q1b) (R2)</p> <p>3. 對於在小學視覺藝術教學中進一步推廣電影為基礎的教學方法，還可以提出哪些額外的建議以進一步改進實施？(Q1c) (R3)</p> <p>再次謝謝T1的幫忙！</p>
Answers:	
AQ1a	學生更容易投入和理解內容；尤其藝術史部份比講解讓學生更有興趣去了解。
AQ1b	更生動有趣，更具體化內容。
AQ1c	<p>除了透過電影了解藝術家生平，進一步還可以透過一些電影去講解色彩、構圖等。</p> <p>例如：《英雄》：用 5 個顏色訴說 5 個故事</p>

## Appendix 06: Interview Scripts Teacher 2 in English

Interview Date: 2024/01/08

Interview Method: WhatsApp Messages

Interview No.: T2

Questions:	<p>Good morning, T2. This is the class recording that I discussed with you earlier regarding my graduation thesis. I would like to invite you to watch it and provide me with some professional feedback so that I can better complete my research. Feel free to respond with your opinions using text or recording format, and please don't hesitate to ask if you have any questions.</p> <p>Please click on this link:</p> <p><a href="https://www.youtube.com/watch?v=fy8Fvq-oy44&amp;ab_channel=PaulKwong">https://www.youtube.com/watch?v=fy8Fvq-oy44&amp;ab_channel=PaulKwong</a></p> <p>(I recommend watching it at twice the speed; after each class, I make real-time adjustments to the movie clips to accommodate students' suggestions)</p> <p>Here are the interview questions:</p> <ol style="list-style-type: none"><li>1. What were the specific observed changes or improvements in student engagement during the implementation of movie-based instruction? (Q1a) (R1)</li><li>2. How is the movie-based instruction approach different from the traditional Visual Art teaching mode, which typically involves the use of PowerPoint, YouTube videos, images, and text? (Q1b) (R2)</li></ol>
------------	--

	<p>3. What additional recommendations can be suggested to further improve the implementation of the movie-based instruction method for widespread usage in teaching Visual Art in primary schools? (Q1c) (R2)</p> <p>Thank you again for your help!</p>
Answers:	
AQ1a	<p>Movie clips of the artist can definitely put students in the artist's shoe when they look at his paintings because students can feel for the artist more easily with visual aids in the movie clips including the actors' facial expressions, the environment, attitude and the speech and tones. So back to the first question you asked, the biggest change that I see from the students engagement is that students can ask why questions by themselves when they look at the paintings. Most of the time, teachers ask questions when it comes to painting appreciation and analysis, but here in the lesson shows how students are interested in knowing more about how the artist felt and the reason why the artist painted in the way he did.</p>
AQ1b	<ul style="list-style-type: none"> <li>- For question 2, I think students were allowed more time to immerse themselves in the artist's scenario when compared with using just PowerPoint. A story/ scenario is important ,however, time is needed to bring it into the full effect. Using movie clips can bring the artist into life more easily and effectively.</li> <li>- Taking the good effects that using movie clips brings out, I think you may allow discussion time for students to explore something about Van Gogh. You have</li> </ul>

	<p>more time on teacher-students conversation. I think students can also try to discuss because as you can see they were already discussing when they were watching. The discussion doesn't have to just guided questions. It can be reordering Van Gogh pictures of different life periods. Matching pictures with emotional faces. Timeline some important events of Van Gogh like he had moved to a small city Arles, breaking out with his friend....</p> <ul style="list-style-type: none"> <li>- Students have better sense of belonging to the knowledge they constructed by themselves</li> </ul>
AQ1c	<p>Movie appreciation is normally used as history teaching of the artist in VA lessons. You had a breakthrough here to try movies on painting appreciation and techniques/drawing skills teaching. To further use movies in VA teaching. I think movies have a lot of good angles so I think it is a good source of 構圖 (Composition).</p>

## Appendix 07: Interview Scripts Teacher 2 in Chinese

Interview Date: 2024/12/12

Interview Method: WhatsApp Messages & Recording

Interview No.: SV1

Questions:	<p>SV1早晨, 這是稍前與你提及過的有關畢業論文的課堂紀錄片段, 想邀請SV1你觀看後給我一些專業的意見, 讓我可以更好的完成我的研究。歡迎SV1使用文字或錄影的方式反應意見, 如果任何疑問請隨時提出。</p> <p>請按此連結 :<a href="https://www.youtube.com/watch?v=fy8Fvq-oy44&amp;ab_channel=PaulKwong">https://www.youtube.com/watch?v=fy8Fvq-oy44&amp;ab_channel=PaulKwong</a> (建議使用兩倍速觀看; 每一堂課堂後我都會對電影片段作即時的改動以迎合學生的建議)</p> <p>以下是訪問問題:</p> <ol style="list-style-type: none"><li>1. What were the specific observed changes or improvements in student engagement during the implementation of movie-based instruction? (Q1a) (R1)</li><li>2. How is the movie-based instruction approach different from the traditional Visual Art teaching mode, which typically involves the use of PowerPoint, YouTube videos, images, and text? (Q1b) (R2)</li></ol>
------------	--



	<p>3. What additional recommendations can be suggested to further improve the implementation of the movie-based instruction method for widespread usage in teaching Visual Art in primary schools? (Q1c) (R3)</p> <p>(中文)</p> <p>1. 在實施以電影為基礎的教學期間，具體觀察到了學生參與度方面的哪些變化或改善？(Q1a) (R1)</p> <p>2. 電影為基礎的教學方法與傳統的視覺藝術教學模式有何不同？(傳統模式通常包括使用PowerPoint、YouTube視頻、圖像和文本。)(Q1b) (R2)</p> <p>3. 對於在小學視覺藝術教學中進一步推廣電影為基礎的教學方法，還可以提出哪些額外的建議以進一步改進實施？(Q1c) (R3)</p> <p>再次謝謝SV1的幫忙！</p>
Answers:	
AQ1a	<ul style="list-style-type: none"> <li>- 利用電影做基礎嘅教學，我睇咗兩堂都覺得學生好專注咁樣去睇嗰啲影片，始終影片(電影)比較吸引，電影嘅拍攝會係比較精彩啲，所以就會令到學生好投入。</li> <li>- 但係點就要選段播放，即係邊啲係適合、配合個課堂，就先去播嗰一部分 唔可以成個電影去播，如果唔係會變成電影堂。</li> </ul>
AQ1b	<ul style="list-style-type: none"> <li>- 而電影事實上，可以配合埋PowerPoint咁去做，不過其實YouTube可唔可以當係電影？都應該當電影。因為我啲學生有啲都係播YouTube用嚟教學。不過你</li> </ul>

	<p>而家嗰個就係電影囉，例如我睇到有梵高。仲有啲可以參考嘅，例如有關藝術嗰啲，(電影)會吸引好多。</p> <ul style="list-style-type: none"> <li>- 另外就係其實呢一個(電影教學)都係一個突破，因為老師要剪片，要消化邊一個部份係適合教學，所以老師都花咗唔少功夫。</li> </ul>
AQ1c	<ul style="list-style-type: none"> <li>- 呢樣嘢就係建議一定要配合返問題，如果有配合問題，可能播完學生會好快唔記得咗，一定要配合題目，了解學生吸收咗幾多。同埋因為電影都係比較快，將個訊息好快帶出嚟，所以事實上都係要靠提問了解學生明白到幾多。以致可以補充返，或者再作解釋。</li> <li>- 睇電影嘅時候都要同學生講定，要約法三章。大致上我見你嘅課堂學生都坐定定去睇，但可能有啲班別耐性冇咁夠，又或者油學生唔鍾意睇電影，咁要留意返呢啲點樣去處理。</li> <li>- 整體嚟講用呢個電影做教學，事實上係可以幫到學生去學習。同埋令到課堂更加吸引，我都好欣賞你用呢個方法去教學。</li> </ul>

## Appendix 08: Unit Plan in Chinese

### 視覺藝術科——單元設計

設計者：鄭保羅

年級：P3

1.	單元/主題名稱	印象派專題——梵高。向日葵
2.	任教班級	3B, 3C
3.	次數/課時	本單元共3次教學，每次 <u>60</u> 分鐘
4.	單元設計理念	<p>根據2003年制定的《藝術教育學習領域視覺藝術課程指引(小一至中三)》，藝術教育被認為能夠培養學生的情感、修養和品德，同時增強他們對國家、民族和世界的關注。在這個單元中，以「梵高。向日葵」為主題進行繪畫創作。透過這個單元，學生不僅能了解和認識藝術家梵高的生平和背景，以及什麼是印象派和其繪畫風格，更重要的是他們會透過細緻觀察日常生活中的花卉，加深對藝術的認識和對環境的體察，提升自我意識，甚至對整個世界產生更深的投入感。這樣的創作過程以藝術為起點，使學生能夠連結自我與外界。</p> <p>此外，根據2017年制定的《藝術教育學習領域視覺藝術課程指引(小一至中六)》，為了符合學生運用不同材料、元素、藝術語言和資源體驗和表現藝術的要求，並重視創作過程中的探索和實驗，本單元要求學生不僅臨摹花卉的外觀，還要運用線條等表達情感的方法進行創作。這樣的設計旨在讓學生瞭解藝術不僅僅追求美感，更是一種語言，可以表達他們內心的情感和情緒。同時，這樣的設計也鼓勵學生嘗試不同的藝術表達方式，不受限於傳統的表現方式，並激勵他們進行不斷的實驗和探索，從而發展出自己獨特風格的藝術作品。</p> <p>在評賞藝術方面，參考了藝術科課程架構(課程發展議會(2017))中提出的目標，旨在培養學生評賞藝術的能力，使他們能夠從多個角度欣賞、評論和回應藝術及與藝術相關的議題。因此，在本單元中，特別引入了比較評賞的元素，讓學生能夠透過比較文森·梵谷和喬治亞·歐姬芙兩位著名藝術家的花卉作品，體驗到同一主題在藝術創作中可以呈現出不同的創意和情感。這樣的設計有助於學生吸收評賞的經驗，並將其融入到自己的創作中。</p>

		<p>黎明海(1960)&amp;譚祥安, 劉欽棟(2001)認為偉大的藝術品是藝術家對人生不同經驗的反應累積而成, 反映了社會以及藝術家本人的世界觀和價值觀, 所描繪的內容相當豐富, 觀者若能投入作品的意境經歷藝術家所營做的境界, 能豐富人生經驗與意義, 加強社會交流的基礎。故此, 老師安排同學互相評賞, 達致建立自身經驗和聯想作品對個人意義, 從而從多個角度欣賞、評論和回應藝術及與藝術相關的議題。</p> <p>此單元同時作為「藝術相關電影對小學生視覺藝術學習參與度的影響」研究計畫的實驗之用。研究目的是驗證電影是否可以成為視覺藝術科學習的資源和工具, 並提高小學生在視藝課上的參與度。因此, 在本單元中, 運用了大量的電影片段來介紹和引入藝術家。相較於傳統的圖片、影像和文字介紹方法, 相信電影作為聲音和畫面的載體能夠更吸引學生的注意力和學習動機。此外, 所選擇的電影都是大眾所熟悉的, 而非小眾或紀錄片等, 這使得其他教師希望使用這種教學策略時可以輕鬆在網上找到相關資源。最後, 希望透過這個單元的研究, 探索全面推廣「電影教學視藝科」的可行性。</p>
5.	學生已有知識	<p>(與本單元相關的已有知識)</p> <p>單元: 100層樓的家</p> <p>- 鞏固色彩和混色技巧(油粉彩)</p> <p>單元: 東京都國際交流計畫—農曆新年明信片設計</p> <p>- 學習配搭顏色營造氣氛</p> <p>單元: 我的情緒小怪獸碟子</p> <p>- 培養學生對色彩與情緒聯想力</p>

6.	單元學習目標	7.	單元學習範疇
	<p>1) 培養創意及想像力</p> <ul style="list-style-type: none"> <li>透過以「印象派專題—梵高. 向日葵」為主題, 旨在培養學生對花卉的多面觀察力和洞察力, 並使他們掌握使用表達情感線條的創意繪畫手法和油粉彩漸變上色技巧,</li> </ul>		<p>A) 視覺藝術知識</p> <p>a. 視覺元素</p> <ul style="list-style-type: none"> <li>色彩: 學生運用漸變營造的花朵光暗變化視覺效果</li> <li>線條: 學生使用代表不同情感的線條描繪花朵形狀所呈現的感覺與情緒</li> </ul>

	<p>以花卉為描繪對象來創造美感和表達情緒</p> <p>2) 發展技能與過程</p> <ul style="list-style-type: none"> <li>● 認識與學習印象派及現代藝術的繪畫風格</li> <li>● 透過觀察和分析向日葵的細節培養學生的觀察力和洞察力</li> <li>● 認識與掌握線條表達情感描繪花朵的繪畫手法</li> <li>● 掌握油粉彩漸變上色技巧描繪質感細膩的向日葵圖像</li> </ul> <p>3) 培養評賞藝術的能力</p> <ul style="list-style-type: none"> <li>● 欣賞與評賞藝術家文森·梵谷 (Vincent van Gogh)及喬治亞·歐姬芙 (Georgia O'Keeffe) 的花卉繪畫作品, 並在完成個人創作後進行同儕互評, 培養評賞藝術的能力</li> </ul> <p>4) 認識藝術的情境</p> <ul style="list-style-type: none"> <li>● 透過欣賞梵高的作品、繪畫作品和電影, 以及參與藝術討論, 來深入認識梵高和印象派繪畫風格</li> <li>● 透過觀察向日葵提升對花卉的洞察力, 以及如何使用創意與情感描繪作畫對象, 聯繫個人與藝術</li> </ul>	<p><b>b. 組織原理</b></p> <ul style="list-style-type: none"> <li>● 重點: 學生能將畫作的重點集中描繪花朵的輪廓及細節</li> <li>● 均衡: 學生能描繪出色彩以及線條配搭平均的花朵圖像</li> </ul> <p><b>B) 視覺藝術評賞</b></p> <ul style="list-style-type: none"> <li>● 觀察與詮釋藝術家文森·梵谷的《Sunflower》(1888)、喬治亞·歐姬芙的《Sunflower, New Mexico I》的花卉繪畫作品, 欣賞不同花卉繪畫風格, 以及分辨兩幅作品所運用的不同繪畫技巧及傳遞情感</li> <li>● 透過欣賞與評賞同儕的作品, 掌握藝術評賞的技巧與方法, 從而運用於個人創作以及觀察藝術作品</li> </ul> <p><b>C) 視覺藝術創作</b></p> <p><b>a. 表現</b></p> <ul style="list-style-type: none"> <li>● 學生們能從多角度觀察向日葵, 配搭不同代表情感的線條, 以及掌握油粉彩漸變上色技巧, 創作出具創意及蘊藏情感的向日葵繪畫作品</li> </ul> <p><b>b. 製作</b></p> <ul style="list-style-type: none"> <li>● 使用油粉彩在畫紙上繪畫向日葵, 並使用表達不同情感的線條描繪輪廓, 以及油粉彩漸變上色技巧完成個人創作</li> </ul>
--	---	--

## 8. 教學大綱

日期	教次	分題名稱	分題學習目標/成果	學與教過程	學習評估
8/11	1	向日葵之旅	認識與學習印象派	<u>播放電影片段與提問</u>	<u>口頭評估</u>

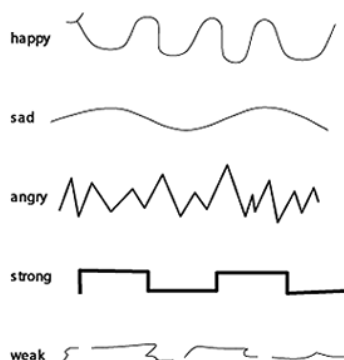


			<p>畫作品 (8分鐘)</p>	<p>品圖片，並進行比較藝術評賞</p>  <p><u>提問</u></p> <p>透過播放電影片段和YouTube影片，展示藝術家文森·梵谷的《Sunflower》(1888)和喬治亞·歐姬芙的《Sunflower, New Mexico I》(1935)繪畫作品，並使用藝術評賞的角度提問，進行分析和比較兩幅作品</p>	<p>藝術家文森·梵谷和喬治亞·歐姬芙的花卉繪畫作品，從中學習如何使用視覺評賞的角度進行比較和詮釋作品的進階技巧</p>
--	--	--	----------------------	---	--

			<p>影片連結：</p> <p>1. 《Vincent &amp; Theo》(1990)</p> <p><a href="https://youtu.be/EEFmVV1EaEM">https://youtu.be/EEFmVV1EaEM</a></p> <p>2. 《How to see more and care less: The art of Georgia O'Keeffe - Iseult Gillespie》(Ted-Ed)</p> <p><a href="https://www.youtube.com/watch?v=4KQeu_mTYTQ&amp;ab_channel=TED-Ed">https://www.youtube.com/watch?v=4KQeu_mTYTQ&amp;ab_channel=TED-Ed</a></p> <p><u>講解</u></p> <p>透過簡報總結兩位藝術家的繪畫風格，同時強調繪畫是一種反映內心的工具，鼓勵同學們嘗試利用藝術創作表達自己的情感</p>	
		<p>講解個人創作 (2分鐘)</p>	<p><u>講解</u></p> <p>透過簡報講解本單元的創作主題「梵高。向日葵」的創作要求</p> <p><u>創作要求</u></p> <p>學生參考自行在網上尋找的向日葵照片，使用線條表達情感，描繪花朵的輪廓，並運用油粉彩的漸變上色技巧來完成創作</p>	



				<p><u>評估準則</u></p> <ol style="list-style-type: none"> <li>1. 表達能力: 作品能否有效地表達出學生想要傳達的情感和主題</li> <li>2. 技術運用: 學生能否運用線條描繪出花朵的輪廓, 並運用油粉彩的漸變上色技巧創造出層次感和光影效果</li> <li>3. 創意與原創性: 作品是否展現出學生獨特的創意和風格, 運用自己的想法進行創作</li> <li>4. 細節和觀察力: 作品中是否呈現出對向日葵形狀、結構和細節的觀察和描繪。</li> <li>5. 整體效果: 作品的整體效果, 包括色彩運用、構圖和視覺吸引力</li> </ol> <p><u>教師範作</u></p> 	
			<p>掌握運用表達情感的線條描繪向日葵的輪廓</p>	<p><u>講解</u></p> <p>透過簡報展示圖片、提問和講解, 探討不同線條所帶出的情緒和感覺,</p>	<p><u>口頭評估</u></p> <p>學生能透過提問的方式更深入地了解不同</p>

			<p>(5分鐘)</p> <p>以及在描繪向日葵畫作中如何運用線條來表達情感</p> <p><u>提問</u></p>  <p>展示以上的圖片，同時提出問題，以增強同學對於不同線條所傳達的情感印象的理解，幫助同學在日後的個人創作中選擇適合表達自己情緒的線條描繪向日葵</p> <p><u>影片示範</u></p> <p>播放老師預錄的示範影片，讓學生參考如何使用線條表達情感，並配合簡單的形狀描繪出向日葵的輪廓</p> <p>影片連結：  <a href="https://www.youtube.com/watch?v=HsmbCCjDUOc">https://www.youtube.com/watch?v=HsmbCCjDUOc</a> </p>	<p>線條所能傳達的情感，同時認識到線條可以成為表達情感的一種渠道</p>
		<p>個人創作起稿</p> <p>(35分鐘)</p>	<p><u>起稿</u></p> <p>學生參考示範影片，並在畫紙上進</p>	<p><u>進展性實作評估</u></p> <p>學生能在參考示範影</p>

				<p>行個人創作起稿, 同時借助提前攜帶的向日葵照片作為參考, 在本堂課完成自己的個人創作起稿</p> <p>老師利用簡報展示範作讓學生參考, 並且期間巡視座位並給予學生提示與協助</p>	<p>片後, 運用影片中教授的技巧為自己的個人創作起稿, 以展現他們在學習上的進步成果</p>
		<p>總結學習重點與評賞</p> <p>(5分鐘)</p>	<p><u>評賞</u></p> <p>老師在挑選同學中較優秀的創作起稿, 利用電子黑板投影給其他同學觀賞, 同時老師也選出同學們在這作品中做得出色的地方, 讓其他同學以此為反思, 來檢視自己的創作</p> <p><u>總結</u></p> <p>老師提問同學有關本堂課的學習目標和感想, 以便總結本堂的重要學習重點, 老師會進行補充總結, 並預告下堂課的內容</p> <p>讚賞每一位同學的努力</p> <p><u>收拾</u></p> <p><u>備註</u></p>	<p><u>口頭評估</u></p> <p>學生們能透過欣賞同儕的作品, 並指出其中的優秀之處, 從而啟發自己反思自己的作品</p> <p><u>口頭評估</u></p> <p>學生能分享他們對本堂課的感想, 進而總結本堂的學習重點, 並鞏固所學的知識</p>	

				學生們不能帶草圖回家, 老師會收集這些草圖, 並在下堂課重新分發給同學們, 如果有同學在上堂課未完成草圖, 可以在下堂課中繼續完成	
16/11 (3B) 20/11 (3C)	2	梵高的彩色 花卉 (油粉彩漸 變上色技 巧)	重溫上堂學習重點 並評賞學生作品 (5分鐘)	<u>重溫與評賞</u>  利用簡報展示同學的作品, 並透過提問和解說的方式, 指出同學在創作起稿方面表現出色的地方, 以及需要改進的地方	<u>口頭評估</u>  學生能透過問答的方式評賞其他同學的作品, 獲得評賞的經驗, 同時也能從他人的反饋中找到改進創作的方法
			掌握油粉彩漸變上色技巧與混色處理 描繪質感細膩的向日葵 (15分鐘)	<u>播放電影片段與提問</u>  透過使用電子黑板播放經過剪輯的2018年電影《梵谷:在永恆之門》, 配以提問的形式讓學生深入了解梵谷的繪畫風格以及他的繪畫步驟  影片連結:  《梵谷:在永恆之門》(2018)  <a href="https://youtu.be/uReSbT54xb0">https://youtu.be/uReSbT54xb0</a>  <u>講授及示範</u>  透過使用簡報和短片講授梵谷的繪畫過程, 並透過投影機示範, 教授學	<u>口頭評估</u>  學生能透過觀看電影《梵谷:在永恆之門》(2018)並結合問答的方式, 來認識藝術家梵谷的繪畫風格及步驟  <u>實作評估</u>

			<p>生如何一步一步使用油粉彩漸變上色技巧描繪花卉的細節, 包括花蕊、花瓣和葉片</p> <p><u>播放影片</u></p> <p>播放YouTube影片以總結與示範花卉漸變上色技巧給學生參考</p> <p><u>個人練習</u></p> <p>派發工作紙給學生, 並在工作紙上嘗試使用油粉彩的漸變上色方法進行練習</p>	<p>學生能在老師示範後實踐所學, 並在工作紙上進行上色練習, 以加強對所學技巧的理解和應用, 為創作打下基礎</p>
		<p>個人創作起稿和上色 (35分鐘)</p>	<p><u>起稿與上色</u></p> <p>老師派發上堂的創作起稿, 並要求同學按照草稿要求與注意事項進行後續起稿</p> <p>學生參考老師即場示範, 並在畫紙上進行個人創作起稿和上色</p> <p>老師利用簡報展示範作讓學生參考, 並且期間巡視座位並給予學生提示與協助</p>	<p><u>進展性實作評估</u></p> <p>學生能在上色練習後, 掌握油粉彩漸變上色技巧並為自己的個人創作上色, 以展現他們在學習上的進步成果</p>
		<p>總結學習重點與評賞 (5分鐘)</p>	<p><u>評賞</u></p> <p>老師在挑選同學中較優秀的創作起稿, 利用電子黑板投影給其他同學</p>	<p><u>口頭評估</u></p> <p>學生能透過欣賞同儕的作品, 並指出當中的</p>

				<p>觀賞, 同時老師也選出同學們在這作品中做得出色的地方, 讓其他同學以此為反思, 來檢視自己的創作</p> <p><u>總結</u></p> <p>老師提問同學有關本堂課的學習目標和感想, 以便總結本堂的重要學習重點, 老師會進行補充總結, 並預告下堂課的內容</p> <p>讚賞每一位同學的努力</p> <p><u>收拾</u></p> <p><u>備註</u></p> <p>學生們不能帶畫作回家, 老師會收集這些畫作, 並在下堂課重新分發給同學們, 如果有同學在上堂課未完成上色, 可以在下堂課中繼續完成</p>	<p>優秀之處, 從而反思自己作品的不足</p> <p><u>口頭評估</u></p> <p>學生能總結本堂的學習重點並鞏固所學</p>
27/11 (3C) 30/11 (3D)	3	創作與評賞 : 花卉的美感表達	重溫上堂學習重點 並評賞學生作品 (5分鐘)	<p><u>重溫與評賞</u></p> <p>利用簡報展示同學的作品, 並透過提問和解說的方式, 指出同學在創作起稿方面表現出色的地方, 以及需要改進的地方</p>	<p><u>口頭評估</u></p> <p>學生能透過問答的方式評賞其他同學的作品, 獲得評賞的經驗, 同時也能從他人的反饋中找到改進創作的方法</p>

		<p>個人創作</p> <p>(30分鐘)</p>	<p><u>講解</u></p> <p>老師派發上堂的創作畫作, 並要求同學於本堂完成個人創作</p> <p>老師即場期間巡視座位並給予學生提示與協助</p>	<p><u>實作評估</u></p> <p>學生將本單元所學, 完成個人創作</p>
		<p>掌握評賞藝術作品如何傳遞情感的技巧</p> <p>(5分鐘)</p>	<p><u>播放電影片段與提問</u></p> <p>透過使用電子黑板播放經過剪輯的2018年電影《梵谷: 在永恆之門》與2017年電影《梵谷: 星夜之謎》合集, 並以提問的形式讓學生更深入地了解梵谷的藝術風格和他的創作過程的內心情感</p> <p>影片連結:</p> <p><a href="https://www.youtube.com/watch?v=cA-2LQZ3A-c&amp;ab_channel=PaulKwong">https://www.youtube.com/watch?v=cA-2LQZ3A-c&amp;ab_channel=PaulKwong</a></p> <p><u>講授與評賞</u></p> <p>透過使用簡報和圖片來講授梵谷在創作中的內心變化, 以及他如何將自己的情感投射到繪畫中, 並解釋他使用了哪些繪畫元素來表達情感</p>	<p><u>口頭評估</u></p> <p>學生能透過觀看電影2018年電影《梵谷: 在永恆之門》與2017年電影《梵谷: 星夜之謎》合集, 並結合問答的方式, 了解梵谷的藝術風格和內心情感</p>
		<p>同儕互評欣賞與學習</p>	<p><u>評賞活動</u></p>	<p><u>進展性實作評估</u></p>

			(10分鐘)	<p>老師收集所有同學的作品，並張貼於黑板，並讓每一位同學按照評賞準則進行投票，選出最優秀的作品，隨機抽查同學，並讓他指出他選擇的作品中做得優秀的地方，藉此反思並在之後的創作中作改善</p> <p><u>評賞準則</u></p> <ul style="list-style-type: none"> <li>- 有使用表達情緒的線條</li> <li>- 能使用油粉彩漸變上色技巧呈現向日葵的細節(包括花蕊、花瓣、葉片)</li> </ul>	<p>學生能在了解梵谷如何透過藝術創作表達內心情緒後，掌握評賞技巧，並透過欣賞同儕的作品，指出其中的優秀之處，幫助他們反思自己作品的不足之處，並在未來的創作中加以改進</p>
			<p>總結單元學習重點</p> <p>(5分鐘)</p>	<p><u>總結</u></p> <p>老師提問同學有關本單元的學習目標和感想，以便總結本堂的重要學習重點，老師會進行補充總結</p> <p>讚賞每一位同學的努力</p> <p><u>收拾</u></p> <p><u>備註</u></p> <p>老師收集同學完成的個人創作</p>	<p><u>口頭評估</u></p> <p>學生能總結本單元的學習重點並鞏固所學</p>

## 9. 參考資料：



1. 課程發展議會(編) (2002):《術教育學習領域視覺藝術課程指引(小一至中三)》, 香港, 教育局
2. 課程發展議會(編) (2017):《藝術教育學習領域視覺藝術課程指引(小一至中六) (2017)》, 香港, 教育局
3. 黎明海(1960);譚祥安&劉欽棟(2001):《藝術欣賞, 批評與教育 = Art appreciation, criticism and education (初版. ed.)》, 香港, 香港教育學院
4. *Sunflower, New Mexico I, 1935 by Georgia O'Keeffe - paper print - georgia o'keeffe museum custom prints - custom prints and framing from the Georgia O'Keeffe Museum. Georgia O'Keeffe Museum Custom Prints. (2023). <https://prints.okeeffemuseum.org/detail/460763/okeeffe-sunflower-new-mexico-1-1935>*
5. *Vincent van Gogh - Sunflowers. Van Gogh Museum. (2023). <https://www.vangoghmuseum.nl/en/collection/s0031v1962>*

## Appendix 09: Lessons Observation Recordings

3B Lesson 1-2, 3C Lesson 1-3:

[https://www.youtube.com/watch?v=fy8Fvq-oy44&ab\\_channel=PaulKwong](https://www.youtube.com/watch?v=fy8Fvq-oy44&ab_channel=PaulKwong)

3B Lesson 3:

[https://www.youtube.com/watch?v=KwErXFgHXJk&ab\\_channel=PaulKwong](https://www.youtube.com/watch?v=KwErXFgHXJk&ab_channel=PaulKwong)