



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**

**Visualising the Gazetteer of Xin'an County: An Interdisciplinary Instructional
Design of Hong Kong History Integration in Visual Arts Education.**

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Declaration

I, Chow York Hang, declare that this research report represents my work under the supervision of Ms. Ng, Ka Sum, and that it has not been submitted previously for examination to any tertiary institution.

Chow York Hang

6 April,2025



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Abstract

This research investigates the integration of Hong Kong history into visual arts education by visualizing the “Gazetteer of Xin'an County”, a Qing Dynasty document, to enhance students’ comprehension and engagement with historical narratives. This study focuses on the Interdisciplinary Instructional Design of gazetteer’s story 《上宣慰司採珠不便狀》, which details pearl hunting in Tai Po. The narrative was adapted into a picture book featuring fantastical elements such as sea monsters, bridging historical events with contemporary imagination to captivate learners. Utilizing a qualitative methodology, the project designed an interdisciplinary lesson for five senior secondary school students. The instructional approach involved crafting a picture book and facilitating art appreciation and creation activities, where students reimagined sea monsters within modern Hong Kong contexts, drawing inspiration from surrealist techniques. Data were gathered via pre- and post-interviews, classroom observations, and analysis of student artworks, employing triangulation to ensure reliability. Findings revealed that the visual narrative significantly improved their understanding, transcending linguistic barriers and igniting curiosity about historical contexts. Student artworks demonstrated creativity and critical engagement, weaving historical insights with modern themes like environmental protection and social dynamics, reflecting personal and societal reflections.

Key words:

- Visual Arts
- Hong Kong History
- Visual Narrative
- Interdisciplinary Learning

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1. Introduction

1.1. Background

1.1.1. Misconceptions of Hong Kong's Historical Identity

In the discourses about Hong Kong history, it is common for the public to perceive its development as beginning with a superficial impression of a ‘small fishing village’. This perspective is also echoed in academic literature. For instance, according to Tsang (2003)'s description, Hong Kong's history traces its rise from remote fishing villages to a global financial and shipping center. Which is a simplistic and one-sided interpretation. Lau (2020) contends that this viewpoint neglects the historical dimensions of Hong Kong apart from recent and modern developments, thereby impairing the comprehensive understanding by the public and fostering a misleading self-identity among the younger generation. Moreover, Siu (2015) argues that the description of the ‘fishing village’ served as a means for the British to belittle Hong Kong, which also reflects Hong Kong people's lack of understanding of their own history.

In fact, Hong Kong's history can be traced back to the Neolithic period. As early as 6,000 years ago, regular habitations and activities had already existed at Sham Wan on Lamma Island (Bard & Meacham, 1973). In addition, starting from the Qin Dynasty, Hong Kong was officially integrated into Chinese territory and established close cultural heritage connections with Guangdong, Guangxi, Fujian, and the Central Plains (Yang, 2006). The Archaeological findings in Hong Kong show a long-term adaptation by mobile populations to the coastal environment and serve as a valuable example of the sinicisation process in southern China (Miksic, 2017). Hong Kong also played a pivotal role in significant events in Chinese

history, including the fall of the Song Dynasty and the Xinhai Revolution. Hong Kong was under the jurisdiction of Xin'an County until 1841, when it was progressively occupied by the United Kingdom.

Therefore, it is necessary to strengthen Hong Kong history education. Through comprehensive education, local cultural heritage can be valued, thereby promoting its preservation and inheritance. It also helps people understand their cultural identity and citizenship, while fostering critical thinking and awareness of diverse cultures, which is particularly significant in current education.

1.1.2. Visualisation of Historical Texts

The Xin'an County Gazetteer, as an official document of the Qing Dynasty, has undergone six revisions and is comprehensive in content. It is currently the closest modern record of Hong Kong's ancient history (Siu, 2015). It is suitable for arousing students' understanding of Hong Kong history. However, students encounter challenges due to insufficient ability to read classical Chinese, the texts may not be attractive enough to engage their interest.

In this context, it is particularly important to conceptualize historical texts as visual narratives. Society has evolved from an era dominated by textual to visual representation (Gillian, 2006). The prevalence of visual culture leads people to rely heavily on visual modalities to understand the complexities of the world. Mirzoeff (1999) pointed out that contemporary knowledge is generally presented in the visual paradigm, in which the act of 'seeing' is equated with the acquisition of knowledge. As a prospective teacher of visual arts education, I aspire to present

traditional texts in a visual format. Artistic representations of history, including fiction, commemorative art, and historical visual art, have been popular and influential in moulding public perceptions of history (Clark & Sears, 2020). This shows the effectiveness and advantages of visual narratives in history education.

Furthermore, the integration of historical elements within visual arts education aligns with the current trend of interdisciplinary learning. In the traditional education system, each subject is taught independently, resulting in a disconnection between subjects. Interdisciplinary learning is gradually gaining attention as an alternative learning model. By combining knowledge and methodologies from various subjects, it aims to address challenges that cannot be solved by relying on a single subject, thereby fostering the all-round development of students (Anonymous, 2023).

1.2. Objectives

The objective of this study is

- 1.2.1. To transform the 《上宣慰司採珠不便狀》in “Gazetteer of Xin'an County” into a picture book, to verify the effectiveness of visualising historical texts.
- 1.2.2. To design an interdisciplinary visual arts lesson that integrates Hong Kong history, with the aim of enhancing students' understanding and interest.
- 1.2.3. To explore the interdisciplinary teaching model that integrates visual arts and history, and evaluate the educational significance and value.

1.3. Research Question

- 1.3.1. How does visualising the Gazetteer of Xin'an County impact students' understanding and learning of Hong Kong history compared to traditional historical texts?
- 1.3.2. What impact does introducing Hong Kong's history into visual arts education for interdisciplinary teaching have on students' learning experience and creativity?

1.4. Significance of the study

- 1.4.1. Enhancing the depth and breadth of history education:

By visualising the Gazetteer of Xin'an County, the research aims to break through the limitations of traditional Hong Kong history education and enable students to gain a more comprehensive understanding of Hong Kong's historical background.

- 1.4.2. Enriching the content of visual arts education:

Transforming historical texts into visual artworks and teaching materials to add new content and practical opportunities to visual arts education.

1.5. Term Definition

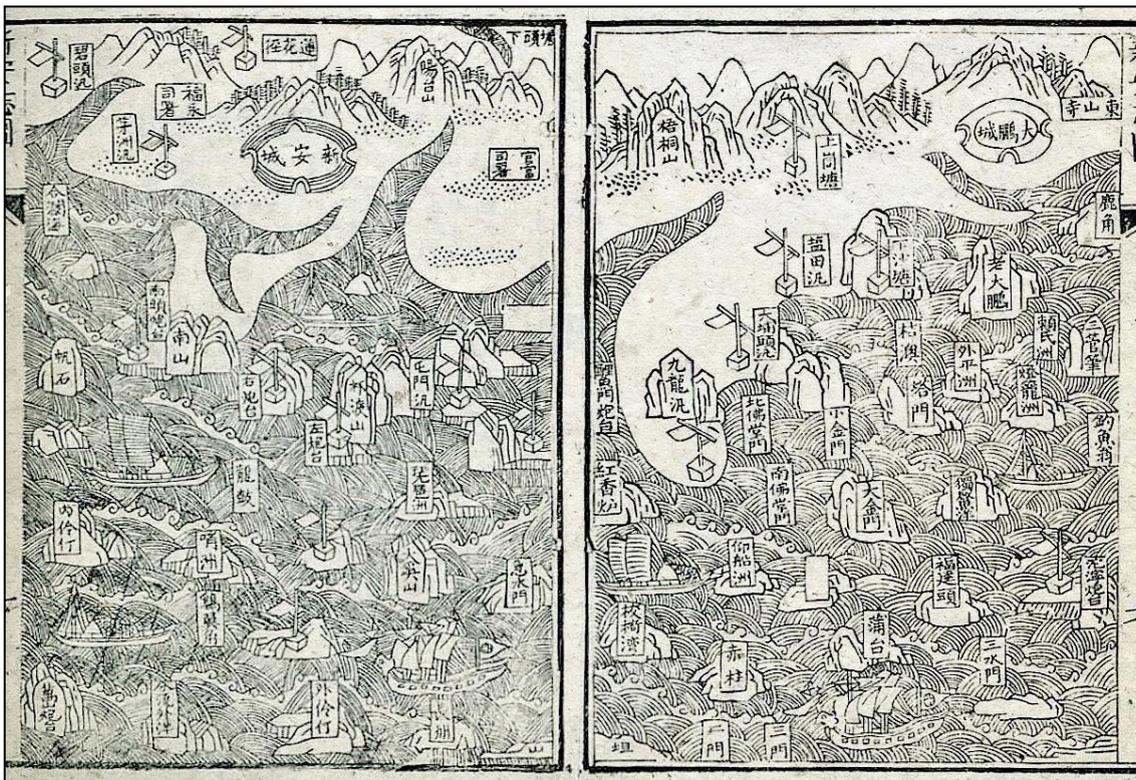
- 1.5.1. Hong Kong history

Hong Kong history refers to the aggregate of all events, changes, and cultural developments that have taken place since humans first settled in the region (Lau, 2016). The earliest existing record of the term 'Hong Kong' is in the 《粵大記》 written by Guo during the Wanli reign of the Ming Dynasty. The Hong Kong region includes three parts: Hong Kong Island, the Kowloon Peninsula, and the

New Territories. The history of human activity can be traced back to the middle and late Neolithic period (Lou, 2022).

1.5.2. Gazetteer of Xin'an County

The Gazetteer of Xin'an County, as an official document for recording local information in the Qing Dynasty, has undergone six revisions. Presently, only two editions remain extant: the 27th year of the Kangxi era and the 24th year of the Jiaqing era. The Gazetteer provides a comprehensive and detailed record of Hong Kong's history, territory, environment, economy, military affairs, notable figures, cultural relics, monuments, and also its culture and arts. It is the closest modern record of Hong Kong's ancient history (Siu, 2015).



[Figure 1.1: The Xin'an County map from the 1819 Gazetteer of Xin'an County]

1.5.3. Interdisciplinary learning

Interdisciplinary learning is a systematic exploratory process that applies and integrates knowledge from multiple subjects to solve problems beyond the boundaries of a single field (Anonymous, 2023). Unlike the multidisciplinary approach, which simply collocates subject knowledge, interdisciplinary learning emphasises synthesis, each discipline contributing unique perspectives, which means restructuring concepts and methods to create innovative solutions critically (Repko, 2011).

There are four key principles guide the integration process proposed by Li (2017),

- Problem-based: to address real-world issues
- Interdisciplinary: to transcend the limitations of a single subject while upholding academic rigor
- Methodological consistency: to apply a systematic framework to unify various methodologies
- Innovation-oriented: to create new knowledge, products, or paradigms

As a result, interdisciplinary learning should not be perceived as a passive mixture of subjects, but represents an active, goal-driven approach to achieve synergism.

1.5.4. Visual narrative

Visual narrative is the art of conveying messages, emotions, and stories primarily through visual media, including images, illustrations, photographs, and videos (Gill et al., 2014). McCloud (1993) also emphasises that visual narrative can transcend the limitations of traditional narrative forms. As Wong (2014) states, graphic

novels uniquely combine text and illustrations, and their interaction enhances the storytelling experience, resulting in an interesting and accessible layered narrative.

1.5.5. Instructional design

Instructional design is a systematic process that aims to plan and develop educational programs and curricula to ensure the quality of instruction and create effective learning environments (Bajracharya, 2019). This process covers various aspects of learning, including intellectual, motor, and attitudinal skills (Gagne & Briggs, 1974). The definition of instructional design has evolved over time with the introduction of different learning design approaches and techniques (Saçak et al., 2021).

2. Literature Review

2.1. The Role of Visual Arts in Interdisciplinary Learning

Visual arts can help students make connections between different subjects in interdisciplinary learning and promote a comprehensive understanding of complex concepts. Nour (2023) states that visual arts serve as a conceptual bridge, enabling students to map abstract relationships between various domains, including History and STEM subjects.

Visual art can also foster creative thinking and problem-solving skills. Birsa (2019) suggests that interdisciplinary visual arts learning results in more creative art solutions and effectively enhances students' integrated knowledge. Furthermore, the introduction of visual arts can also inspire and motivate student learning. Tyler and Likova (2011) noted that the integration of visual arts with other subjects can increase students' learning

motivation, making subjects more relevant and attractive, thereby improving their educational outcomes.

In addition, it helps develop students' aesthetic and cultural appreciation. Carr (2022) states that Visual arts provide a unique educational pathway and diverse assessment criteria by fostering an appreciation of history and art, to relate the concepts of art and aesthetics.

2.2. The Role of Visual Arts in History Education

The visual arts can enrich our understanding of cultural and historical contexts. Artworks as valuable historical sources can supplement and enhance students' learning, providing a better understanding of the values and cultural context of the society (Segall, 2021). Segall also points out that the knowledge acquired through art can be comparable to learning from historical texts, which recognises the effectiveness of visual art in history education.

Moreover, it frequently reveals historical perspectives and details that cannot be presented in traditional texts. Art can present history as constructed and subjective narratives to challenge linear and objective historical narratives (Meeken, 2021). This approach enriches students' history learning, encourages them to consider multiple perspectives and interpretations, thereby promoting students' critical thinking skills, and also helps them to understand the connections between historical and contemporary issues.

In addition, visual arts can enhance students' emotional connection with historical figures and events. According to Clark and Sears (2020), visual arts can stimulate students' resonance with historical events, so that they can better understand the impacts, thereby deepening their understanding of historical context and human motivation.

2.3. Visualizing Historical Texts into Picture Books

The art representations of history, including fiction, memorial, and historical arts, have a broad and significant impact on cultivating the historical sense. Clark and Sears (2020) state that the application of visual narratives offers a rich and popular approach to history education, enhancing teaching effectiveness. Wright (2024) further emphasises the popularity of graphic history as a popular and rich approach to history education, by incorporating critical visual inquiry, which contributed to the development of public history.

Visual narratives can significantly reinforce the attractiveness and engagement of history learning. Through the exploration of visual materials, students are more motivated and actively engaged in the learning process. Wright (2024) also shows that teaching history through picture books provides new teaching opportunities in a diverse public history context. Thereby promoting students' critical visual inquiry skills. Picture books enable students to experience historical situations more vividly, thereby better understand and remember historical events.

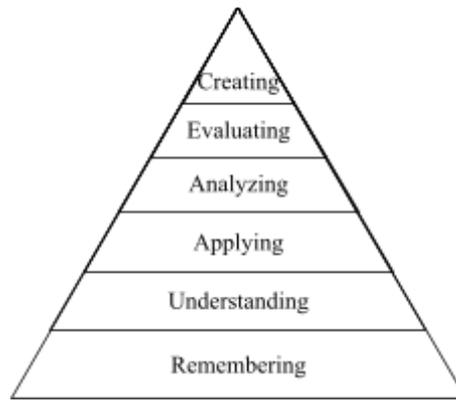
In addition, visualising text as graphics can cultivate students' visual literacy, so they can read and understand visual materials more effectively. Visual literacy is essential in history education, as it enables students to understand historical content apart from the

text (Gabowitsch & Topolska, 2023). Explanations of the visual and design elements in picture books can guide readers to think beyond the literal meaning (Youngs, 2012). Picture books help develop students' historical understanding and empathy. By requiring visual literacy, students' critical literacy skills are also supported (Forsyth, 2022).

Moreover, picture books provide an effective and valuable resource for teaching artists and styles from the past (Sipe, 2001). This not only enhances students' understanding of art and history, but also helps them apply these techniques in art creations, thereby training their creativity and artistic expression. In this process, the artistic creation of classical Chinese texts is also emphasised. According to Liu (2023), classical Chinese serves as a source of artistic creation and inspiration, encouraging students to deeply explore the essence of traditional culture. This not only stimulates students' interest in history and culture, but also motivates them to incorporate these traditional elements into art creations, thereby cultivating an understanding and respect for the local culture. Through independent imagination and creation, students can freely express themselves, thereby cultivating creativity and critical thinking skills.

2.4. Creativity and critical thinking

Creativity and critical thinking are two independent but related factors. Critical thinking is mainly reflected in the process of analysis and evaluation, while creative thinking focuses on problem-solving and original work production (Bailin, 1987). This shows a certain order in the thinking process. There is a remarkable positive correlation between students' creative thinking and critical thinking skills, especially in visual arts education (Ulger, 2016).



[Figure 2.1: Bloom's Taxonomy (Anderson et al., 2001)]

Paul (1993) suggests that combining creative and critical thinking is considered the best way to cultivate creativity. According to Bloom's Taxonomy (Anderson et al., 2001), the fourth level is Analyzing, where students are required to break down information and understand its structure and relationships, while the sixth level is Creating, where students are able to integrate their knowledge and create new ideas, products or solutions. Critical thinking corresponds to the analysis level, while creativity corresponds to the highest level of creation. This shows the importance and complementarity of creativity and critical thinking in education.

3. Methodology

3.1. Research Method

This study used triangulation, a combination of multiple research methods, to enhance the credibility and validity (Pelto, 2017). It included self practice, interviews and analysis of student work. For self practice, the researcher conducted both self and target observation of the instructional design and teaching practice process.



[Figure 3.1: Triangulation]

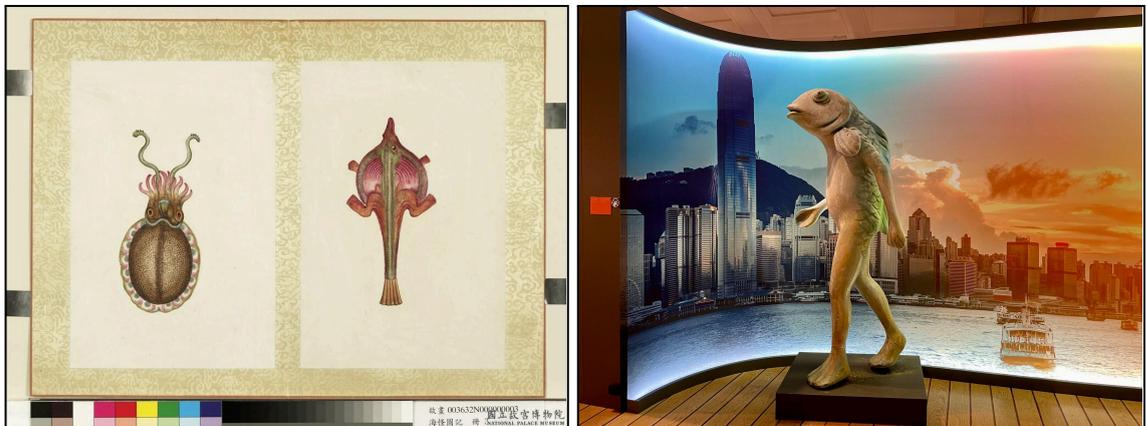
The specific research method is qualitative. Firstly, to visualise the “Gazetteer of Xin'an County” as a picture book, combining relevant historical and artistic resources, to create an interdisciplinary teaching material for secondary school students. Secondly, the students were interviewed before teaching. Thirdly, teaching practice was implemented, and students’ learning performance was observed. The teaching practice was held at the YWCA Tsing Yi Integrated Social Service Centre rental venue, and the lesson lasted for one hour. Fourthly, the students were interviewed again after teaching, and finally, the students’ works were assessed.

3.1.1. Instructional Design

The theme is selected from the 《上宣慰司採珠不便狀》in “Gazetteer of Xin'an County”, and is visualised as a picture book, to facilitate students' understanding and draw their attention. It can connect the culture and history of the pearl industry in Tai Po. Moreover, the text is detailed and can be supplemented with historical and artistic materials from different perspectives. For instance, students will learn about the pearl trade and the considerations for banning pearl hunting during the

Yuan Dynasty, and explore the role of Hong Kong in Chinese history, referring to the Song Wang Tai incident.

Regarding visual art, since the text contains fantasy elements, including sea monsters and fishmen, it can stimulate students' interest and curiosity as well as develop their imagination. In order to enhance the fantastical images featured in the text, the sculpture 《盧亭》, which matches the description of the fishmen, can be included in art appreciation. The description of the sea monsters in the original text is insufficient, therefore, the 《海怪圖記》 can be referenced to supplement its images. In terms of artistic context, the 《海怪圖記》 can guide students to consider the conflict between science and fantasy, and also curiosity and fear of the ocean in ancient times. Appreciating the sculpture 《盧亭》 can help students understand their identities and Hong Kong history.



[Figure 3.2: 《海怪圖記》5&6] [Figure 3.3: Jimmy Keung (1998), Sculpture 《盧亭》]

The art creation activity incorporates surrealism, allowing students to imagine the sea monsters mentioned in 《上宣慰司採珠不便狀》 reappearing in modern Hong Kong, to create a monster image by combining ancient and modern elements. The

design not only helps students apply art, history and culture, but also enhances their creativity and critical thinking.

3.1.2. Interview

3.1.2.1. Pre- interview questions

A. Interdisciplinary learning awareness

- How do you understand ‘interdisciplinary learning’?
- Are there any interdisciplinary teaching units in the school curriculum?
Please cite relevant experiences.
- How interested are you in interdisciplinary learning? (1-5 points) What factors affect your interest?

B. Subject interest and foundation

Please rate your interest in the following subjects (1-5 points):

- Visual Arts
- Chinese History
- What forms of historical texts have you encountered? What factors do you think affect the attractiveness of historical texts?
- Read 《上宣慰司採珠不便狀》, try to explain the content of the article.
What factors affect your understanding of historical texts?

C. Knowledge and emotional connection with Hong Kong history

- How well do you know Hong Kong history? (1-5 points) What do you know about Hong Kong history? How do you get your knowledge of Hong Kong history?

- Do you think the school curriculum covers Hong Kong history adequately? Why?
- Your sense of belonging to Hong Kong? (1-5 points) What factors affect your sense of belonging to Hong Kong?

3.1.2.2. Post- interview questions

D. Assessment of learning outcomes

Rate the change in interest in the following items (1-5), and why did/did not the change occur?

- Interdisciplinary learning
- Visual arts
- Chinese history
- Sense of belonging to Hong Kong
- How has this teaching affected your understanding of Hong Kong history?
- How helpful was the visualisation in helping you understand the 《上宣慰司採珠不便狀》? (1-5 points) Which visual elements do you think were most effective?

E. Assessment of learning outcomes

- What part of the class did you like best?
- How did the art knowledge in the class influence your critical thinking about history?
- How did the history knowledge in the class influence your ability to appreciate art?
- Please share your experience of creating.

- If this mode is to be extended to schools, what do you think needs to be improved?

3.1.3. Analysis of student work

For the student work assessment, students have to use surrealist collage and reconstruction methods to create images of sea monsters, regarding 《上宣慰司採珠不便狀》 and related historical content, as well as integrating the artworks 《海怪圖記》, “Collective Invention” and the sculpture 《盧亭》, along with modern elements and personal views.

Bloom's Taxonomy provides a structured framework for evaluating the creativity and critical thinking of student works from multiple dimensions (Anderson et al., 2001).

The following steps can be used:

- Remembering: Does the student remember the basic knowledge of related art and history?
- Understanding: Does the student understand the artistic context and cultural background of the topic?
- Applying: How do students apply the knowledge to their work?
- Analysing: The combination and relationship between the different elements of the student's work.
- Evaluating: Students' appreciation and reflection on their own and others' work.
- Creating: Does the work show the uniqueness and originality of the student's creation and thinking?

3.2. Target

The research targets were five senior secondary school students who took different elective subjects, including two females and three males. The following table shows the relevant information:

Respondent	Code	Grade	Elective subjects	Pre-Interview	Post-Interview
Student 1	S1	From 4	Health Management and Social Care, Economics	14/03/2025	18/03/2025
Student 2	S2	From 5	Chinese History, Chinese Literature	14/03/2025	18/03/2025
Student 3	S3	From 4	Visual Arts, Information and Communication Technology	14/03/2025	18/03/2025
Student 4	S4	From 5	Chinese Literature, Geography, Biology	14/03/2025	17/03/2025
Student 5	S5	From 5	History, Biology	14/03/2025	17/03/2025

[Figure 3.4: Respondent Information]

3.3. Research Schedule

This research commenced in April 2024 and ended in April 2025.

Date	Implementation Matters
April to June 2024	Meetings with supervisor for Discussion
October 2024	Research Proposal Submission and Ethical Review Application
January 2025	Hong Kong History Study
February 2025	Instructional Design
March 2025	Teaching Practice, Interview, Data Analysis, Capstone Project Presentation
April to Jun 2025	Capstone Project Report Finalisation and Submission

[Figure 3.5: Research Schedule]

3.4. Limitations

The research has several limitations. First, only five high school students participated in the classroom and physical interviews. This sample size is too small to reflect the thoughts and experiences of a wider group of students or junior high school students, which may limit the generalizability of the results.

Second, the influence of the teaching environment is also a limitation. Conducting the programme in social service centres, which are informal teaching environments, may affect students' motivation and participation. The facilities and atmosphere of social service centres may not compare favourably with formal school environments. Time for after-school classes may limit the depth of teaching and student participation. Students may be tired or have other personal reasons that affect their learning outcomes.

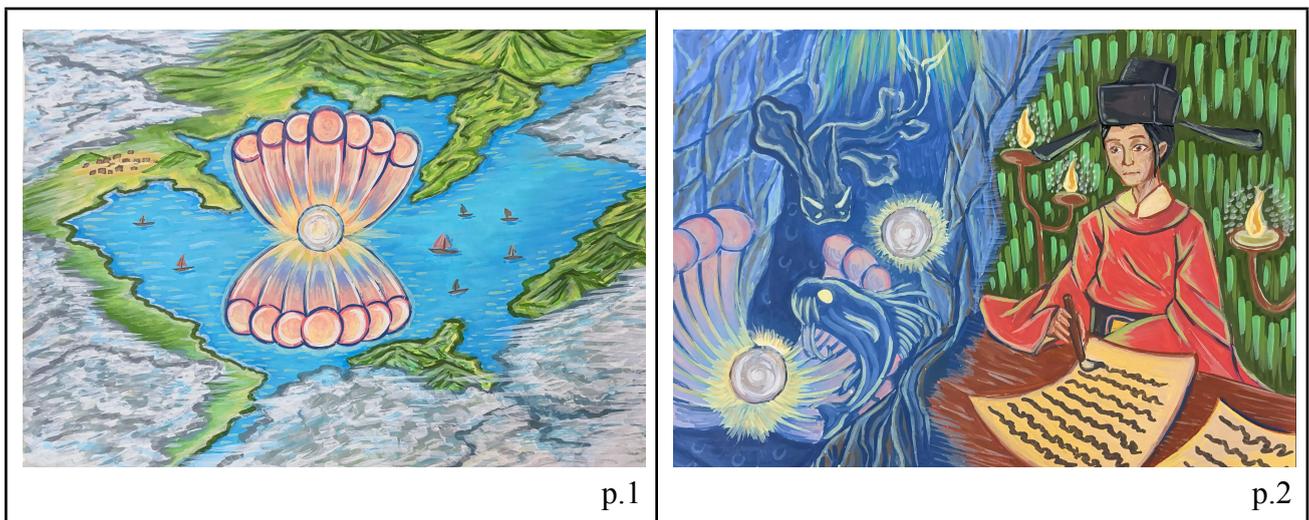
For the learning content, only the 《上宣慰司採珠不便狀》 was used, and other important events and backgrounds in Hong Kong history could not be fully explored, which may not represent the overall effectiveness. For the learning content, only the 'Hong Kong History' textbook was used, and other important events and backgrounds in Hong Kong history could not be fully explored, which may not represent the overall effectiveness. In addition, the research has not tracked the sustainability of learning outcomes over time, but only measured the post-response after interdisciplinary learning once, which cannot evaluate the durability of learning effects. These limitations need to be considered and improved in future research.

4. Findings

4.1. "Sea Monsters and Southern Pearl" Picture Book

"Sea Monsters and Southern Pearl" is a picture book based on the Yuan Dynasty, and the story takes place in "媚珠池". The content is mainly derived from 《上宣慰司採珠不便狀》.

In the story, Zhang Weiyan described how pearl oysters grow in deep water and are guarded by dangerous fish and sea monsters. To obtain pearls, the government officials colluded with pirates, forced fishermen to provide fishing boats, and even forced them to dive into the sea to hunt pearls. Pearl divers had to tie stones for quick dives and search for pearl oysters in the danger, but often faced drowning or attacks by sea monsters. Zhang Weiying wrote to the imperial court about the plight of the fishermen, which attracted the attention of Emperor Renzong of the Yuan Dynasty. Finally, pearl hunting in "媚珠池" was abandoned, and the fishermen were able to regain a stable life.





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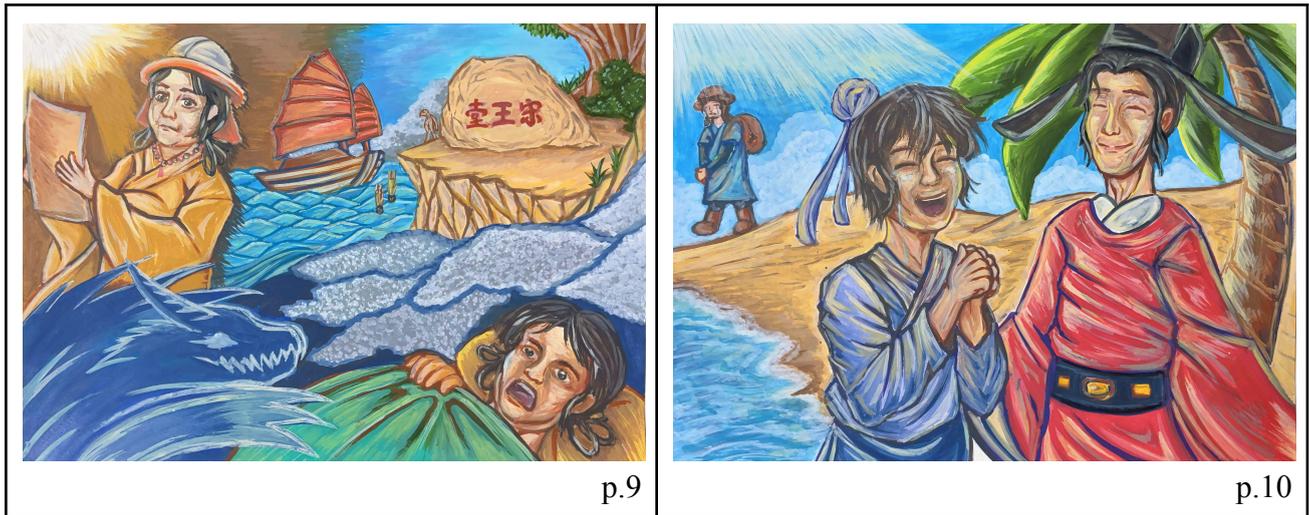
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p.7



p.8



[Figure 4.1-4.10: "Sea Monsters and Southern Pearl"]

4.2. Pre-Interview Insights

During the pre-interviews, five secondary school students expressed their views on interdisciplinary learning, their experience with historical texts and their understanding of Hong Kong history.

4.2.1. Interdisciplinary learning awareness and interest

Most students were unfamiliar with the concept of interdisciplinary learning, and some even said they were not sure whether their school offered related curricula. Only S2 clearly stated that interdisciplinary learning requires the integration of knowledge from multiple subjects, while the rest of the students equated it with ‘same topic with multiple subjects’ or ‘project-based assignments’. For example, S3 thought that interdisciplinary learning was ‘no different from regular classes, except that there is more worksheet work.’ The existing interdisciplinary learning experiences of students are mostly superficial combinations. (e.g., S3 ‘drawing

historical figures’, S5 ‘visiting museums’), Lacking in-depth interaction and integration.

S3: “The school curriculum has interdisciplinary learning, such as visual arts combined with Chinese history. I have to draw a historical figure. For example, at that time I drew... I forgot what historical figure it was, I don't have much of an impression.”

However, most students (S1, S2, S4, S5) expressed an interest in interdisciplinary learning, as they believed that this method may be different from the traditional teaching model. It would expose them to more interesting topics and content, as well as being more interactive.

On the other hand, S3 believes that interdisciplinary learning is equivalent to doing more worksheets. S5 expressed concern that the assessment of interdisciplinary learning would affect his interest, worrying that interdisciplinary learning would increase the homework burden, especially the requirements for report writing. Showing their concerns about assignments and workload.

S5: “Writing Reports may affect my interest, but I still want to experience interdisciplinary learning.”

4.2.2. Experience with historical texts

Most students' access to classical Chinese mainly comes from classroom learning. Only S2 and S5 have been exposed to other forms of historical texts and are interested in vernacular translations or film and television adaptations.

It is generally believed that the language difficulty of classical Chinese has affected their reading interest and understanding. For example, both S1 and S3 indicated that they were not interested in related literature because they could not read classical Chinese. It shows that the traditional teaching method of classical Chinese has failed to arouse students' interest.

S2: "I seldom take the initiative to read classical Chinese. I usually only read it when I'm required by school, because I don't want to use my brain to read classical Chinese."

S5 mentioned that if translations or visualised content were provided, it would increase his interest in reading. This emphasises the importance of incorporating visual elements into history education to better capture students' attention.

4.2.3. Understanding of Hong Kong history and sense of belonging

Students have varying levels of understanding of Hong Kong history. Most of their knowledge comes from classroom learning and exploring it for personal interest. All the interviewed students believe that the school curriculum does not cover enough Hong Kong history, which only focuses on modern history.

S2: "I think the school curriculum does not cover enough Hong Kong history, because if it did, I wouldn't know so little about it. I don't know enough about Hong Kong history, and I would like to continue learning more about it on my own."

Students rated their sense of belonging to Hong Kong ranging from 2 to 5 points, with S2 having a strong sense of belonging, while some students (S3, S5) are

influenced by political factors. However, it shows the relationship between understanding of local history and personal identity.

The pre-interviews showed students' interest in interdisciplinary learning and the challenges they face when learning historical texts and Hong Kong history. The students interviewed generally found classical Chinese difficult and expected more visual materials to support their learning. In addition, students' knowledge of Hong Kong history still needs to be strengthened, and their sense of belonging is affected by a variety of factors, including personal learning experiences and the political environment.

4.3. Post-Interview Analysis

The post-interviews conducted after the teaching practice included an assessment of learning outcomes and feedback collection, focusing on students' understanding of Hong Kong history and related art, as well as their views on interdisciplinary learning.

4.3.1. Enhancement of understanding of Hong Kong's history

All participating students agreed that the picture book narrative could break through the barrier of classical Chinese and significantly improve their comprehension.

S1: “What attracts me most is the picture book, which is much easier and more convenient than reading text.”

S5: “The picture book can help me understand classical Chinese texts as they are more vivid. The picture of local officials colluding with pirates is also very realistic, and the details of pearl hunting are also vivid.”

Students generally agreed that the picture book narrative helped them better understand Hong Kong history.

S3: "This lesson helped me to understand more about Hong Kong history, and learn about Hong Kong's aquatic products, industries and legends. These are all areas that I am interested in. The visuals in teaching can help me understand more clearly what is happening in the content."

4.3.2. The attractiveness of interdisciplinary learning

Students generally gave higher marks to interdisciplinary learning after the lesson, showing their recognition and interest in this learning method. It could integrate the content of different subjects, allowing them to gain a more comprehensive understanding.

S2: "I have learned about the importance of pearls in the Yuan Dynasty and the historical position of Hong Kong, which is knowledge I have not been exposed to before."

Although students expressed a high level of interest in the lesson content, they generally also wanted more interactivity. S1 mentioned that they would like to have more Q&A sessions, while S3 would like to have more multiple-choice questions and interactive activities to make the lesson more interesting. This shows that although visual narrative materials have already attracted students, interactive teaching methods can further enhance their engagement, and also reflect the tediousness of the traditional lecture mode. S4 suggested introducing technology in the lesson.

4.3.3. Appreciation and understanding of artwork and context

The students recognised the value of art appreciation, believing that it helps them better understand the historical background, art context and culture. S5 mentioned that through art appreciation, he learned about the Yuan Dynasty's emphasis on pearls and the considerations for abandoning pearl hunting, which allowed him to connect history with the present. S3 pointed out that the image of the sea monster in the picture book could attract him to study more about related artworks actively.

S3: “Drawing the image of the sea monster attracted me, and I wanted to read the rest of the 32 sea monster illustrations in 《海怪圖記》.”

For the creative activities, both S4 and S5 said that the picture book and creative activities helped them experience the story situations more vividly. It not only improved their expression but also enhanced their engagement.

4.3.4. Limitations and challenges

Some students commented that the topic insufficiently linked the past and the present. S3 said, ‘There is too much history in class, and it can get a bit boring in the middle, because I'm not interested in learning about Chinese history.’ This shows an imbalance between knowledge transfer and student participation. The one-sided approach and overemphasis on imparting historical knowledge, lacking interactive learning strategies. S5 questioned the function of ancient history in today's society, reflecting the failure of teaching to effectively connect with contemporary issues.

S5: “Ancient things are so far away from Hong Kong, I don't know what use they are in modern society.”

Students generally agreed that this approach could stimulate their creativity and interest in learning, but they also hoped to increase the interactivity so that they could more deeply participate in the learning process.

4.4. Student Artwork

Suppose that the sea monster mentioned in the 《上宣慰司採珠不便狀》 was to reappear in Modern Hong Kong. To design a sea monster image by combining ancient and modern elements.



W1: Sea Monster Design by S1

S1: A mermaid who lives in the Tsing Yi sea area and purifies seawater.



W2: Sea Monster Design by S2

S2: The octopus sea monster that guards the pearls and coral reefs of Tai Po, will use its tentacles to attack people who damage the environment.



W3: Sea Monster Design by S3

S3: A sea angel dog saves people who drown while hunting for pearls. It has healing powers and can glow to guide the way. It lives in Tai Po.



W4: Sea Monster Design by S4

S4: A pearl oyster robot that has mutated due to water pollution. It appears in Victoria Harbour, attacking and destroying with its sewage cannon, seeking revenge on humans.



W5: Sea Monster Design by S5

S5: The two-headed sea dragon represents the government and the citizens. The red one, wearing a crown, bullies the blue sea monster, forcing it to hunt for pearls. However, the two actually share the same body and are tied together by a rock.

[Figure 4.11-4.15: Student Artwork: Sea Monster Design]

4.4.1. W1



The 'half-human, half-fish' image echoes the legend of 盧亭 in the picture book, showing her understanding of the content. However, its shape is similar to the general mermaid, showing a lack of creativity. Nevertheless, the students have transformed a historical legend into an environmental symbol, changing the stereotyped figure of the sea monster to 'purifier', reversing historical narratives, which shows the innovative concept of creativity. In addition, the setting combines regional features, using the Tsing Yi to bring out the pollution problems of Hong Kong's industrial areas, implicitly criticising the industrialisation that has sacrificed the environment, and echoing the pearl hunting industry in the picture book. This reflects her sensitivity to social issues and shows the depth of her critical thinking.

4.4.2. W2



The work shows a literal interpretation of the text, which is a sea monster attacking humans who are hunting pearls. It transforms the fear of "monsters that guard pearls and harm humans" into a new ecological protection narrative. However, the monster's shape is based on a real octopus, and the elements of hearts, pearls and coral are simply put together, showing a lack of creativity. For the concept, it points out the conflict between development and conservation and connects it to current marine conservation issues, namely the destruction and bleaching of coral reefs. However, overall, there is still room for improvement in terms of critical thinking.

4.4.3. W3



The concept is similar to the legend of the sea monster 27 in the 《海怪圖記》, which saves humans, reversing the traditional perception that 'sea monsters are a

threat'. Although this transformation is creative, it could be more in-depth in critical thinking. The design of the sea angel dog is unique, incorporating the element of redemption by angels with the "dog is the best friend of humans". Its setting of the power to save, guide the way and heal has a fairy tale flavour and shows his rich imagination and creativity.

4.4.4. W4



The design is original, with a cyber image that mixes machinery and biology, breaking through the traditional framework of sea monsters. The concept of the work connects the excessive pearl hunting in the Yuan Dynasty with the current reclamation of Victoria Harbour and pollution of the Pearl River Estuary, criticising environmental destruction across time and space, from the oppression of pearl hunting to industrial pollution. In the setting, a mechanical variant attacks Victoria Harbour with a sewage cannon, metaphorically showing that the overdevelopment of technology has caused nature to lash back. This creation not only reflects the student's imagination and creativity, but also shows his ability to integrate analysis and creation, with sensitivity to social issues and critical thinking.

4.4.5. W5



This work has an original design, with an interesting and creative narrative. In fact, every element is related to its creative concept. The two-headed design symbolises the conflict of interests between the government and the people, but transcends the dichotomy. The use of the same body binding stones reveals the symbiosis of the social structure of power, making people think about who really benefits from pearl hunting or development under exploitation? This demonstrates the students'

outstanding creativity and critical thinking, using art elements to incorporate perspectives on social structures and power relationships.

These five works demonstrate the diversity and depth of the students' critical thinking and creativity. W1 echoes the legend, although the shape can be more creative, it transforms history into an environmentally friendly symbol, showing sensitivity to social issues. W2 shows a literal understanding of the text, transforming the sea monster attacking humans into a narrative of ecological protection. However, there is still room for improvement in creativity and critical thinking. W3 subverts the traditional understanding of sea monsters, incorporates elements of redemption and companionship, and demonstrates the students' rich imagination and creativity. However, critical thinking still needs to be explored more deeply.

W4 and W5 were particularly outstanding in terms of creativity and critical thinking. W4 combined artificial and natural, ancient and modern elements to criticise environmental destruction and metaphor the overdevelopment of technology has caused nature to retaliate, demonstrating the comprehensive analytical thinking. W5 used the symbiotic relationship between power structures to inspire deep thinking about social development, reflecting the students' outstanding creativity and critical thinking.

Overall, these works fully demonstrate the students' reflection and exploration of social issues in artistic creation. In particular, the in-depth analysis and innovative perspectives demonstrated by W4 and W5 highlight the organic combination of critical thinking and creativity.

4.5. Observation

My observations in teaching practice have found that some students over-rely on images and neglect the content of the classical Chinese text. The image of the 盧亭 in the picture book is also too small, which causes some students to confuse it with the sea monster, weakening the connection between the picture book and art appreciation of the sculpture 《盧亭》. It can be linked to modern Hong Kong and identity, which is significant to the topic.

Since the creation requires the collage and restructuring methods of surrealism, combined with ancient and modern elements, some students hesitated when sketching the sea monster and did not know how to design. They said that the main difficulty was connecting ancient and modern issues, and that they needed more guidance.

5. Conclusion

5.1. ReFlection

5.1.1. Imbalance of cognitive load

I found several deficiencies in the research findings. First, there is an imbalance in the cognitive load. S3 reflected that ‘there is too much historical knowledge in class, which makes middle periods a bit boring’, which shows an imbalance between knowledge transmission and student participation. The one-dimensional transmission of too much historical knowledge and the lack of interaction and teaching strategies lead to a decline in students' attention and an inability to absorb information effectively, which affects their learning motivation.

5.1.2. The need of interaction in teaching

Second, although students expressed a strong interest in the interdisciplinary lesson, they generally wanted more interaction. S1 mentioned that he would like to have more Q&A sessions, while S3 hoped for more MC questions and interactive activities to make the class more interesting. This shows that interactive teaching methods can further enhance students' engagement.

5.1.3. Over Reliance on Images

Finally, in my teaching practice, I found that some students rely excessively on images and neglect the content of the classical Chinese text. The confusion with 盧亭 and the sea monster because of the picture book, affecting the effectiveness of art appreciation of the Lu Ting sculpture, which is significant in relating modern Hong Kong and identity.

5.2. Improvement

5.2.1. Add new in-class activity

Suggestions for improvement of balancing the historical knowledge teaching with creative practice, and replacing part of the lecture time with interactions to avoid fatigue. Specifically, it is possible to add a new in-class activity – ‘Paranormal Witness Records’ – in which students have to draw the 盧亭 in their minds based on the descriptions in the historical texts. Three historical texts, 《上宣慰司採珠不便狀》, 《嶺海續聞》, and 《廣東新語·鱗語》 are selected and accompanied by vernacular translations to help students understand. By asking students to draw the 盧亭, they are encouraged to think creatively about the image of 盧亭 and its cultural background, thereby increasing their engagement and interest. In addition, students draw the 盧亭 according to the text description, which makes them read

the text carefully, reduce over-reliance on images, and lay a foundation for subsequent art appreciation of the sculpture 《盧亭》.

5.2.2. Creative Activity Optimisation

Regarding the lack of direction of students when creating sea monsters, the creative activities can be optimised. To encourage students in the creation process, more guidance can be provided to help them develop creative ideas. Specifically, the collage and reconstruction features of surrealism can be used to combine historical elements from ancient and modern times to create sea monsters. The creative guidelines should include an introduction to the basic concepts and techniques of surrealism, as well as provide examples to show how these elements can be combined to create new sea monster images. In addition, guidance on creating sketches can be provided to encourage students to sketch the basic shape and features first, and then gradually add details to enhance their creativity and confidence.

5.2.3. Cooperation with Organisations

To address the issue of insufficient connection between the past and the present, the content of the modern pearl farming industry in Hong Kong should be increased. Collaboration with the Hong Kong Pearl Cultivation Association to organise outreach activities or guided tours of the Lo Fu Wat Pearl Farm can also be considered. This would strengthen the connection between then and now, helping students to analyse and evaluate how historical events have shaped today's economy and culture, and thereby cultivate their critical thinking skills.

In addition, field trips will enhance the interactivity of the learning experience. Visiting a pearl farm allows students to experience the cultivation process firsthand and learn directly from experts. This interactive learning approach will increase their engagement and interest, and further deepen their understanding of pearl culture in Hong Kong.

Meanwhile, visual arts creative activities can be held for students. For example, designing pearl-related artworks, incorporating the historical stories into their artistic creations, expressing their understanding through creations, and thus stimulating critical thinking and creativity.

In summary, incorporating the modern Hong Kong pearl farming industry into the classroom and conducting field trips will greatly enhance students' learning experience and creativity. This interdisciplinary teaching not only enables students to better understand Hong Kong history, but also promotes their critical thinking, achieving more profound and comprehensive learning in visual arts education.

5.3. Closing

In research question 1, the findings show that visual narrative materials have an advantage over traditional historical texts in enhancing students' understanding of Hong Kong history. The picture book effectively breaks down the barriers of classical Chinese literature and significantly improves students' comprehension and engagement. Compared to traditional texts, this approach not only increases students' knowledge, but also stimulates their interest and satisfies their need for visual elements, highlighting the insufficiency of traditional historical texts in supporting student learning.

In research question 2, the introduction of Hong Kong history into visual arts education through an interdisciplinary teaching method significantly enhanced students' learning experience and creativity. Students showed a high level of interest in this learning approach, which integrates knowledge from various subjects. The artwork creations demonstrated students' imagination with individual expression of historical narratives. Moreover, students developed critical thinking skills in the creative process, which enabled them to reflect on social issues. The development of such skills is crucial for their future learning and life experiences.

This study underscores the efficacy of visual arts in making history accessible, advocating for interdisciplinary education to foster holistic learning. By offering the content and practical opportunities, it enriches both history and visual arts curricula. Despite the small sample size, the positive outcomes suggest scalability with larger groups. Future iterations could enhance interactivity and contemporary relevance, further strengthening students' critical thinking and creative expression regarding Hong Kong's layered past.

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Appendix

Appendix 1 Consent form for parents

THE EDUCATION UNIVERSITY OF HONG KONG

Department of Cultural and Creative Arts

CONSENT TO PARTICIPATE IN RESEARCH

Visualising the Gazetteer of Xin'an County: An Interdisciplinary Instructional Design of Hong Kong History Integration in Visual Arts Education.

I _____ hereby consent to my child participating in the captioned research supervised by Ng Ka Sum and conducted by Chow York Hang who are students of the Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, our right to privacy will be retained, i.e., the personal details of my child will not be revealed.

The procedure as set out in the **attached** information sheet has been fully explained. I understand the benefits and risks involved. My child's participation in the project is voluntary.

I acknowledge that we have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant

Signature of participant

Name of Parent or Guardian

Signature of Parent or Guardian

Date



INFORMATION SHEET

Visualising the Gazetteer of Xin'an County: An Interdisciplinary Instructional Design of Hong Kong History Integration in Visual Arts Education.

You are invited to participate with your child in a project supervised by Miss Ng Ka Sum and conducted by Chow York Hang who are students of the Department of Cultural and Creative Arts in The Education University of Hong Kong.

The introduction of the research

- A) This research is to explore the integration of Hong Kong history into visual arts education by visualising the Gazetteer of Xin'an County. A unit of interdisciplinary teaching on visual arts and Hong Kong history education will be conducted for secondary school students.
- B) The teaching materials are targeted at secondary school students, so I would like to invite some secondary school students to attend classes and conduct interviews for this research.

The methodology of the research

- A) Number of Participants:
 - About 4-6 secondary school students will participate in the class and be interviewed.
- B) Procedure of the research
 - Participants will take part in a one-hour interdisciplinary course (including historical interpretation, art appreciation and criticism, and creative practice).
 - Participants will be interviewed before and after the class, and they will answer a number of questions to understand their views on the effectiveness of integrating Hong Kong history into visual arts education.
 - The interview will take about 30 minutes (online/offline options are available).

C) Potential benefits

This research does not provide any personal benefits to you, but the data collected from the interviews will provide valuable information for the research questions.

The potential risks of the research (State explicitly if none)

- A) There are no risks in this research.
- B) Your child's participation in the project is voluntary. You and your child have every right to withdraw from the study at any time without negative consequences. All information related to your child will remain confidential, and will be identifiable by codes known only to the researcher.

Describe how results will be potentially disseminated

The content of the interview will be placed in a journal article to evaluate and improve instructional design.

If you would like to obtain more information about this study, please contact Chow York Hang at telephone number _____ or their supervisor Miss Ng Ka Sum at telephone number _____.

If you or your child have/ has any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at _____ or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

Chow York Hang
Principal Investigator

Appendix 3 Interview Script

S1:

測前訪問 14/03/2025

16歲中四，選修科目：健康管理與社會關懷，經濟。

有點熟悉但不確定什麼是跨學科學習，暫時並沒有印象學校有跨學科學習課程，對跨學科學習的興趣程度為3分，聽上去似乎很有趣，主題和教學模式應該與平日的課堂不一樣。

視覺藝術 4分

中國歷史 2分

上堂那些文言文應該算吧？例如十二篇範文。自己私下的話應該不會主動去閱讀文言文，因為文言文是自己不太熟悉的類型，不會想特別去了解，加上覺得文言文比較像是自己平時讀書要讀的東西，如果不是讀書的場合就不會想去看。

我似乎看不懂這篇文章，它應該是講有一個人想百姓去採珍珠，然後那些百姓不滿意之類。我的中文能力不太好，這種內容我也不想看，如果不是文言文體裁的話，我應該可能會比較想看，這對我來說太多文言文了。我能夠直接說我不喜歡文言文嗎？

對香港歷史的了解程度自認為2分，一時間想不起香港歷史的內容，大多認識的都是孫中山之後的，是從學校之前讀中史了解，學校課程對香港歷史的覆蓋應該足夠。對香港的歸屬感程度為3分，因為我出生在香港，但對社區歷史沒有什麼太大感覺，因為沒有興趣。

測後訪問 18/03/2025

跨學科學習4分

視覺藝術 5分

中國歷史 3分

我沒想過能從歷史故事去認識有關主題的藝術品，最吸引我的是繪本故事，比閱讀文字簡單方便多了。如果將呢一個模式推廣至學校可能需要增加多啲互動性，例如提問環節。對香港歸屬感有提升。我覺得繪畫水怪作為主題是有趣的。

如果將呢一個模式推廣至學校可能需要增加多啲互動性，例如提問環節。對於香港歸屬感有提升，認為有5分。



S2:

測前訪問 14/03/2025

17歲中五, 選修科目: 中國文學, 中國歷史

對跨學科學習不太認識, 認為所在學校沒有跨學科學習相關的課程。對跨學科學習的興趣程度為4分, 因為沒有嘗試過跨學科學習, 因此想嘗試一下。預期能一科學到兩科的內容, 主題和內容應該會比平常課堂更加有趣。

視覺藝術3分

中國歷史4分

比較多接觸文言文原著, 如果是改編的則比較少, 但沒有接觸過繪本形式的。大多來自老師教授, 對古代文獻的興趣視乎老師如何教授, 如果老師把課文講解得有趣一點, 我便會有動力自己去搜尋資料。認為文言文能力並不會影響自身對古代文獻的興趣, 而內容方面則比較重要。自己比較喜歡看.....這些可以說的嗎? 那些古代有些同性戀的故事我就會覺得很正。哈哈哈哈哈! 詩經的男風我也喜歡。

這篇文章應該是關於採珍珠。有些字比較難解, 平時自己比較少主動去看文言文, 通常都是學校要求閱讀, 因為不想用腦看文言文。

對香港歷史的了解程度自認為2.5分, 我想是鼠疫的那段時間會比較熟悉, 因為以前在歷史科讀過, 對於孫中山都有點認識。大部分都是近現代的內容, 古代史的話有聽聞過但是不記得。自己會從youtube接觸香港史內容, 學校有時候也會帶過香港歷史, 也會有一些課外活動例如參觀。但我想學校課程對香港歷史的覆蓋仍不足夠, 因為如果足夠的話, 我應該就不會知道這麼少了, 自己對香港歷史的認識也不足夠, 也會想自己主動繼續去學更多香港史的知識。

對香港的歸屬感程度為5分, 因為我是一個土生土長的香港人, 所以對這個地方充滿歸屬感。在社區歷史方面只知道更多一點的事情, 如果太遠古的話就不知道了, 因為例如填海這些就太複雜了。

測後訪問 18/03/2025

跨學科學習 4.5分

視覺藝術 4分

中國歷史 4分

了解多左香港古代嘅歷史, 令抽象嘅故事更形象化。認同課題令我了解中國歷史, 例如如何從大埔採珍珠體現出元朝對珍珠的重視, 以及罷採珠是因為香港在歷史上的定位, 以前不知道這些。繪本故事畫得很好看能吸引我閱讀。

我覺得呢種模式要求老師嘅講書技巧, 如果老師講得太悶就會好大鑊。繪畫海怪的時候有點無從下手, 不知道怎麼畫。

S3:

測前訪問 14/03/2025

16歲中四, 選修科目: 視覺藝術, 資訊與科技

我認識跨學科學習, 即是結合了兩科的學習內容去做一些project, 或者做一些工作紙。學校課程也有關於跨學科的, 例如視覺藝術結合中國歷史, 要畫一個古代歷史人物, 例如那時候我畫了.....我忘了是什麼歷史人物, 我沒什麼印象了。對跨學科學習的興趣只有2分, 因為個人覺得沒有什麼用, 如果主題和自己的興趣有關就會好一點。跨學科學習能夠涉及兩科, 可能叫做學多一樣東西吧。自由度方面感覺和一般課堂沒有什麼分別, 不過多了互動性, 但做的東西感覺和其他學科差不多。都是做工作紙或者上堂聽書。

視覺藝術 4分

中國歷史 2分

我大部分接觸的都是中文科讀的文言文, 個人有接觸其他類型的改編但在學校很少有, 例如漫畫小說。最主要不看文言文的原因是看不懂, 我實在對古文沒有什麼興趣, 對現在來說, 我們不會用文言文溝通, 這是我認為讀來沒有用處的最主要原因。但如果內容是說道理的話, 那我都會看一看, 分析一下它是否合理, 如果套在當代的話。

我中文很差, 這是類似大禹治水的故事吧。對了, 那時候我跨學科的歷史人物就是畫大禹。

對香港歷史的了解程度自認為2分, 比較熟悉戰史, 就是日本侵華在攻略香港的歷史。我是看youtubeMing仔的影片學到, 還有一些書籍, 會覺得本土歷史和自己的距離拉近了, 所以會想看更多, 有時間的話會主動想去看。

我認為學校對香港歷史的涵蓋不足夠, 100%不足夠。雖然我的學校會講, 但其實十課裏面只佔一課, 關於如何生活, 最主要發生的事, 反而我會想看更多戰況有關的, 但學校比較少提及。

對香港的歸屬感程度為2.5分, 會受到政治因素影響, 自己也會去一些廟宇古蹟, 看看砲台山去行一下山, 這些我都會感興趣。

測後訪問 18/03/2025

跨學科學習3分

視覺藝術 4分

中國歷史3分

古代文獻興趣保留, 但對這個課題覺得ok, 因為牽涉到香港歷史。認為這次教學有幫助自身對香港歷史的了解, 認識到香港的水產, 產業和傳說, 這些都是我感興趣的地方。平時比較少接觸香港歷史, 古代史則更少。

圖像化教學可以幫助我更清晰地了解內容發生什麼事。把海怪的形象畫出來能吸引我, 令我想把海怪圖記其餘的32隻海怪也看完。有關採珍珠的圖畫能夠喚起他以前讀中國歷史是學習到大埔採珍珠的知識, 認為畫面內容清晰, 令我能看清楚當時的人是如何工作。

因為主題和評賞的藝術品有關香港歷史, 我對此感興趣, 能夠基於這個主題自己創作就更有興趣了。

吸引程度尚可, 但是課堂中途可能會有一點沉悶, 可以多一點選擇題問答和互動的課堂活動, 感覺會更有趣, 以及更願意聆聽課堂內容。就算學習到課堂內容也沒有什麼興趣在自己去了解中國歷史。

S4:

測前訪問 14/03/2025

16歲中五, 選修科目: 中國文學, 地理, 生物

不知道什麼是跨學科學習。對跨學科學習的興趣為3分, 擔憂跨學科學習的內容會否很無聊, 如果主題新奇點我會感興趣, 想體驗一下和一般課堂有什麼分別。

視覺藝術 4分

中國歷史 4分

有接觸過不同形式的古代文獻, 例如課堂上的文言文論四端, 因為文言文對他來說有挑戰性, 我的中文能力還可以, 這篇文章應該是關於當時的政府, 就是地方政府派人去採摘珍珠, 但是那個地方就比較險惡一點, 有大魚和水怪, 派很多人過去但只有一兩個能採到珍珠回來。我喜歡看這種文言文, 但很少會主動去看, 因為日常生活不太常用到。

對香港歷史的了解程度自認為4分, 我比較多從書本和網上找到香港史的內容, 是有關香港的時事和古代的歷史, 例如古代香港的產業製鹽採珠業等。認為學校課程對香港歷史的覆蓋未算完全足夠, 因為有一些近代的事件書本還未加上。古代香港歷史的話, 也比較少提及。對香港的歸屬感程度為4分, 認為香港的文化和飲食會影響對自身的歸屬感。

認為學校課程對香港歷史的覆蓋未算完全足夠, 因為有一些近代的事件書本還未加上。古代香港歷史的話, 也比較少提及。

對香港的歸屬感程度為4分, 認為香港的文化和飲食會影響對自身的歸屬感。

測後訪問 17/03/2025

跨學科學習 5分

視覺藝術 5分

中國歷史 5分

會對古代文獻有更深的興趣。認同這次教學令他更了解古代人民的生活, 這次課題亦輕微地加深了他們對香港歷史的興趣, 因此會想去嘗試了解更多香港歷史。認為繪本故事能幫助自己對文言文的理解, 圖畫能夠配合文字閱讀體驗更佳。

如果將此模式推廣到學校, 可以結合現時的科技作創作。

S5:

測前訪問 14/03/2025

16歲中五, 選修科目: 歷史, 生物

有聽過跨學科學習, 對跨學科學習的興趣為3分, 即是兩個 Subjects一起學習, 學校曾經舉辦西史加中史的, 就是參觀博物館之類, 不確定這種算不算跨學科學習。但是跨學科學習要求寫報告會影響興趣, 但還是想體驗一下跨學科學習。

視覺藝術 3分

中國歷史 5分

有接觸過不同形式的古代文獻, 有看過影視改編的叫趙氏孤兒, 因為他的劇情現代化符合社會, 而且文言文轉換成圖畫更方便閱讀。我的中文能力一般, 這篇文章是關於採珍珠的故事, 最後廢除了採珍珠。如果能提供一些翻譯的話, 會增加我閱讀的興趣, 如果文章有難度看不明白的話, 就要去查找它的意思了。

對香港歷史的了解程度自認為5分, 因為我有學香港歷史, 比較了解經濟和政治發展方面, 特別是20世紀, 對現在的也有一些認識。有關知識是來自書本和新聞。

我認為學校課程對香港歷史的覆蓋有點不足, 例如西方歷史涵蓋的課程只到2001年, 並沒有提及再近年的例如政治事件等, 亦甚少扣連與中國內地的關係。

對香港的歸屬感程度為3分, 會受到政治環境影響, 例如立法會議政, 以前港台電視31台會經常播放立法會開會的片段, 以前我最喜歡看他們吵架, 但現在好像沒有了。

對國民身份認同程度為3分。

測後訪問 17/03/2025

跨學科學習 5分

視覺藝術 4分

中國歷史 5分

會對古代文獻有更深的興趣, 認同這次教學加深了對香港歷史的了解, 亦會更了解古代的經濟產業。平時比較少接觸香港古代史的內容, 這次課題輕微地加深了他們對香港歷史的興趣, 因此會想去嘗試了解更多香港歷史。認為繪本故事能幫助自己對文言文的理解, 因為感覺生動一點, 當地官員與強盜勾結的畫面也繪畫得很具體, 採珍珠的細節也具像化。

認為評賞的藝術品能夠幫助自己學習歷史, 亦明白元朝對珍珠的重視和為什麼要罷採珍珠。對評賞的藝術品增加了些許的了解。認為課堂主題非常有趣。

在考核方面可以輕鬆一點, 古代的東西和香港的距離太遠了。

視覺藝術科——教案編寫指引

單元名稱：《海怪&媚珠》

設計者：周敦焯

1.	分題名稱	《海怪&媚珠》
2.	日期	14/03/2024
3.	課時	1節，共60分鐘。
4.	學生已有知識	<ul style="list-style-type: none"> ● 學生已掌握使用丙烯馬克筆。 ● 學生對元朝和宋朝歷史有基礎的認知
5.	分題學習目標/成果	<ul style="list-style-type: none"> ● 學生能通過閱讀繪本《海怪與媚珠》，理解《上宣慰司採珠不便狀》的內容。 ● 學生能了解大埔採珠業的發展。 ● 學生能認識珍珠在元朝和當時貿易的重要性。 ● 學生能通過罷採珠以及宋王臺事件理解香港在中國歷史中擔任的角色。 ● 學生能通過評賞本地藝術家姜志名的作品《盧亭雕塑》，並了解其香港歷史與身份認同。 ● 學生能通過對比姜志名《盧亭雕塑》以及馬格麗特《集體發明》，掌握超現實主義的特色：融合現實與夢境，象徵與隱喻，拼貼與重組。 ● 學生能通過評賞《海怪圖記》，了解古人對海洋的好奇與恐懼，以及科學與神話之間的衝突。 ● 學生能根據繪本故事內容，結合香港歷史與當代元素，以超現實主義的形式，創作海怪。

6. 教學過程

時間	學習重點 (扼要列出能回應分題學習目標的重點內容)	學與教過程、資源運用 (詳列每個學習重點的相應教學策略及學習活動的流程)	學習評估 (列出相應的評估重點及準則)
5分鐘	學生能通過閱讀繪本《海怪與媚珠》，理解《上宣慰司採珠不便狀》的內容。	講述繪本《海怪與媚珠》，描述媚珠池的傳說、漁民的苦難與海怪的隱喻，引發學生興趣。	通過提問評估學生對繪本故事內容的了解。
5分鐘	學生能了解大埔採珠業的發展。	講解： - 元朝採珠業的興衰（大埔珍珠VS波斯灣珍珠）。 - 張惟寅諫言與朝廷罷採的決策邏輯（經濟成本、民族矛盾）。	
10分鐘	學生能認識珍珠在元朝和當時貿易的重要性。	小組討論： - 珍珠為何成為權力象徵？ - 盧亭傳說如何反映元朝社會的族群衝突？	通過請學生分享，評估學生對珍珠的價值和象徵意義的理解。
5分鐘	學生能通過罷採珠以及宋王臺事件理解香港在中國歷史中擔任的角色。	學生扮演朝廷官員，辯論選項： A. 強制採珠 B. 進口波斯珍珠	通過請學生分享，了解他們對歷史情景的理解和判斷。

		C. 罷採珍珠 每組需陳述利弊，教師總結歷史的複雜性。	
5分鐘	學生能通過罷採珠以及宋王臺事件理解香港在中國歷史中擔任的角色。	解釋元朝罷採珠背後的考慮因素。	
5分鐘	學生能通過對比姜志名《盧亭雕塑》以及馬格麗特《集體發明》，掌握超現實主義的特色：融合現實與夢境，象徵與隱喻，拼貼與重組。	評賞《盧亭雕塑》與《集體發明》，介紹超現實主義的特色：融合現實與夢境，象徵與隱喻，拼貼與重組。	通過問答評估學生對藝術品的了解，並結合歷史背景進行分析。
5分鐘	學生能通過評賞《海怪圖記》，了解古人對海洋的好奇與恐懼，以及科學與神話之間的衝突。	評賞《海怪圖記》，了解古人對海洋的好奇與恐懼，以及科學與神話之間的衝突。分析海怪的造型和設計。	通過問答評估學生海怪的造型的聯想，並結合歷史情景進行分析。
20分鐘	學生能根據繪本故事內容，結合香港歷史與當代元素，以超現實主義的形式，創作海怪。	假設元仁在中見《上宣司採珠不便狀》提的水怪在現代香港再現，融合古代與現代的元素，創作水怪的形象。	評估準則： 用拼貼&重組的方法創作水怪形象。 表現現實&夢境的驚異感。 能表現明辨性思考和想像力。

7. 教材、教具

教學powerpoint，水彩畫紙，丙烯馬克筆。



海怪 & 媚珠



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故事發生在元朝，廣闊的雲層底下，
有一片叫媚珠池的海域，以適合生產珍珠而盛名。



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張惟寅的《上宣慰司採珠不便狀》中寫到，
珠蚌生於數十丈深水，還有惡魚和水怪守護著。



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媚川都的官員橫行霸道，
為了採得珍珠，還與強盜勾結。



漁民被強行徵用漁船，
更被強迫下海採珍珠。



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採珠者需要綁著石頭快速下潛，快沒氣就搖動繩索
請人把他拉出水面，但稍有差池就會溺死！



採珠者要閉氣在海底尋找珍珠蚌，
再使用工具用力將牠剖開。



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珍珠十分珍貴，剖開大量珍珠蚌，
只有少部分含有珍珠。



即使採得珍珠，如果遇到惡魚海怪襲擊，
更是九死一生。



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張惟寅將漁民的苦況上書給朝廷，
元仁宗考慮到治理邊疆的隱患。



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最後，朝廷放棄在媚珠池採珍珠，
漁民重歸安穩的生活。

大埔採珠業

- 唐末：大埔海發現珍珠蚌
- 南漢：「媚川都」軍事化管理
- 宋：宋太祖廢採珍珠
- 時禁時採
- 15世紀：葡萄牙商船到澳門通商
- 大埔珍珠VS波斯灣珍珠
- 採珠業衰落



• 香港珍珠養殖協會

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《媚川都》

南宋 方信孺

泚泚愁雲吊媚川
蚌胎光彩夜連天
幽魂水底猶相泣
恨不生逢開寶年



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大埔珍珠



VS

波斯灣珍珠



虛報採珠開支

國內競爭：合浦珍珠

成長較慢：天然珍珠需35年

世界首個天然珍珠產地：豐富的天然牡蠣床

以高透明度&高光澤的珍珠層聞名

亞洲之珠：世界第二大的天然珍珠



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假設你是元朝皇帝……

以下情況如何選擇？

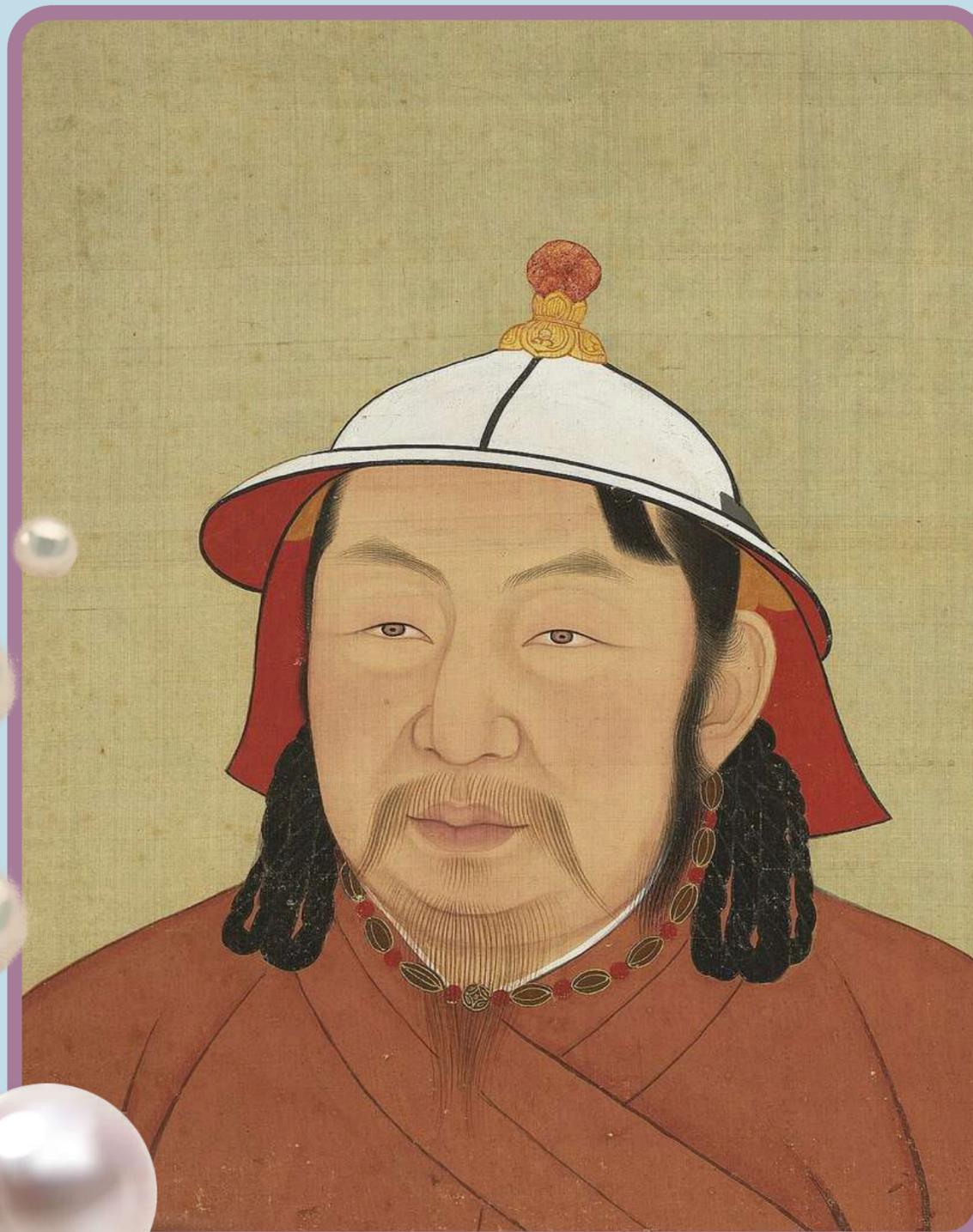
- A. 派兵強制採珠
- B. 進口波斯珍珠
- C. 聽從張惟寅諫言罷採

採珠：派士兵駐守大埔採珠

- 成本 = 軍餉 + 船隻 + 傷亡撫卹

買珠：向葡萄牙商人購買

- 成本 = 白銀 + 絲綢茶葉抵扣



珍珠在元朝

- 蒙古人的游牧文化：

依賴白色乳製品，珍珠：繁榮&福運

- 政治權力的象徵：

皇帝&王妃配戴珍珠，

為統治者頭部營造光環感。

規定僅一品至六品官員可配戴珍珠耳環

(封賞工具)

珍珠貿易體系：天然貨幣

宮廷消費的奢侈品，裝飾&藥用價值



今天是行賞的日子，
將剩下的珍珠全部擲出去，
让人们捡拾吧。



我戴的珍珠耳饰叫sūike, 很重
但很精致, 常需与缠绕头部的丝
带来连接, 防止耳垂被撕裂。



我的叫sūikū, 单颗珍珠
缀在圆环上穿过耳垂，
适合男性佩戴。



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罷採珠的考慮因素

- 宋遺民與統治

宋王臺：採珠加劇種族仇恨

- 經濟成本：得不償失

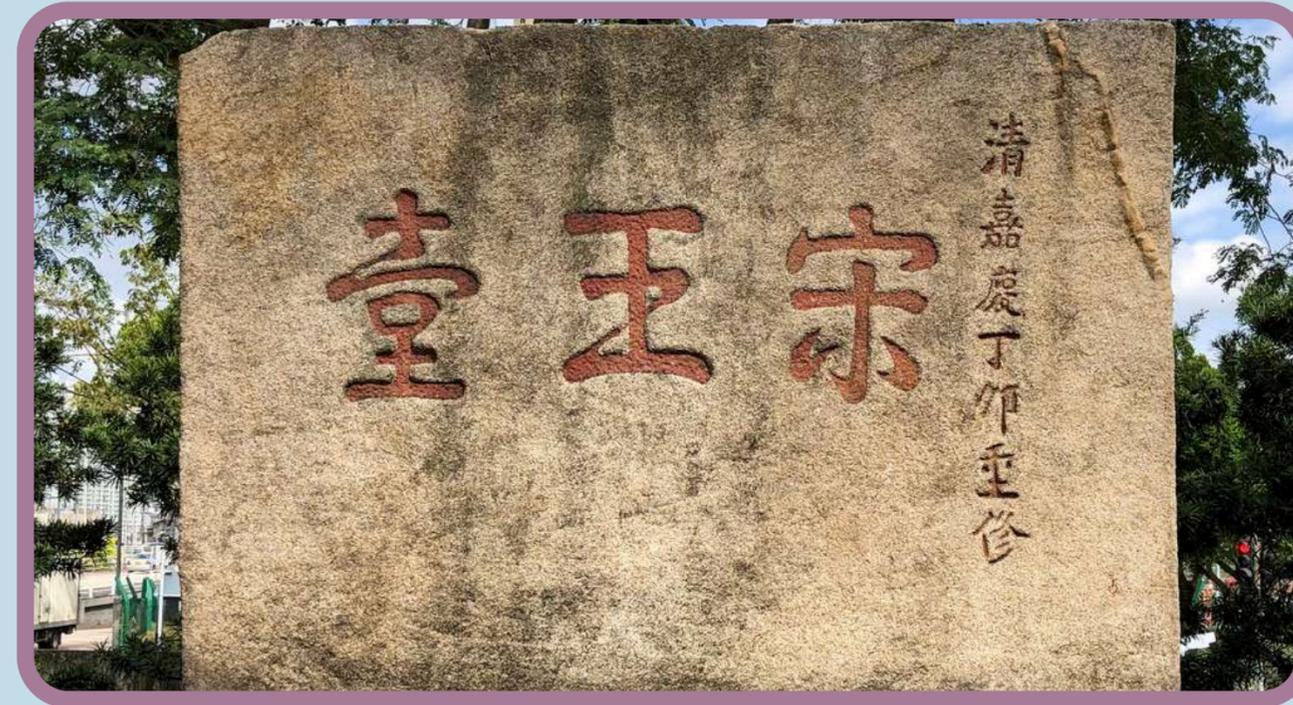
- 海盜問題與邊疆安全

- 張惟寅的策略：

指出當地人是盧亭&海裏有海怪

VS 蒙古薩滿信仰

- 朝廷放棄在媚珠池採珍珠



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盧亭

- 東晉民變首領盧循兵敗後逃入大嶼山海域，後裔演變為半人半魚的傳說生物「盧亭」。
- 蒙古薩滿信仰：不祥之兆，威脅帝國天命
- 反叛歷史的隱憂：宋末遺民&海盜
- 現代重構：《香港三世書》的盧亭雕塑

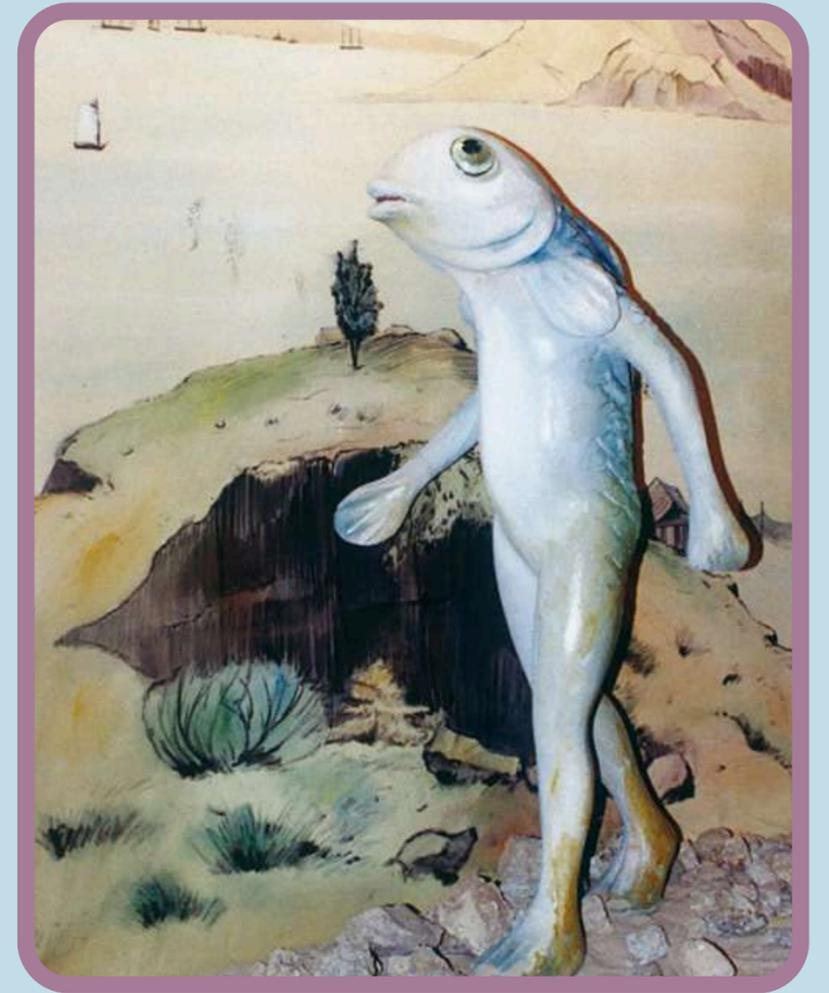


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《盧亭雕塑》

- 姜志名 1998
- 重塑為「香港本土祖先」
- 半人半魚形象象徵香港的「雙重身份」
(水上族群：海洋&陸地、殖民與本土)。
- 隱喻港人身份認同的複雜性。



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《集體發明》

- 雷內·馬格利特 1934
- 藏地：美國紐約現代藝術博物館
- 超現實主義
- 夢境
- 顛覆傳統「美人魚」的浪漫想像
- 質疑人類對自然&身分的定義

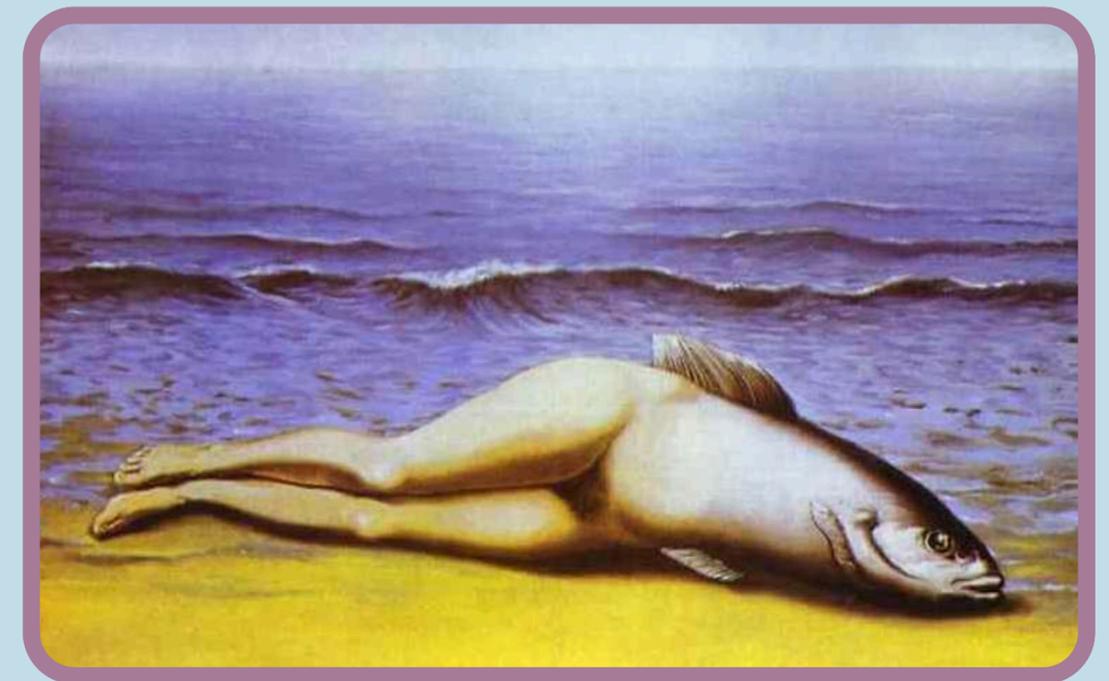
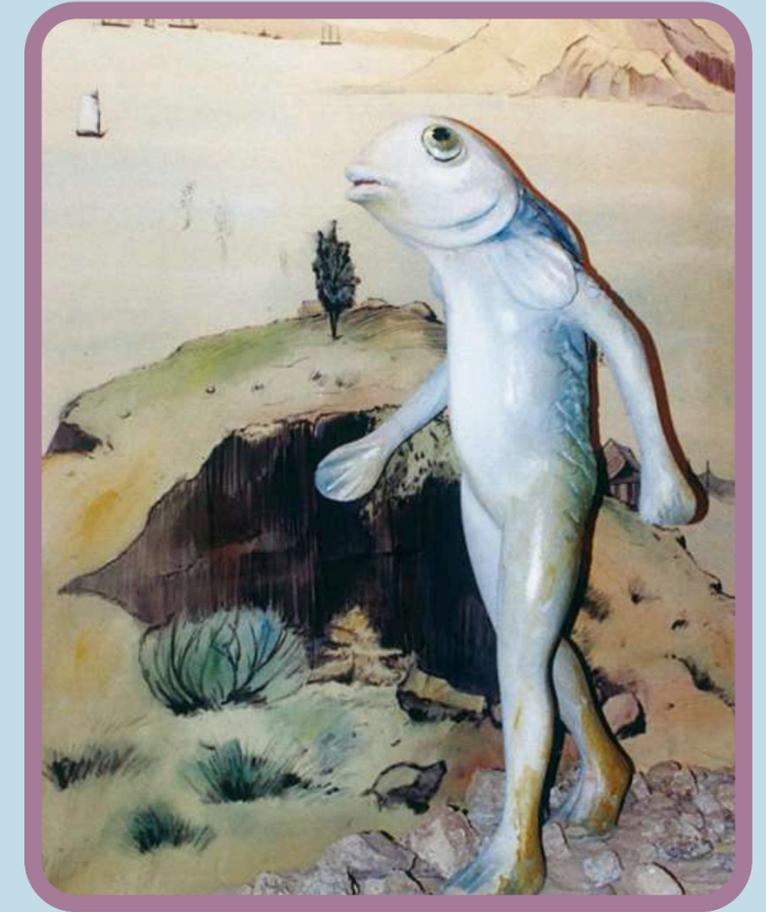


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超現實主義 (Surrealism)

- 潛意識 & 夢境 & 非理性 (自動)
- 融合現實 & 夢境
- 象徵 & 隱喻
- 荒誕意象揭露被壓抑的慾望 & 恐懼
- 逼真畫風
- 拼貼 & 重組：



將不相關物件並置，製造驚異感



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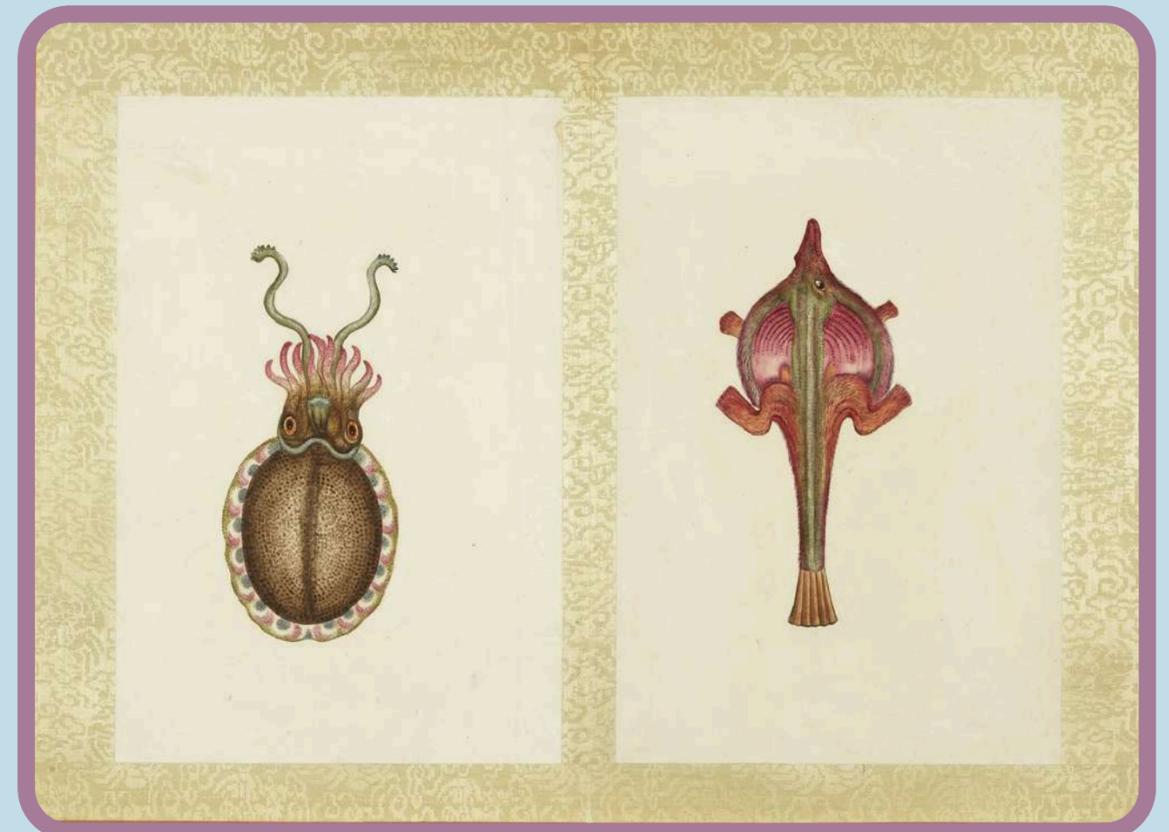
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《海怪圖記》 清



《海怪圖記》清

- 藏地：臺北國立故宮博物院
- 32幅海怪
- 參考16-17世紀西方的《動物誌》 & 《自然誌》
- 康熙對西學的興趣
- 結合科學考證與藝術想像

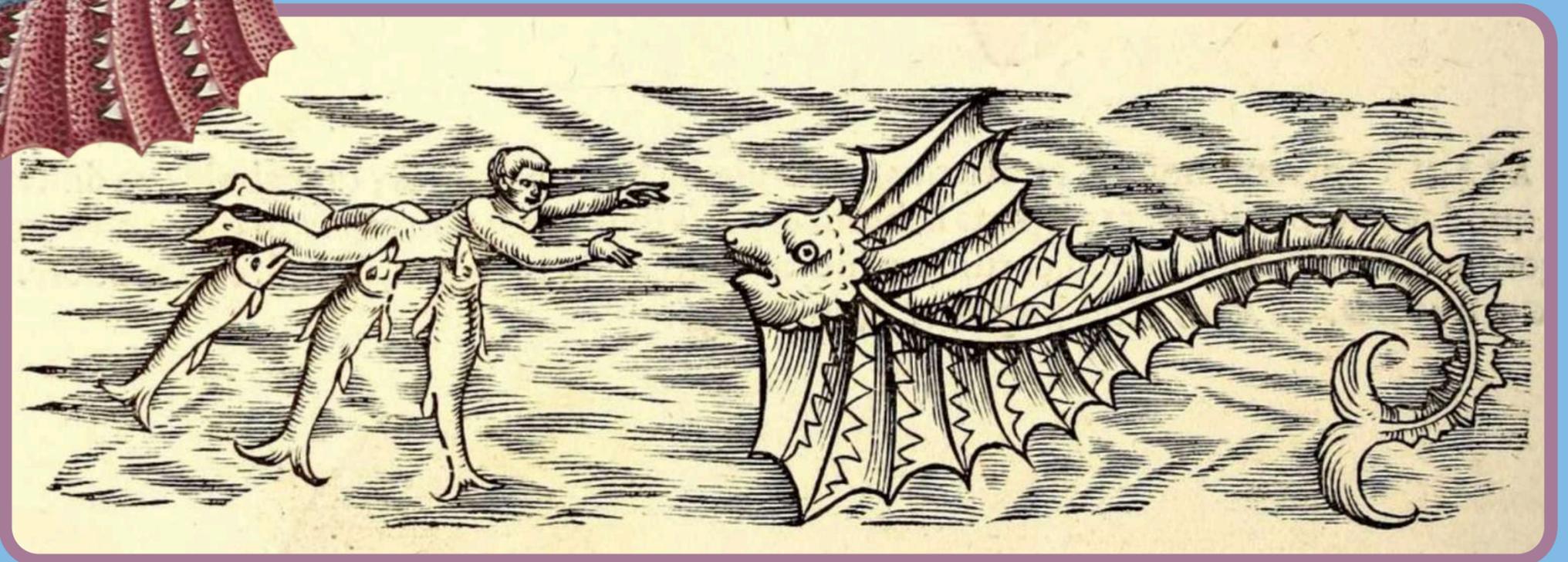


• 清代對海洋的陌生與探索欲

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救人的善良魷魚

一名人類在北歐的海灣落水，遭到小鯊魚們群起攻擊，一隻長尾海怪正嘗試救援人類。《動物誌》



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魷魚標本改造的「偽龍」

「某些藥材商人或江湖郎中會將魷魚乾燥後，調整擺弄牠們的骨架，做成各種外形，對外展示，其中也包括了蛇和有翅膀的龍。」

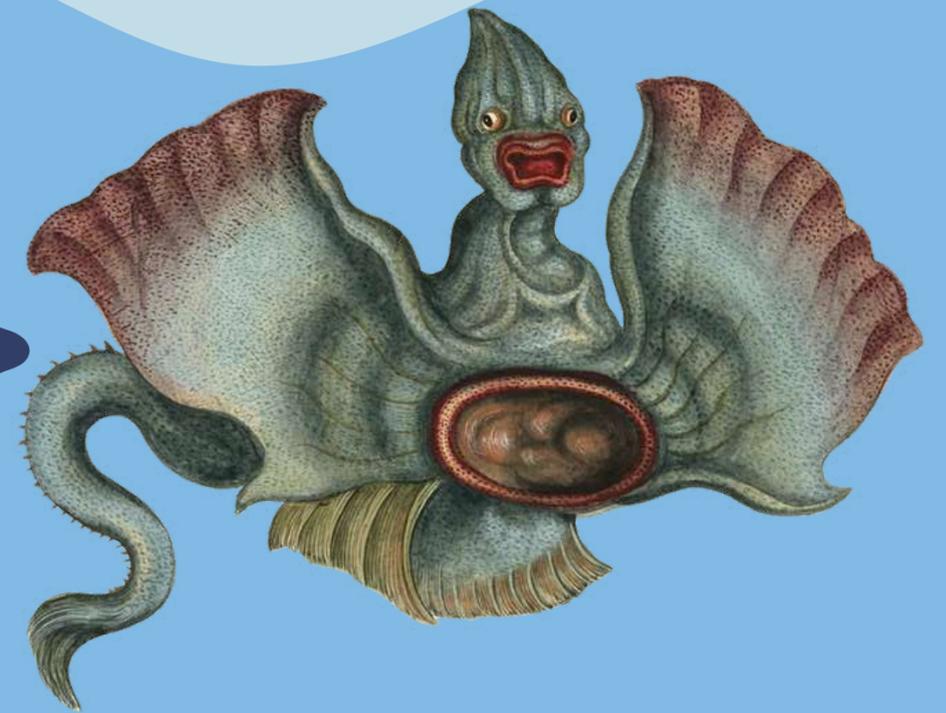


背棘鯊



偽龍標本

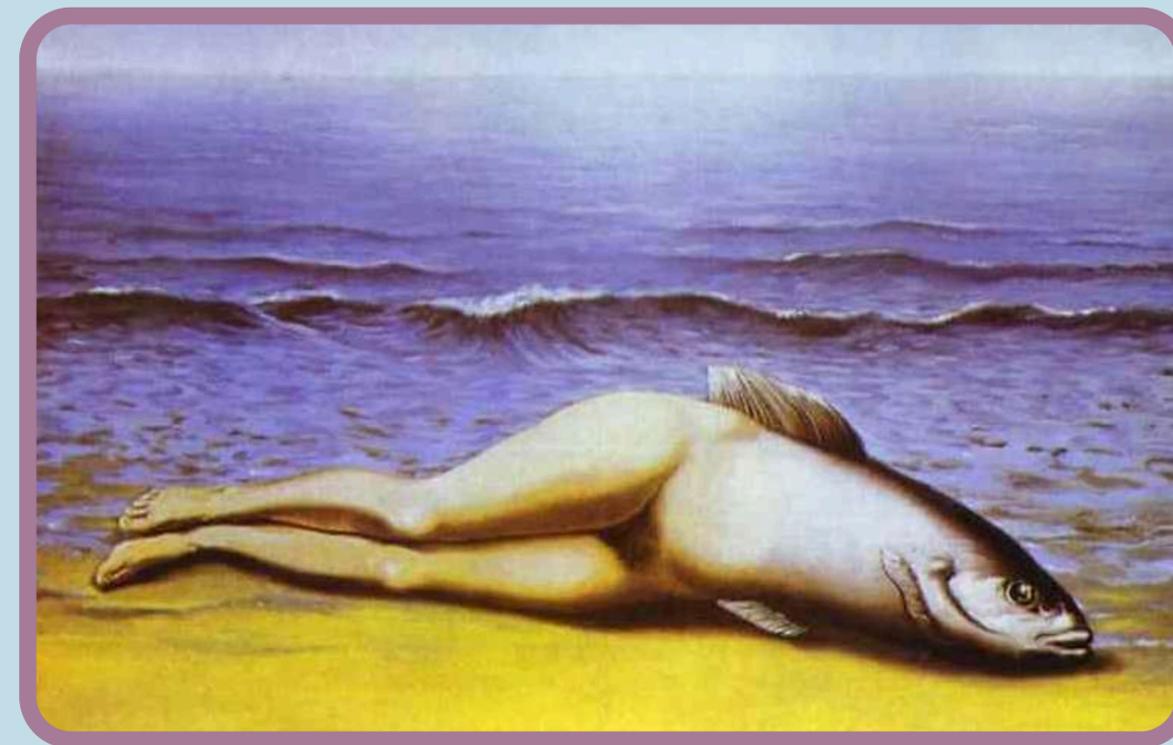
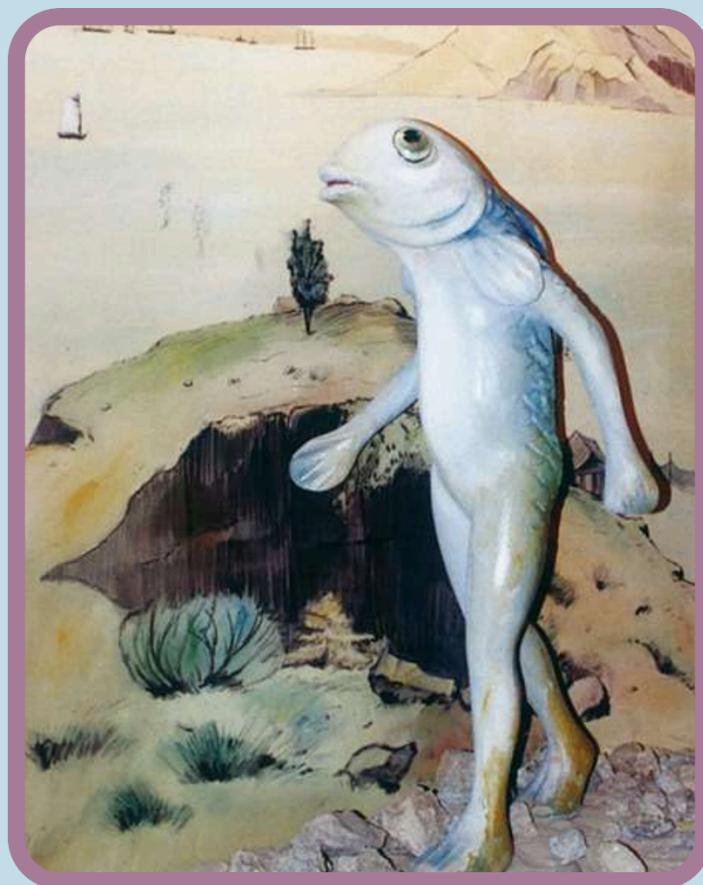
布拉格斯特拉霍夫修道院



海怪圖二十二

創作活動

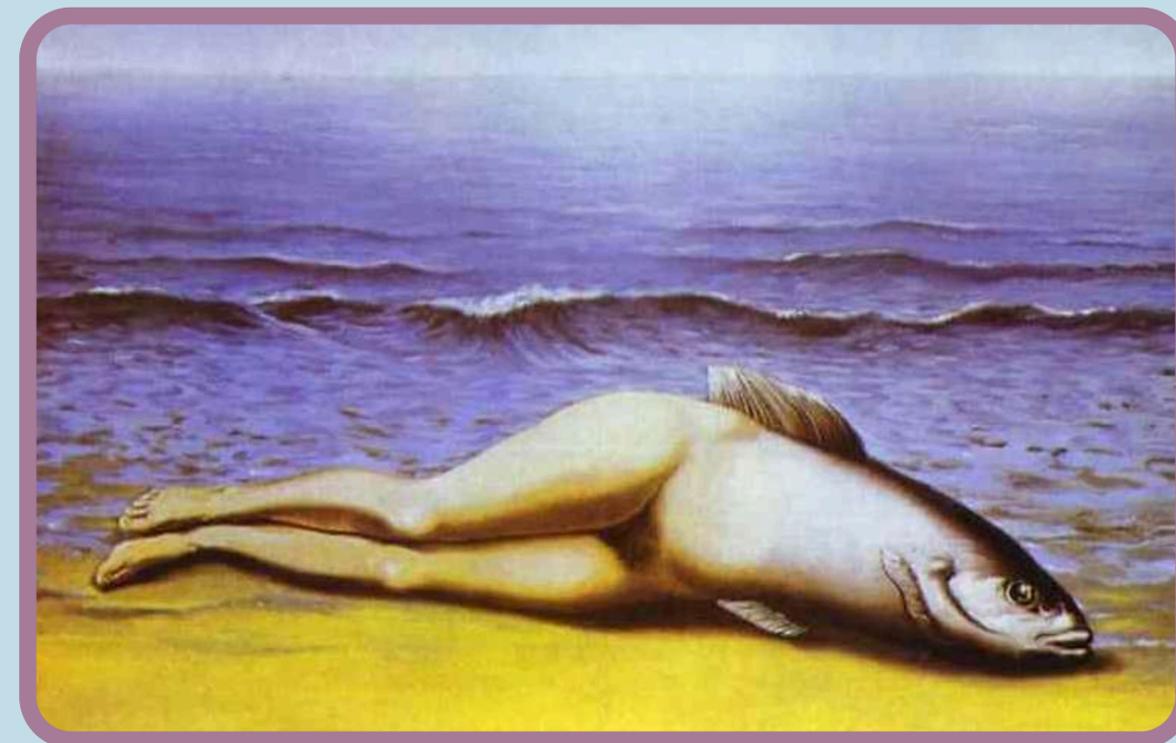
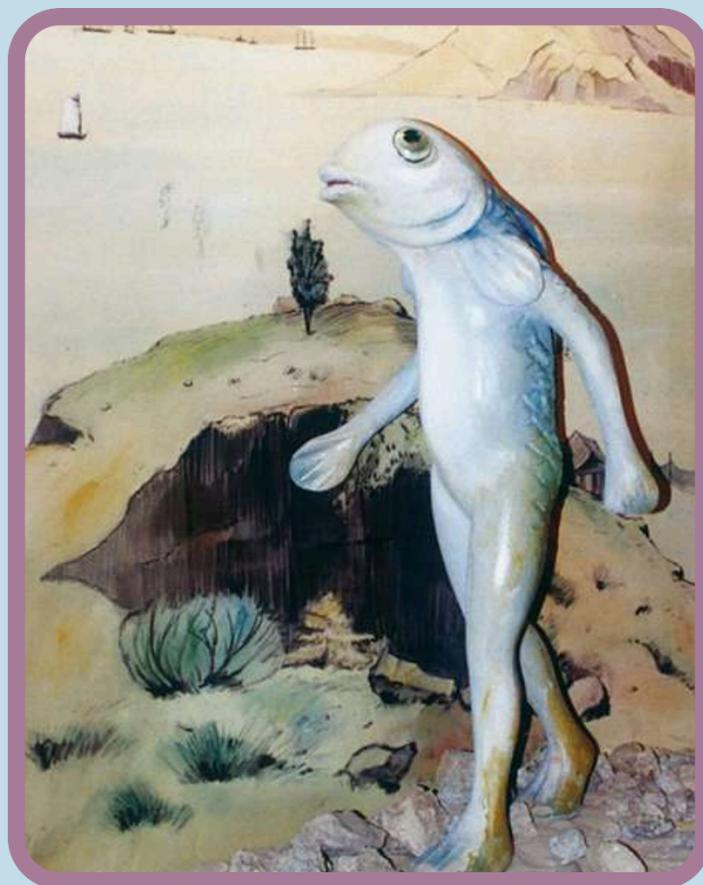
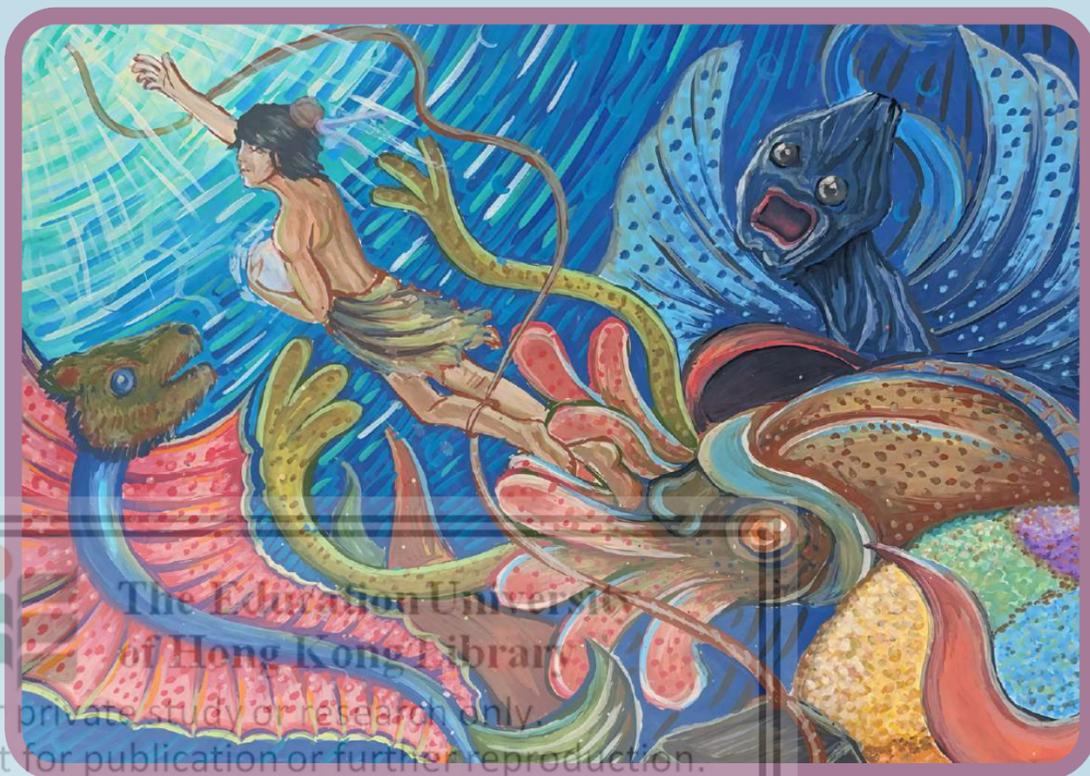
- 假設元仁宗在夢中遇見《上宣慰司採珠不便狀》提及的水怪在香港再現，請學生創作出水怪的形象。
- 參考《海怪圖記》、《盧亭雕塑》、《集體發明》



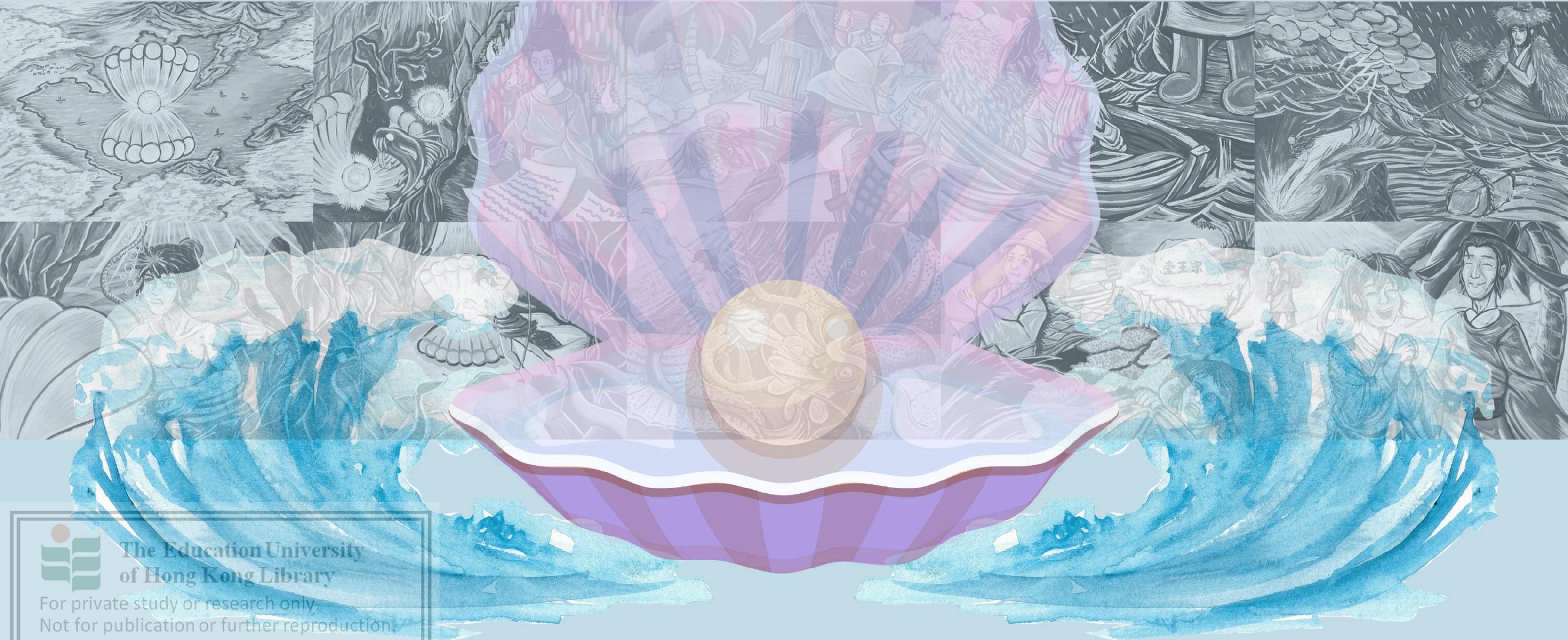
創作活動

評估準則

- 用拼貼&重組的方法創作水怪形象。
- 表現現實&夢境的驚異感。







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THE EDUCATION UNIVERSITY OF HONG KONG

Department of Cultural and Creative Arts

CONSENT TO PARTICIPATE IN RESEARCH

Visualising the Gazetteer of Xin'an County: An Interdisciplinary Instructional Design of Hong Kong History Integration in Visual Arts Education.

I hereby consent to my child participating in the captioned research supervised by Ng Ka Sum and conducted by Chow York Hang who are students of the Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, our right to privacy will be retained, i.e., the personal details of my child will not be revealed.

The procedure as set out in the attached information sheet has been fully explained. I understand the benefits and risks involved. My child's participation in the project is voluntary.

I acknowledge that we have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant

Signature of participant

Name of Parent or Guardian

Signature of Parent or Guardian

Date

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Name of Parent or Guardian

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Date

香港教育大學
文化與創意藝術學系

參與研究同意書

圖像化《新安縣志》：香港歷史融入視覺藝術教育的跨學科教學設計。

茲同意敝子弟 _____ 參加由吳家心女士負責監督,周敦培執行的研究項目。他是香港教育大學文化與創意藝術學系的學生。

本人理解此研究所獲得的資料可用於未來的研究和學術發表然而本人有權保護敝子弟的隱私,其個人資料將不能洩漏。

研究者已將所附資料的有關步驟向本人作了充分的解釋本人理解可能會出現的風險本人是自願讓敝子弟參與這項研究。

本人理解本人及敝子弟皆有權在研究過程中提出問題,並在任何時候決定退出研究,更不會因此而對研究工作產生的影響負有任何責任。

參加者姓名:

參加者簽名:

父母姓名或監護人姓名:

父母或監護人簽名:

日期:

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