

CHALLENGES AND TRANSFORMATIONS



InSEA Asia Regional Congress, Hong Kong, 2018 and
The 7th World Chinese Arts Education Symposium
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2018國際藝術教育協會亞洲區(香港)研討會 暨
第七屆世界華人美術教育大會
2018年12月8日至10日

Proceedings 論文集

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Preface

序言

InSEA Asia Regional Congress, Hong Kong 2018 and The 7th World Chinese Arts Education Symposium was successfully held in December, 2018 at The Education University of Hong Kong. We thank the support from our co-organisers, sponsors, supporting organisations, and the participation of all honourable guests, scholars and teachers.

The conference theme is Challenges and Transformations (Abbr. CT). This conference takes the same acronym, CT (Computerized Tomography) as simile of the challenges faced by the current state of art education in the age of new technology. Topics such as education policy, social responsibility, teacher qualifications, curriculum, learning and teaching, assessment, and evaluation, are focused to re-examine, and re-explore the meaning, function, and value of arts education. It was a golden opportunity to bring two international conferences together in Hong Kong. It attracted a total of 352 guests and participants.

Asides from the 5 keynote presentations, the proceedings compile 19 researches, teaching practices and discussions, submitted by participants from the Mainland, Hong Kong, Taiwan, Macau, the United States, South Korea and so on. The discussions of Arts Education have various regional characteristics, including topics “Community and Museum Education”, “STEAM Education”, “Technology and Digital Art”, “Curriculum Design”, “K-12 Teacher Education” and “Research Methods in Arts Education”, etc. The proceedings are a record of the fruitful results of the conference and a reference for the academia.

Again, we would like to express our gratitude to the contribution of the reviewers and authors.

The Editorial Committee

InSEA Asia Regional Congress, 2018, Hong Kong & 7th World Chinese Arts Education Symposium

2018 國際藝術教育協會亞洲區（香港）研討會暨第七屆世界華人美術教育大會已於 2018 年 12 月假香港教育大學順利舉辦，感謝所有協辦、贊助及支持機構，以及各位尊貴的嘉賓、學者和老師們的踴躍參與。

大會主題為「挑戰與轉化」（Challenges and Transformation，簡稱 CT），借用 CT 的另一含義——電腦斷層掃描（Computerized Tomography）來比喻藝術教育正面對新科技年代的挑戰，無論教育政策、社會責任、師資、課程、學與教，以及評估等方面都需要聚焦與轉化，以重新檢視和探討在新科技年代裡藝術教育的角色、挑戰與轉化的機遇。這次難得地將兩個國際藝術教育交流會議匯聚在香港，吸引了 352 名來自全球各地的嘉賓和參加者前來參與交流。

本論文集除了輯錄大會 5 篇主題演講外，亦編輯了參與者的 19 篇論文與大家分享，類型包括研究論文、教學實務及論述文章，分別來自中國內地、香港、臺灣、澳門、美國、韓國及日本等地。論文集所記錄的藝術教育議題具不同地域的特色，內容涉及社區及博物館藝術教育、STEAM 教育、科技與數碼藝術、課程設計、K-12 教師教育、教育研究法等，希望藉此記錄研討會的豐碩成果，以及供學界參考。

再次感謝多位評審和作者的寶貴貢獻！

2018 國際藝術教育協會亞洲區（香港）研討會暨第七屆世界華人美術教育大會編委會

Conference Theme

It is hard to compare the concept of knowledge construction and usage within this neo-technological era to its counterparts in any past times. The radical advancement of human knowledge, on the one hand, is built on the technological development with rapid changes and on the other hand ascribable to the close relationship between the socio-cultural evolution as well as mankind's attention and awareness of the community of global life.

In the current and the foreseeable future worlds, it has been a really close combination of three aspects, including technologies, integration and application of a variety of knowledge and our daily life, which deeply influence almost everything for example from consumers' taste shaped by the utilization of those major fashion companies' big data to the activities of learning and gaming via internet. Whether different disciplines, fields and knowledge can be integrated for further development, therefore, is considered as a significant topic against the context of today's age we live in and the key to evaluating if education achieves its goals or not.

Under the background of rapid changes, the common question confronting governments around the world is: how can we meet the challenges of this new era, and then how to transform and innovate? In order to maintain the international competitiveness, governments from different countries all devote themselves to pushing the educational reform by changing education itself first, nurturing talents equipped with multi-abilities who can well respond to the fast-changing society. Art education, as always, has been never absent at the crucial stage of social transition. While facing such challenges, however, art education has to rethink and reposition its role.

There is no doubt at all that the age of new technology requires a great deal of concentration on cultivating people who have creativity, critical thinking, ability of problem-solving, capacity for communication and team collaboration, social responsibility and visual quality and ability, all of which are the macro objectives of art education and the advantages generated by them. Art educators, however, tend to rarely examine the possible potential and contributions that art education could make during this new era by adopting different angles ranging from macro to micro levels, which represents art education's power of transformation under the increasingly complicated environment.

In addition to the meaning of Challenges and Transformation, CT is also a product of contemporary technology - Computerized Tomography, which can support in-depth investigations towards inner problems of human body in order to offer evidence for diagnosis and further medical treatment. The conference borrows this term - CT to make a metaphor for the challenges that art education is facing in this neo-technological age. In terms of education policy, social responsibility, qualified teachers, curriculum, teaching and learning as well as evaluation, all of those aspects should be focused and transformed so that art education's role, challenges and opportunities of transformation can be re-examined and re-explored in the age of new technology.

研討會主題

新科技時代的知識建構和運用的觀念，都難與過往任何年一個代相比較。人類知識的大躍進，一方面拜科技日新月異的發展所賜，另一方面則因社會文化的變遷與人類對全球生命共同體的關注和覺醒有著緊密關係。

在當前和可預見的未來世界裡，技科、各種不同知識的整合和運用，以及我們的日常生活，三者早已緊密地結合，影響大至在大型服飾公司透過大數據的運用去了解消費者的品味，小至透過互聯網進行學習和遊戲。故此，能否把不同的學科、範疇和知識加以整合發展，可以說是我們身處這個年代的重大議題，以及教育成功與否的關鍵。

在急促變遷的大環境下，各國政府均面對相同問題：我們應怎樣迎接新時代的挑戰，以及轉化和革新？為了保持國際競爭力，各國政府無不從教育著手致力推動教育改革，培育多元能力的人才，以回應快速轉變的社會。一直以來，美術教育在社會轉型的關鍵時刻從不缺席。面對如此挑戰，美術教育有其重新定位的必要。

無疑，新科技時代重視培養具創意、批判思考和解難能力、懂得溝通和團體協作，並具有社會責任、視覺素質和能力的人才，這些一向都是美術教育的宏觀目的及其所帶來的好處，然而美術教育工作者則較少從宏觀到微觀角度，去審視美術教育在新時代裡所能發揮的潛力和可能作出的貢獻，從而彰顯在日益複雜的大環境下突出美術教育立足於當下的轉化能力。

CT 除了具挑戰與轉化的含意外，亦是一種現代科技的產物——電腦斷層掃描 (Computerized Tomography)，它能夠以分層聚焦掃描方法深入剖析人體內部問題，以便對症下藥。大會借用 CT 來比喻美術教育正面對新科技年代的挑戰，無論教育政策、社會責任、師資、課程、學與教，以及評估等方面都需要聚焦與轉化，以重新檢視和探討在新科技年代裡美術教育的角色、挑戰與轉化的機遇。

Conference Sub-themes

Challenges and Transformations (Abbr. CT)

- Art Classes at Alternative Settings, Community and Museum Education (including all non-formal visual arts education at tertiary, primary and secondary levels)
- Art Therapy, Expressive Arts Therapy, Personal Development and Personal Transformation (Using arts to facilitate personal growth)
- Advocacy in Arts Education (Parent and Public Education)
- Critical Thinking, Creativity and Innovation (The way of using visual arts education to develop such skills)
- Curriculum Design, Teaching Methods, Assessment and Evaluation (All issues related to visual arts education and curriculum development, including art, design, cultural diversity, ethnic groups and cultural heritage, etc.)
- Curriculum Integration, Interdisciplinary and Transdisciplinary Approaches (e.g. STEAM Education)
- K-12 Teacher Education
- Policy Making and Standard Reforms
- Research Methods in Arts Education
- Sustainability and Social Responsibility
- Technology and Digital Art (All art education with digital technology)
- Other Areas Relevant to the Theme

研討會分題

挑戰與轉化 (簡稱 CT)

- 校外、社區、博物館藝術教育 (所有非大、中及小學體制的視覺藝術教育)
- 藝術治療、表達藝術治療、個人成長及個人轉化 (以藝術輔助個人成長)
- 藝術教育推廣 (家長與大眾的視覺藝術教育)
- 批判思維、創造與創新 (視覺藝術教育如何發展這方面的能力)
- 課程設計、教學方法、教學評估及評鑒 (視覺藝術教育與課程發展的任何課題，包括：純藝術、設計、多元文化、族群及文化遺產等課題)
- 課程統整、跨學科及超學科取向 (例如：STEAM 教育)
- K-12 教師教育
- 政策制定及標準改革
- 藝術教育研究法
- 藝術永續與社會責任
- 科技與數碼藝術 (任何應用數碼科技的視覺藝術教育)
- 其他與主題相關的範疇



Keynote Presentations

主題演講



“New needs need new techniques”. So what’s new, and what do we need to teach?

「新的需要，需要新的技術」—甚麼是新？我們需要教甚麼？

Prof. Laurence Wood **胡樂士教授**
The Education University of Hong Kong 香港教育大學

Biography 個人簡介

Professor Wood has worked in art, design and related education for over 35 years. A graduate of the Royal College of Art, London and a Chase-Taliani Venice Scholar, he is a painter and exhibits his works internationally. Living in Hong Kong, he is currently Professor and Associate Head of Department in the Department of Cultural and Creative Arts at EdUHK. His previous academic posts in the UK include Head of Canterbury School of Fine Art at the Kent Institute of Art and Design, Head of College and Dean of Fine Art and Architecture at UCCA Canterbury, and Dean of Fine Arts at the University for the Creative Arts, Rochester.

胡樂士教授從事美術與設計教育工作超過 35 年。他畢業於皇家藝術學院，同時身為意大利威尼斯的 Chase-Taliani 繪畫學者，他的畫作曾於世界各地展出。他現居於香港，並擔任香港教育大學文化與創意學系的教授及副學系主任一職。他曾任肯特郡藝術與設計學院的坎特伯藝術學院系主任、亦曾於坎特伯的創意藝術大學擔任藝術及建築學院院長及系主任，以及於羅徹斯特擔任創意藝術大學藝術學院院長。



“New needs need new techniques”. So what’s new, and what do we need to teach?

Prof. Laurence Wood 胡樂士教授

The Education University of Hong Kong 香港教育大學

As you read through the abstracts of the incredibly diverse and appetizing list of papers that will be presented during our conference you can see that the Congress Theme will reach to the very heart of the contemporary challenges and opportunities presented within the world of creative arts education.


The contributions explore our future educational goals, and how we might, collectively and individually, innovate and navigate meaningful pathways through these times of rapidly accelerating change. Just a few examples of the myriad of topics on the menu reveal key issues that will have significant impacts on the future of art and creative education. For example; ‘Creative risk taking, interdisciplinarity, internationalization, a role for arts in teaching mathematics, photography and public education, walking and cartography, environmental sustainability, creative healing, creative aging, and ways of seeing!

On that theme of ‘creative aging’, it is fascinating to see the title ‘Ways of Seeing’ still has contemporary resonance. I read John Berger’s book in the early 70’s when I became an art student. It is interesting to note that his TV show of the same

name, in 1972, was one of the early UK forays into ‘educational’ programmes delivered through, and just a few years after the introduction of, mainstream colour television. Our technology has changed considerably since then, and I guess that the conference will test out and reveal if our ideas and educational curriculum have kept pace?

The conference will certainly focus on contemporary ideas that sprout from old ‘chestnutty’ debates, and I am certain this will address some of the following questions in one way or another; What is the best educational curriculum for preparing our children for careers in art and design professions?, What are the pros and cons of ‘training’ for a specific career versus undertaking a broader liberal arts education?, What are the current notions of education for art and design, and education through art and design, and what is the case for the learning and teaching of ‘creativity’, rather than ‘art’ perhaps? Should we have a ‘creativity curriculum’ rather than, or in addition to, an ‘art’ curriculum?

I believe that Karen Eslea’s keynote speech will really go straight to the point of just how our ideas as artists, educators and adults can change. Karen and her colleagues have proved how art and



creativity can inspire change, and how we can draw upon the creative capacity of our children, and the role of the public gallery or museum in enhancing our education systems and broader social environments.

The arts have always exerted strong cultural, social, political and economic influences on societies everywhere. They have been, and continue to be, a fundamental part of our human identity across the ages, evidenced by looking at amazing ancient paintings on rocks in China, or by reflecting upon NASA's 2016 invitation to the public to send their artworks into space.

My presentation focuses on the Visual Arts and Design, because therein is my personal expertise, but much of what I will cover is readily convertible or potentially applicable to other creative art forms such as dance, theatre, and music.

The recent and rapid transformation of our means of producing and presenting visual images, forms and creative ideas has rapidly impacted on our professional practices in the creative industries, and consequently on the aspirations and needs of the budding artist and designer preparing for those industries.

Simultaneously, this technological innovation, especially in relation to how we now share visual information has had a massive impact on all our lives, not only on the creators or producers of art and design, but on all of us. Willing or unwilling, passive or active, knowing or unknowing, we are all recipients and consumers of an all-pervasive creative output and its content. We all 'consume' daily doses of art design and cultural products,

in sound and vision, in our roles as receivers, participants, visitors, audiences, buyers or sponsors, or simply innocent bystanders.

As artists and designers, art educators and teachers our personal development needs to adapt to these new conditions of our new visual age, and our next generation need to be prepared to meet the challenges it presents and the amazing life enhancing opportunities it brings.

In the sixteenth century an artist was an artisan, a maker, a crafter. There was perhaps less differentiation between art, design and craft. The privileged education of the artist was primarily through the mode of what we now might commonly call the apprenticeship or internship.

Interesting to note that right up to the late nineteenth century any suitably skilled person, so long as they were male, and with the help of influential and wealthy patrons, could potentially design buildings, and become what we now call an architect, through apprenticed or self-study.

Through the eighteenth and nineteenth centuries the notion of art and architecture and design became more elevated with a corresponding rise in status of the artist, architect and designer. In the 'art schools' of Europe we find the emergence and evolution of the now ubiquitous academic discipline of 'Fine Art', along with the notion of Art as a recognized 'profession'. The China National Academy of Fine Arts (Hangzhou and Shanghai) was founded in 1928 and the Central Academy of Fine Arts (Beijing) was founded in 1950. The trend setting Bauhaus 'design school' was founded in 1919.

The concept of the licensed creative art professions, such as architecture and interior design, surprisingly, only started late in the nineteenth and the early twentieth century.

Let me surmise therefore, that up until the 1950's the evolution of the 'art school', to become the academy style institution we all know, had taken more than four hundred years. But since the middle of the last century, in less than a fifth of that time, the picture has changed dramatically and with an increased acceleration in the past two decades.

During the second half of the 20th century as some countries and their people grew richer quicker, their new levels of affluence led to increased consumption of, and significant investment in, the creative arts and design. Just think about how far the massification and democratization of the fashion and clothing industry has travelled since 1950, or how much our consumption of popular music has increased, or how pervasive and influential visual advertising and graphic design are in our contemporary day to day lives.

Here and now in this century, across the world, government departments of all persuasions devote large budgets and significant human resources to the promotion of visual arts. Many other agencies and organisations, private and public, provide financial support for visual artists. Individual collectors, governments, private corporations and foundations buy significant quantities of visual art for public display or for financial investment.

Since the 1960's, in parallel with, and often in opposition to the retail or commercial Fine Art

'industry', the growth of the non-commercial or not-for-profit sectors of 'community based' or 'social-practice' arts have also burgeoned with established philosophies, theories, institutions, infrastructures and financial support.

Visual Arts and Visual Arts Education have played an especially vital role in the development of this latter area, as a diverse field of creative and professional practice embracing creative and cultural arts, arts and cultural management, arts administration, education, social studies, civic development and other related fields. In fact, most of this conference's papers emerge from this field of art practice or this corner of the arts and culture industry.

Indeed, the phenomenon of rapid growth in these creative and cultural "industries" has been positive for the education sector. The growth of these creative industries has accelerated, as has the scale of the educational realm to support it. In many countries, tertiary level institutions now teach a huge range of Visual Arts and Design subjects to thousands of what we still often refer to as "art students".

The historic apprentice and the early art academy student generally followed rules, producing works shaped by and with formulaic approaches. The student was essentially being trained in a very specific way to enable them to practice professionally within a clearly defined discipline and genre of art making.

As ideas, disciplines, and theories were challenged, and as the new needs emerged and developed, art, design, and architecture education started to adapt.

An early definition of what has been called a functional approach to art education in elementary schools in the USA was outlined by W. G. Whitford, in 1936, where he discussed the need for a balance between the teaching of practical art as free creative expression and the function of that art and its broader cultural implications in society.

In the 1940's Herbert Read wrote about Education 'Through' Art and in the 1970's in the UK, Sir William Coldstream and others completed substantial reviews of the structure of art and design education in the further education sector that still resonates today.

Over the past three decades the art and design sector in some countries such as the UK has also expanded to meet new demands associated with the era of 'mass' tertiary and university level education. This has brought a broader range of students into the system with a variety of different reasons for studying and with different aspirations as to what and where they want their studies to lead to in terms of careers and personal goals.

By way of example, in the UK presently there are more than two hundred different institutions offering undergraduate degrees in the 'Creative Arts', and in 2017, despite a fall in application numbers, there were just over quarter of a million applicants for first year entry to programmes in fine art, design, photography, music, drama, dance, cinema, crafts and creative writing. Only three other fields attracted more applications, medicine, biological sciences and business & administration studies.

And, of those 250,000 UK Creative Arts applications in 2017, approximately two thirds were women.

So what are the new needs and what do your pupils and students need to learn, and therefore, what do you and I need to teach?

Well I guess you know that I am not going to provide the answer. That would be premature at the start of a symposium! Later I will tell you a little about our approach here and will start by outlining some of the areas of challenge that you may wish to take into consideration whilst you answer the questions in relation to your own educational realm.

The challenges of 'breadth' , 'depth' and 'convergence'

The contemporary study of "Visual Art", and the name, can embrace a single or a broad range of artistic disciplines. These include what are widely known as the traditional Fine Arts, including activities such as Drawing, Painting, Calligraphy, Printmaking and Sculpture, along with others such as Assemblage, Collage, Conceptual Art, Installation, Performance art and Land Art. Additionally the term can also cover many photographic, moving image and digital image making disciplines such as Photography, Animation, Film, Video and Computer Arts.

Many other "design-related" or "material-specific" fields are often also herded under the same Visual Arts umbrella. These can include the Graphic, Communication and Advertising Arts, Illustration, Ceramics and Studio Pottery, Glass Art, Mosaic Art, Tapestry and Textile Art, and others.

This contemporary diversity within what constitutes the Visual Arts is then further embellished because each discipline can be, and is, practiced and studied not only as a discreet area but also as an element within an interdisciplinary or fully integrated “mixed” media approach.

How we will manage and teach the breadth of possibilities in the visual arts is a key challenge for the next decade.

Then we have an ironic fluctuating history in the art schools, of building defining and preserving walls between different disciplines, such as Painting and Sculpture, Painting and Illustration, New Media and Traditional Media, Craft and Technology, whilst simultaneously having to then accommodate the blurring of many of the boundaries between them.

We have established clear divisions between what are defined as ‘art’ and what are defined as ‘design’ disciplines, with of course many different specializations for the many different types of design.

This is all based on the notion and need of ‘Specialisation’, such focus being considered necessary to achieve the required depth, quality and quantity of discipline specific and discipline contextual knowledge, and to enable acquisition of required technical skill sets.

The teaching of art and design skills has generally been an additive process, with new technologies often adding to the previous ones rather than completely replacing them. For example, on printmaking courses the introduction of photo silk screen printing didn’t completely wipe out

the teaching of stone-based lithography. But this has changed. The rapid impact of digital imaging and making technology has now overpowered and replaced a great deal of previous art and craft skillsets and calls into question the need to teach many traditional art and design skills and processes in depth.

How we will manage and teach discipline specific depth, within the diversifying breadth, will further complicate our challenge.

Rapid technological advancement in the 21st Century has resulted in the integration of technologies into many areas of Visual Arts activities, especially approaches to teaching and learning, and pervasively throughout the generative and executive processes of art’s creation, presentation and promotion.

The blurring of boundaries in the Visual Arts has undergone a step change fuelled by ease of appropriation from different disciplines, the accessibility and ease of use of electronic image and object making technologies, and the digital transformation of cultures of artistic display.

The acceleration of the globalization of Visual Art practice has been dramatic over the past two decades and along with it has come the growth of increasingly networked activity in artistic creation, dissemination, participation and consumption. Many exhibitions are now events with integrated educative, interactive and engaging entertainment. The internet social media smartphone nexus has usurped less immediate and less adaptive channels. The promotion, projection and critical interpretation of the artists and their work is increasingly taking place within online environments.

The background of the page features abstract, flowing orange lines that create a sense of movement and depth. These lines are thin and delicate, curving and overlapping to form a complex, organic pattern that frames the text.

Simultaneously opportunities arise from all this within the new techno-crafts culture, with ‘maker labs’, new hardware and software tools, and suites of machines that are part of a new wave of “personal making” equipment—3D printers, laser cutters, circuit board fabricators etc.

For the budding artist or designer, especially at post-graduate level, there are now an increasing number of online ways to supplement, or to take an alternative route to established formal tertiary education, to learn and get a foothold in the art and design business, potentially without the need for the institution or the academic qualification.

How we manage and teach within this disruptive convergence and prepare students to be able to adapt to its outcomes is the further challenge.

As the concepts of what contemporary “Visual Art” can be, unfold, and the attendant notions of what constitutes a “Visual Artist” are shifting, so the education of the “Visual Arts Student” has to adapt.

We perhaps have to look at the very concept of the traditional full-time academic course, the dedicated art studio, the ‘art-room’ or ‘workshop’ and ask if it is still the best structure or environment in which to learn and teach for art?

Many schools and universities have of course already started to contemplate this and various manifestations of ‘e’ learning are employed to some degree, but in the last decade the technology induced shift in the way we operate has been dramatic, and it has, as they say ‘only just started’. We need to move more quickly than in the

past to prepare students and pupils for the next decade and not the last one, especially in terms of the way artists, designers, agents, audiences and consumers operate in tandem.

Gary Willis in his book *The Key Issues Concerning Contemporary Art: Philosophy, Politics and Popular Culture in the Context of Contemporary Cultural Practice* explores the complexity surrounding contemporary art’s defining parameters, that goes beyond the material aspect of it;

“the conceptual platform which once underpinned art practice has been destabilized. Art now exudes from every quarter of our culture, contemporary art can take any form, an artist can work with any material, medium or technology, use any process, tradition, methodology or discipline, including none at all”.

William Deresiewicz in his essay on *The Death of the Artist-and the Birth of the Creative Entrepreneur* examines the changes to these historic models of “art” and “the artist”, and the new “creative entrepreneurship” paradigm in which contemporary art and art educational institutions have to reconfigure themselves.

“What we see in the new paradigm-in both the artist’s external relationships and her internal creative capacity is what we see throughout the culture: the displacement of depth by breadth. Is that a good thing or a bad thing? No doubt some of both, in a ratio that’s yet to be revealed.”

Artificial intelligence, augmented and virtual reality and blockchain are changing the way that content is produced, distributed and consumed.

The impacts are not just changing the creative economy, but society as a whole. Follow the money, as Boudillet says in a report from 'Weforum' concerning how technology offers a great opportunity "both for marketers to work with creators, and for creative entrepreneurs themselves to build new connections with their audience while monetising their creative work."

He adds that technology is key to connecting and interacting with an audience in today's user-centric market, which increasingly treats creative content as an experience.

I recently introduced some of our Master's students to an old student colleague of mine operating in the world of Television and Virtual Reality in London. A former painter and bass guitar player turned Arts TV Director his projects include pioneering live opera and festivals in 3D, and the world's longest live digital stream of Sir Antony Gormley's participative sculpture event in Trafalgar Square, a stream of some two thousand and four hundred hours duration. His presentation to the students was all about the overriding importance of 'content', whether you create it, teach it, or sell it, and the need to understand the imminent and overwhelming impact of the integration of different media and culture platforms. His message to our students to prepare for the next decade 'collaborate, collaborate, collaborate'.

Graduates without an adequate knowledge of technology, of converging disciplines and their implications will suffer a severe handicap in their future career undertakings, whether as creators, teachers, administrators or entrepreneurs.


The teaching of Visual Art, especially at undergraduate degree level increasingly embraces a diverse range of individuals with very different motivations for, and perhaps very different expectations of, their chosen field of study.

Alongside the opportunity to acquire the skills, knowledge and attributes of a specific discipline it has to also offer students a much broader immersion, addressing the new paradigms and meanings, the new multifarious notions of what constitutes an "artistic" or "creative" career, and what other types of adaptable knowledge and skills might be required, and not as bolted-on extras but as core essentials.

In the spirit of this new model of entrepreneurship please bear with me as I take advantage of this great promotional opportunity, to note how our Bachelor of Arts in Creative Arts and Culture programme here at EdUHK adopts and embraces this latest interdisciplinary and cross-cultural contemporary functional approach.

Our Creative and Cultural Arts departmental approach could be described as focusing on a contemporary take on the traditional 'functional' approach. In terms of Visual Arts, this phrase is not a widely used academic term, but it does quite readily describe our focus in curriculum design to ensure students' learning outcomes will be applicable in the diverse gamut of contemporary Arts practices.

The need for the acquisition of "functional knowledge" Whitford said, to enable pupils to meet the demands of a rapidly changing world, resonates clearly with the need for a contemporary



student of Visual Arts to gain a broader contextual knowledge of the art industry, its audiences and its players, to develop the diverse and entrepreneurial attributes that are now required to operate successfully within it.

The BA(CAC) Programme is developed around three core elements: creative arts (Music and Visual Arts), cultural studies, and arts management, and the emphasis is always on integrative learning in which students are encouraged to proactively link and synergize their particular subject-strengths in the context of the other elements.

Well, thank you for your patience. I have focused on the tertiary sector, and perhaps the issues that impact on a student that has already made a choice about the next step in their personal creative journey. Many of you will represent the interests of the student during their journey leading up to that.

“New needs need new techniques” was a phrase coined by the American painter Jackson Pollack during an interview in 1950. Then the discipline of painting was being radically re-defined by artists and commentators, and the post-war, competitive cold-war era was already pressing hard on the accelerator of technological innovation and the quest for the new.

Nearly 70 years later the pace of change of our new visual age increases incessantly, bringing newer needs and demanding new educational approaches to sustain and exploit art and creativity as two of the most viable and valuable currencies in our personal and communal futures.



“Art Inspiring Change”

藝術啟發改變

Ms. Karen Eslea

Turner Contemporary 泰納當代美術館

Biography

個人簡介

Karen Eslea joined Turner Contemporary in 2001 and became Head of Learning and Visitor Experience in 2014. She worked with the Director to develop the organisation and new gallery building, which opened in Margate in 2011. She established Turner Contemporary’s Learning Programme, working with Practical Philosopher Ayisha de Lanerolle to pioneer the use of Hands On Philosophy in the gallery. She champions Children’s Leadership through the arts, enabling children as young as four to lead creative change in their own communities. Karen has over 25 years’ experience of working in gallery education, and delivers training nationally and internationally. She proposed and co-curated Turner Contemporary’s second major exhibition, Nothing in the World But Youth (<https://www.turnercontemporary.org/exhibitions/nothing-in-the-world-but-youth>). Karen has a Post Graduate Diploma in Museums and Galleries in Education from the Institute of Education. She was awarded a Marsh Award for Excellence in Gallery Education in 2011, and is a member of the All Party Parliamentary Group for Art, Craft and Design Education (<http://www.nsead.org/APPG/index.aspx>). She is currently part of the Change Creation Leadership Programme (<http://www.changecreation.org/>).

Karen Eslea 2001 年加入泰納當代美術館 (Turner Contemporary) ，2014 年成為教學及訪客體驗部門的負責人。她和泰納當代美術館的總監一同致力發展美術館之外，於 2011 年亦在馬蓋特 (Margate) 開設新的美術館大樓。她為泰納當代美術館創立學習課程，與實踐哲學家 Ayisha de Lanerolle 合作，在美術館推動實踐哲學的運用。她透過藝術鼓勵兒童發展領導力，使四歲或以上的兒童在自己的社區引領創新變革。Karen 有超過 25 年從事美術館教育的經驗，並且提供地區和國際性的相關培訓。她曾為泰納當代美術館開館以來的第二個大型展覽 Nothing in the World But Youth 負責規劃及策展工作。(<https://www.turnercontemporary.org/exhibitions/nothing-in-the-world-but-youth>)

Karen 持有教育學院的博物館與美術館的教育文憑。2011 年，她憑著美術館教育的出色表現獲頒 Marsh Award for Excellence in Gallery Education。她目前是美術、工藝與設計教育全黨議會小組 (All Party Parliamentary Group for Art, Craft and Design Education) (<http://www.nsead.org/APPG/index.aspx>) 的成員，亦正參與 Change Creation (<http://www.changecreation.org/>) 的領袖計劃。



Art Inspiring Change

Ms. Karen Eslea

Head of Learning and Visitor Experience,
Turner Contemporary

Since opening in 2011, Turner Contemporary has become one of the most successful galleries in the UK. We've achieved more than 2.9 million visits, generating approximately £70 million for the local economy, and creating huge social value. The gallery has been a catalyst for the regeneration of Margate, a town in the South East of England. Located in a building designed by David Chipperfield Architects, on a site overlooking the North Sea, our programme of world-class events, exhibitions of historical and contemporary art and our innovative learning programme have fast earned the gallery an international reputation.

We are committed to challenging traditional gallery practice to make ourselves more accessible; repositioning art as more relevant to society. We have worked with Ayisha de Lanerolle, a Philosopher in Residence since 2011, and have developed a culture of engaging audiences in conversation rather than telling people what to think about art. Over time we have grown more ambitious and pushed this methodology, working in partnership with audiences to commission new works, for example, a group of local artists and makers worked with us to commission artist Nadim Chaudry to create an a new work, *The Three Graces*.

In 2018 we opened a major exhibition, *Journeys with the Waste Land*, curated by members of the community which achieved international press coverage and more than 114,000 visits. It was inspired by the fact that in 1921 writer T.S. Eliot wrote part of seminal modernist poem *The Waste Land* in Margate, a poem which itself celebrates different voices and perspectives. These projects incorporate the knowledge and insight of members of the local community at all stages of the curatorial process, enabling the sharing of skills between academic and non-academic researchers.

'Alone, deep specialists cannot resolve the world's big issues. In concert with neo-generalists, however, they give us all a better chance. We need those hyperspecialists to work alongside people who not only serve as connectors, building bridges between disciplines, but who see the big picture and bring into play the metaskills that can help shape tomorrow's world' (Martin, 2016).

In this paper I am going to explore one of Turner Contemporary's most radical projects, *Art Inspiring Change* funded by the Paul Hamlyn Foundation and the Art Fund. This was an 18 month long project which asked the question, '*Can the creativity and enthusiasm of children engage and connect a community more deeply to the arts and to the gallery?*' It helped us to develop an

innovative new way of working with children which has the potential to benefit us all. In 2016, seventy children aged 4 to 11 from four primary schools in Margate became Young Arts Leaders. They recruited artists to work with, ran events at Turner Contemporary, inspired adults to connect to the arts, and transformed four neglected sites across the town. They also worked with the gallery's Learning Team, who are all trained in *Philosophy for Children* and Practical Philosopher Ayisha De Lanerolle. Her role was to encourage the teams to develop a sense of reason to inform thinking and action.

The principles outlined by Marc Jans and Kurt De Backer (2002) underpin the *Art Inspiring Change* framework – namely, that young people will actively engage with society when presented with three specific dimensions; firstly, they must have something to challenge. Following this, they must feel they have the capacity to make a difference and finally must be able to connect with others to tackle the issue effectively. The programme was structured around these elements, building confidence and capacity, creating networks and supportive relationships. Art provided both a purpose and the means to connect.

The artists (Sam Curtis, Adam James, Willow Mitchell and Emily Motto) recruited by the children all came with an interest in participant led, co-creative working and a belief in the potential of children to work at the highest levels. Each school (Holy Trinity & St Johns Church of England Primary School, Northdown Primary School, Palm Bay Primary School and Salmestone Primary School) team established a set of values and behaviours

that they would be guided by. Although they differed in nuance and emphasis, they were entirely compatible with Froebelian principles of learning (For more information: www.froebel.org.uk), which promote the rights of the child:

- The integrity of childhood in its own right
- The relationship of every child to family, community and to nature, culture and society.
- The uniqueness of every child's capacity and potential
- The holistic nature of the development of every child
- The role of play and creativity as central integrating elements in development and learning.
- The right of children to protection from harm or abuse and to the promotion of their overall well-being

Sadly most societies in the world do not recognise the potential of children to lead change, and the UK is no exception. In 2016 the UK fell dramatically in global rankings for child rights within a year, from 11th to 156th, and last year, with more countries added to the Index, the UK ranked 172nd out of 183 countries. The *KidsRights Index* is the annual global index which ranks how countries adhere to and are equipped to improve children's rights against five indicators (For more information: <http://www.kidsrightsindex.org/>). The indicator against which the UK performs so poorly is the Child Rights Environment, which measures areas including non discrimination; the best interest of the child; respect for the views of the child/child participation and state-civil society cooperation for child rights. *Art Inspiring Change* is an example of the positive impact that is created when children

are supported to fully participate and lead change through the arts, at the centre of society, in an enabling environment.

That the UK should disregard the views of more than 18% of its population is staggering, particularly given the potential for creativity and divergent thinking of this particular group of people, as explored by Sir Ken Robinson in his RSA lecture *Changing Education Paradigms* (2010).

‘Divergent thinking isn’t a synonym but it’s an essential capacity for creativity. It’s the ability to see lots of possible answers to a question, lots of possible ways of interpreting a question, to think laterally, to think not just in linear or convergent ways, to see multiple answers, not one!’

Most people can think of between 10 and 15 uses for a paperclip, but as Robinson points out, research shows that 98% of pre-school children can think of 200 uses, ranking them at ‘genius’ level at divergent thinking. This capacity lessens quickly as children grow older. Five years later, when they were aged 8 to 10 years, those at genius level had dropped to 50%, and over time, this decreased even more. Robinson believes that formal education, its lack of creativity and its emphasis on ‘right’ and ‘wrong’ answers, does this to children.

Picasso once famously said “All children are artists. The problem is how to remain an artist once he grows up.” Why ignore these highly creative members of society? Arts are the key to really transforming lives if we enable it properly. It isn’t enough to set up arts projects where children can get involved, we need to step back and work with children on their own terms, so that they don’t just

participate in the arts, but as artists, participate in their communities - and make the change *they* want.

As pointed out in the Kids Rights Report (2014): Child Participation, several levels or forms of child participation can be identified – some more useful than others – which are helpful in better understanding child participation. ‘These can best be understood through child participation models, Roger Hart’s “ladder of child participation” (2002) being the best known. The ladder of child participation consists of eight rungs representing different levels of (non)participation, the lowest three rungs – manipulation, decoration and tokenism – all refer to non-participation. The other five – assigned but informed, consulted and informed, adult-initiated shared decisions with children, child-initiated and directed, and child-initiated shared.’

The Young Art Leaders crossed thresholds on their own terms. When they went to the Council Chamber with their proposals for the sites they wanted to transform, they redefined the space, and the process, playing games, using puppets. They were able to act like children when they were being artists in an adult environment. Childhood, play, breaking rules, making your own rules, is also what artists do. There are lots of examples of how they used creative thinking for the good of others, but I remember in particular the very youngest group proposing a space for rough sleepers by night. Their ideas took some council officers by surprise as they are tasked with moving homeless people away from these spaces. It was a moment when ideologies collided, and made everyone think. Why would we want to keep young leaders

out of our decisions about where we live, when their leadership is overwhelmingly driven by empathy, creativity and kindness?

Children have particular ways of seeing and of encountering the world that are mostly beyond the reach of adults. *Art Inspiring Change* addressed socio-spatial marginalisation of children growing up in areas of high disadvantage and created a new model of audience engagement which is led by children. It also questions the prevalent assumption made in the UK, and I imagine in many other nations, that children are ‘adults in waiting’ and not fully formed. Education is usually based on their future selves, and what they want to do in the future, rather than their potential as people in the present. This isn’t how the Young Arts Leaders viewed themselves:

‘After today, I just feel as if I could do anything – talk to anyone, I think we know how to make big ideas work.’

Developing a project of this kind, given current educational policy in the UK, has been challenging, particularly when at its core it questions hierarchies, ideas of leadership and pedagogy. The schools involved have shown courage and leadership to take the project on. As a result, the project’s successes have been numerous and overwhelming, as explored by independent researcher Michele Gregson (2017):

‘The most striking observation across the four groups is that a common “habit of learning” has emerged . . . a common practice of discursive, reflective problem solving is evident. . . This was illustrated during a site visit to test some very rough prototype designs. As they set up and moved

through role-play of audience scenarios, the YALs were posing “what if” questions about materials, audience response and changing conditions. Without prompting they were stress testing their ideas, noting the reactions of passers-by to their activity and bringing that into their dialogue. The confidence and ease with which previously reticent members of the group are talking to the many professionals that they are meeting is notable. Equally, the ability of the more verbose to step back and encourage others is gratifying to see.’

‘From an already ambitious starting point, the programme has expanded in aspiration, energy and opportunity. Children from Margate schools are taking responsibility and experiencing a sense of agency in their lives. They have been VIP guests at Tate Modern and the Houses of Parliament. They have taken their place in Council Chambers, successful in their propositions. Local and national Government have paid attention to their activity, and have incorporated it into their own agenda. They have had significant influence on the design of Turner Contemporary’s programme. Parents and carers have discovered new ways to empower (and be empowered) through Art Inspiring Change.

In June 2016 the Young Arts Leaders took over Turner Contemporary, welcoming over two thousand guests in one day to take part in their programme, which included a room of bread sculptures, doughnut boats and rainbow archways. They took over the gallery again in December 2016, welcoming over 2200 visitors to their event. Their parents said:

‘My son’s description was ‘we are the bosses for the day’. I can’t believe that they let him loose!’

‘I’ve been here to the gallery without the kids and to be honest I’ve found it quite boring, but this is really, really good.’

We have learned that in order to enable children’s leadership it is necessary to enable them to cross thresholds with a purpose, for example, going to Thanet District Council to get their proposals approved; have clear roles; support the development of creative, thinking and communication skills; supply good quality materials and enable connections with artists and community. We also found that although projects are led by children, support from adults is vital. ‘Traditionally, there is a tendency to assume that children lack competence to participate in issues and decisions affecting them. Their views are not seriously considered, and their participation might be regarded as a risk to good project outcomes...Sometimes, adult resistance is simply based on a failure to recognise and respect children’s capacities, and on the desire to (over-) protect them’ (Clacherty & Donald, 2007; O’ Kane, 2014).

In order to address this, in partnership with the Workers Education Association, parents and carers took part in an accredited *Creative Enabler* course (City and Guilds Level One), giving them the listening, thinking, communication and practical skills to help children take the lead. As part of the course, the adults worked with the Young Arts Leaders to support them as they led a public Christmas event at the gallery.

‘What struck me most was the way all of the Creative Enablers were determined to bring the Young Art Leaders’ ideas to life with real integrity,

even though some of the ideas were fantastically outrageous. Bringing a Christmas rollercoaster to the Gallery was no mean feat!’ said Lizzie Gove, Visitor Experience Manager of Turner Contemporary in 2017.

‘Making it child led meant we had to be quiet and listen.’ said the Creative Enabler of Art Inspiring Change in 2017.

The Young Arts Leaders have been on a wonderful journey. They recruited the artists that they wanted to collaborate with over eighteen months. They selected the neglected sites that they wanted to transform. They tested ideas, faced challenges and considered many practicalities, from the impact of the weather to budget and Health and Safety concerns. They took their proposals to Thanet District Council twice, representing their plans and ideas, and discussing them with councillors and officers. They have thought deeply about public spaces, who uses them and why. They have consulted and inspired the wider community to support them. Some of them visited artist Phyllida Barlow’s studio as she was preparing for the Venice Biennale, as included in a film by Philippa Ndisi Hermann (Turner Contemporary, 2017). Others visited the Houses of Parliament to launch Turner Contemporary’s ground breaking *Social Value Research* with The Children’s Commissioner for England (Turner Contemporary, 2016). The Creative Enablers worked with them to inspire thousands of people to celebrate the unveiling of their neglected sites on 8 July 2017, as part of the launch of Margate Festival. They have shown leadership skills, and have become inspiring and active citizens. The ideas for their sites have been overwhelmingly inspired by their kindness

and empathy for others, for example, making the area outside the job centre more colourful and hopeful, and a shelter in Palm Bay more comfortable for those who may depend on it. Their altruism and compassion permeated the project and encouraged adults to consider their own perspectives. They have connected hundreds of adults and other children to the arts and culture.

Learning from the project has enabled Turner Contemporary to secure funding to further develop child-led regeneration. East Kent has been chosen as one of sixteen places across England to receive a significant investment as part of the £20 million Lottery funded *Great Place Scheme*, a partnership between Arts Council England, Heritage Lottery Fund (HLF) and Historic England. The grant supports *Pioneering Places*, an ambitious project that will make East Kent an even better place to live, work and visit by exploring heritage, developing civic pride and connecting artists and communities. Turner Contemporary is working with Thanet District Council and the community of Ramsgate, including two primary schools to deliver *Pioneering Places*. Sixty children (Young Arts and Heritage Leaders) aged 5 to 10 have now recruited artists and historians, and will also work with the gallery team, planners, designers and a philosopher. They will develop a *Children's Plan for Ramsgate* with the Turner Prize winning collective *Assemble*, and will commission an artist to make a major artwork and new interpretation for Ramsgate Harbour, driven by their own ideas, interests, historical research and community engagement. Supported by the expertise of local community groups, and Turner Contemporary's significant expertise in successful place making and developing children's leadership, *Pioneering Places* will create a new cohort of young leaders who lead change through the arts.

There is always potential for us to learn from each other, whatever our ages, specialisms or backgrounds. Society, and the conventions of the arts sector itself, have placed constraints and hierarchies on us, yet we can shift some of these through how we choose to work and collaborate. The *KidsRights Index* highlights the extent to which children in the UK, and in many other places in the world, are sidelined and ignored. *Art Inspiring Change* is a reminder that we do so at our peril. The project proves that when children are valued and supported at the centre of their community, when they are listened to and their creative ideas are celebrated, society has huge potential to be happier, healthier, fairer and more inclusive, with adults and children deeply engaged in the arts, their own learning, and actively shaping their own communities together. In my view, the most compelling vision of the future includes inspiring and powerful Young Arts Leaders at its centre.

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Finding one's voice through global awareness in times of challenge and transformation

在全球意識的挑戰與轉化時代尋找一己聲音

Dr. Steve Willis

Missouri State University 密蘇里州立大學

Biography 個人簡介

Steve Willis taught art in public schools for 23 years prior to joining the faculty at Missouri State University in Springfield, where he is Professor and Coordinator of undergraduate and graduate Art Education. His research interests are in indigenous knowledge, issues of equity, Native American practices, arts assessment, service learning, and spirituality in art. As an International Baccalaureate (IB) examiner, he conducted Visual Arts examinations and evaluated IB Extended Essays from Europe, Africa, the Middle East, Asia, and the Americas. He has served as a consultant for various schools, school districts, and community arts organizations; has presented at national and international conferences; and has published nationally and internationally and served on many editorial boards. Steve is active in both the International Society for Education through Art (InSEA) as a Vice-President (2017–2019) and the United States Society for Education through Art (USSEA) as a National Consultant and as a former USSEA President (2013–2015). He is a Distinguished Fellow for the National Art Education Association, a recipient of the USSEA Edwin Ziegfeld Award and the Kenneth Marantz Distinguished Fellow. Steve graduated, with his PhD, from Florida State University. As a contemporary artist, he creates images concerning spirituality (www.stevewillis.org).

Steve Willis 曾在公立學校教授藝術超過 23 年。其後，他加入位於斯普林菲爾德 (Springfield) 的密蘇里州立大學 (Missouri State University)，成為藝術教育本科及研究生的教授和課程主任。他的研究興趣包括原住民知識、平等議題、美洲原住民、藝術評估、服務學習及藝術靈性。作為國際文憑試 (International Baccalaureate (IB)) 的考官，他負責視覺藝術科的考試及評估來自歐洲、非洲、中東、亞洲及美洲地區的 IB 拓展論文。同時，他也為不同學校、校區及社區藝術機構擔任諮詢顧問，在地區及國際性的會議上發表演講，並在不同地區及國際期刊出版文章及負責編輯工作。Steve 現活躍於國際藝術教育協會 (InSEA) 並擔任副主席一職 (2017–2019)，同時曾在美國國家藝術教育協會 (United States Society for Education through Art (USSEA)) 擔任主席 (2013–2015)，現為該會顧問。此外，他曾獲得國家藝術教育協會 (National Art Education Association (NAEA)) 頒發傑出研究員、美國國家藝術教育協會的 Edwin Ziegfeld Award 及 Kenneth Marantz 傑出研究員。Steve 在佛羅里達州立大學 (Florida State University) 取得博士學位。作為一位當代藝術家，他的創作主要關注人類靈性 (www.stevewillis.org)。



Finding one's voice through global awareness in times of challenge and transformation

Dr. Steve Willis
Missouri State University, USA

This presentation uses information from *Global Consciousness through the Arts: A Passport for Students and Teachers*. Specifically, it presents a compilation of information in chapters 7 and 14.

As we strive to discover our identity, we become comfortable with ourselves. And, when we are comfortable with ourselves, we understand and appreciate the beauty of humanity. For artists, identity is manifested in our images, which are directly tied to our research – our stories. This allows us to accept challenges and create personal transformations that directly and indirectly effect the global consciousness. This is particularly true in the arts where we continually challenge our truth and identity through self-empowerment and transformations.

Identity is a curious circumstance. As we grow from birth through Elder, we experience many changes. Each of these experiences determines who we are in the moment and how we perceive our reality and truth to find our voice as a person, educator, and artist.

We are in a constant state of flux in so many ways in our mercurial environment; perceptions that are both subtle and drastic, shifting the personal-

perceptual landscape of our ever-changing socio-cultural codes. From the MoMA Learning website, they noted that:

Identity is the way we perceive and express ourselves. Factors and conditions that an individual is born with—such as ethnic heritage, sex, or one's body—often play a role in defining one's identity. However, many aspects of a person's identity change throughout his or her life. People's experiences can alter how they see themselves or are perceived by others. Conversely, their identities also influence the decisions they make: Individuals choose their friends, adopt certain fashions, and align themselves with political beliefs based on their identities. Many artists use their work to express, explore, and question ideas about identity.

Either by resistance, agreement, or convenience, we continually adjust to our environment (educationally, artistically, financially, socially, historically, spiritually, and more). We may consider that we are individuals, but so much of our knowingness comes from our communal relationships whether it is from travel, environment, family, schooling, spirituality, or introspection.

Plato found a truth in shadows, Claude Levi-Strauss in the jungles of South America, Jacques Derrida in text, Coco Fusco in her native culture and language, and Laozi's teaching in the *Tao Te Ching: Where do we find our truth?*

It is important for teachers to be aware of the subtlety and stratification of what pretends to be truths as they are defined personally, artistically, professionally, and communally.

Am I who I think I am? This question directly reflects our research explorations and experimentations, especially in the creative process. Our identity, security, and confidence in our knowingness grapple with the consistent variations of our perceptions. These are the challenges that provide transformations as a person, artist, and educator.

Perceptual truths are embedded within the numerous casual decisions made every day. What are we not seeing, not teaching, or not telling? Are we aware of what Elliot Eisner (1994) detailed as the null curriculum? What is missing in our pedagogy and curricula that our 21st century learners seek? How can we teach artists to be courageous in their identity in times of challenge and transformation, an area with no specific boundaries in a continually shifting landscape? This is the difficulty and beauty of identity. Identity knowledge is the spark that starts the fire of creation. An individual, in the creative process, is a composite of the totality of emotional, physical, intellectual, and spiritual experiences that come from moment-to-moment interaction of personal and communal reflections. This is what is important to share.

We know that truths are complex, circumstantial, and biased. What is evident in our daily actions that reveals or conceals our values? Because of the fluidity of language, societal influences, and cultural and historical truisms, we are both enhanced and limited by our previous experiences. Our images reflect the many facets of the personal socio-cultural, communal sphere. How is our teacher identity enhanced and supported by our day-to-day interactions in the classroom and beyond?

We find our own truths through our visual storytelling, through persistence and determination. We must trust ourselves.

These truths are revealed through our thoughtful reflections and research as the stories become manifest through media and technique. Artists are storytellers. We challenge ourselves. We must find, amplify, and tell our stories.

As artists and teachers, our students would have a better educational experience if we created a sensitive and sensuous learning environment and provided time for authentic and creative visual storytelling transformations. We must expect that our students do have stories to tell – their stories. To support their storytelling, we must be willing to move beyond dictatorial pedagogy and prescriptive curricula. We must be receptive to our own surprises at our students' invention in their storytelling. These are students visually narrating their stories that originate with research – the opportunity to write the first few visual lines of the story.

We must support students' transformations with quality time to develop these visual stories holistically. As Elizabeth Gilbert pointed out in *Big Magic*, "The essential ingredients for creativity remain exactly the same for everybody: courage, enchantment, permission, persistence, trust - and those elements are universally accessible." As artists and educators, we must provide the space and time for consistently doing our tasks - the tasks of telling our stories even in the times of challenges.

Perhaps we need to rethink our commitment to standardized curricula that encourages identical student products. Do close-ended, teacher-centered curricula benefit students? Or, do we prefer to support experimentation, invention, collaboration and cooperation for 21st century learners. These examples (Figures 1-10) are the result of students' visual research that led to more conclusive, theme-based images. However, it is important to note that these images are also in a state of transition. The image generates more research and more images, what Dewey (1934) noted as Action, Reaction, Reflection. This process is a wonderful cycle of visual arts education. The visual story continues to manifest.



Figure 1. College student examples of visual research



Figure 2. College student examples of visual research



Figure 3. Secondary School student concluding examples of visual research



Figure 4. Secondary School student concluding examples of visual research



Figure 5. Secondary School student concluding examples of visual research



Figure 6. Secondary School student concluding examples of visual research

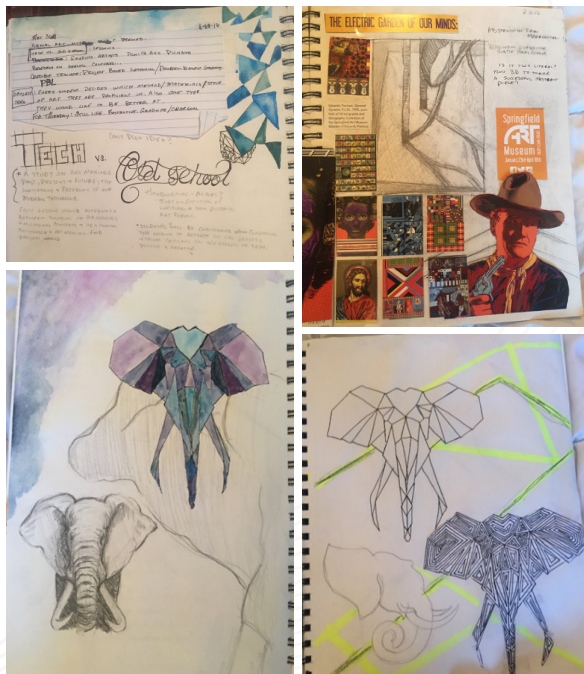


Figure 7. College student examples of visual research

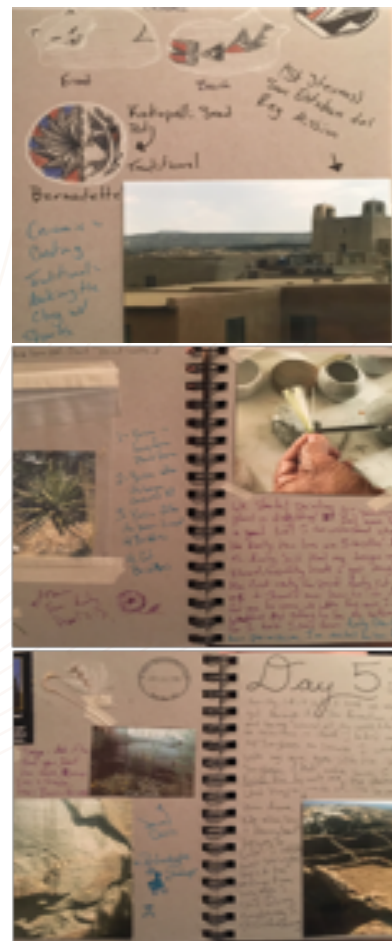


Figure 9. College student examples of visual research

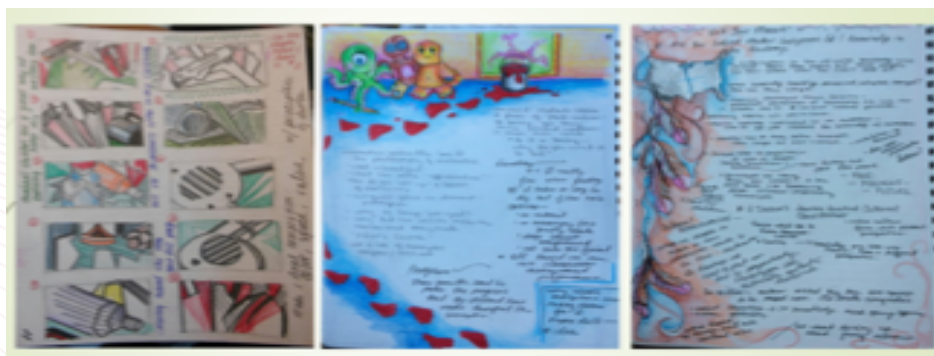


Figure 8. College student examples of visual research



Figure 10. Secondary School student examples of visual research

As Justin Talbot-Zorn and Leigh Marz (2017) stated in ‘The Busier You Are, the More You Need Quiet Time’ in *The Harvard Business Review*: Recent studies are showing that taking time for silence restores the nervous system, helps sustain energy, and conditions our minds to be more adaptive and responsive to the complex environments in which so many of us now live, work, and lead.

Maybe we don’t need to be busy all the time moving quickly from one unimportant project to another unimportant project. A practice of mimicry.

As an artist and educator, I believe I must build in the quiet times and spaces to support my students’ reflections and research needed to develop wonderfully comprehensive stories. As an educator and artist, I believe I must establish what Ram Dass (1985) called an environment conducive to learning.

Because we are so greatly influenced by our perceptual experiences from the physical world, to the digital world, to the spiritual world, we must consider that we don’t know what we don’t know.

Some knowledge is seen with the physical eyes while other ways of knowing come in many forms, especially in the creative process. As Hawkins (1995) pointed out, “Understanding doesn’t proceed simply from examination of data; it comes from examining data in a particular context” (p. 26). It is through this awareness that we become conscious of the subtlety and stratification of our own truths, and the influences that reinforce the transformations. What we might contemplate and investigate are that the *casual decisions we make every day are not that casual, they are causal.*

We can give ourselves permission to accept the challenge and provide student-centered, student-directed learning and foster this process until it is common. All people can link personal moments together to construct their own string of experiential pearls to be proudly worn, appreciated, and celebrated. These types of experiences can be found in every learning environment. Our learning culture and personal visual storytelling should be shared, particularly across cultures, languages, and regions.

Our knowingness relies on our perceived truths, remembered or not, that are only evidenced through the chronicle of our perceptions, failures and successes, and the journeys we make with our images. As Laura Reeder reminds us:

Life experience is undeniable. We all have it. It defines traits that we love and hate, but must acknowledge in order to be true to our work. When we work with students, we are often forced to return to our own childhood perceptions of the world.

Visual storytelling is created in a personal context for a particular purpose (Hawkins, 1995). This is woven in the relationships between the artist, materials, environment, and culture.

As we create, the visual story develops and gains its own momentum to direct its own identity - the identity of storyteller and visual story become entwined. It becomes a representation of the mirror of self and story.

As I wrote in *The Heart of Art Education*, “This is also when the understanding surfaces that the artist and the image are not separate, but are bound together through common creation. Conversations in the art classroom should introduce the idea that the art form also creates the artist. This multi-directional conversation is important for every artist to understand.” Gustav Klimt reinforces this when he summarized that art as a line around your thoughts.


It is the perception of communal and individual understanding in the story that reveals the storyteller. This is developed through challenging the essential day-to-day experiential understanding developed by

sensitive teachers within the learning environment to assist in student transformations. This is what must be emphasized and supported in the classroom. Anderson and Milbrandt (2005) suggested that when students collect information, that “A premise of this activity is that how knowledge is gained is part of the knowledge itself - that how we find out is inseparable from what we find out” (p.177).

In this search, there is always a superimposition of the classroom, school, and community cultures and languages, one on top of another. These experiences always filter and bias interpretation. Bates (2000) made an important point that refers to the creative characteristics of the student and the educational environment by noting, “However, their [teacher’s] primary focus is on the ‘outside.’ Individual instructors must use these resources in creative teaching strategies that connect with the ‘inside’ ” (p.173).

Because these cultural and perceptual differences are found in location and language, Sullivan (1993) reminds us that non-Western art cannot be misunderstood as non-art and consequently unimportant: “the question ‘What does the artist portray?’ presupposes that one has satisfactorily answered the question ‘What is real? Many thoughtful people, from Plato through Descartes to Chomsky, have claimed that the world of our senses is illusionary and that only the abstract and timeless deserve the title of reality.

However, the invention of the visual story can be experienced directly by anyone and can be understood more comprehensively with each new experience – another perceptual fiber added to our personal tapestry, the tapestry that tells our story.



Repetition is very important. Until multiple experiences are acquired, dialogue about the visual story is relatively ineffectual and nonsensical. What this means is that one person cannot explain another's experiences. Experiences are understood on the inside, not the outside. But, through repetition, we collect and assemble personal experiences and develop a common language – a vocabulary, which then, enable our potentiality of understanding. As Susanne Langer (1953) stated:

A work of art is far more symbolic than a word, which can be learned and even employed without any prior knowledge of its meaning; for a purely and wholly articulate symbol presents its import directly to any beholder who is sensitive enough at all to articulate forms in the given medium (p.59).

Understanding and interpreting the visual story is not a passive act, but a circular transposition of layers of culture, language, and location, all of which influence the process of developing the image, concept, and individual. When viewing the visual narrative, it is important to realize that the image and viewer are bound together within a specific cultural context.

To try to understand differences, there is the simple example of the banana. When asking a group of people to describe the taste of a banana, answers might include, “sweet, soft, or mushy.” It is difficult for a person to define the taste specifically and personally. To have a deeper understanding of the banana experience, everyone in the learning environment would need to taste a wide variety of bananas, share the experiences, and compare the personal experiences used to describe and

define the event, what I phrased as “experiential commonality” (p.14) in *The Four Directions*. This common experience would also need to consider age, socioeconomic status, gender, and regionality. A *Grandmother from Mexico* might taste the same banana differently than a teenager from Hong Kong.

Building personal and communal bridges are paramount for an equitable and expansive experiential commonality. When developing the storytelling narrative and expanding the understanding of self and others, small steps make a long journey. John Dewey (1934) reminds us that deep and durable learning is personal and continual.

We can consider that visual storytellers represent the metaphor of a crystal with many facets reflecting personal and communal perceptions that capture the multidimensional layers of the visual story. Imagine that these crystalline storytellers are constantly reflecting and refracting each moment and movement of the environment. As these reflections constantly shift so does the relationship of the value of the visual story.

But, a larger question looms on the horizon as we approach the challenges of the 21st Century learners and their corresponding transformational stories. We must consider that the crystal storyteller is an organic and complex entity, which is constantly reshaping and redefining itself by its reaction to the environment.

We must reconsider if assessment of value is truly needed beyond the scope of satisfying an external agency such as the school administrators, the

various school board policies, and the state and federal government standards. What do we, as teachers, really value?

Do we value the process, the product, the competition, or the compassion? Do we value all or some? These are very important considerations as we help 21st Century learners develop their personal, visual narrative, which is their voice, identity, and story. Can we satisfy the external agencies, our students' needs, and our own relationship in the learning environment? I believe we can. One way to accomplish this is for teachers to be producing artists. We cannot get too far removed from what we do. We must conduct visual research. We must make images. We must tell our visual stories. It's what we must do.

As I wrote in *Frameworks for Teaching about Culturally Sensitive Art Education in a Global World based on an NAEA Handbook for Teachers* (in-press) with Marjorie Manifold and Enid Zimmerman, that the important aspects of being a practicing artist, educator and teacher is:

Through my spiritual experiences, I understand that action is required to open my personal potentiality of experiencing Otherness, and that I must choose to embrace the density and complexities of individuals and cultures. I know I must deliberately align my thoughts and emotions to develop actions. This removes the casualness of inaction and replaces it with a moment or series of moments of action to realize the dimensionality of new and undiscovered cultural knowledge. We all perceive based on our choices and experiences, and these perceptions are made visible through the refracted mirrors of our identity and culture, which allow us to construct awareness of the realities of self and Others.


Because I believe in building a safe, holistic, communal learning environment, I cannot be hypocritical. I must also engage in every aspect of visual learning – my personal storytelling, and then, share this openly in the classroom. I must conduct my own research to tell my story as this example indicates (Figure 11).



Figure 11. Research Journal pages and corresponding images by the author.

If learning must be measured, and it is part of the educational process, then we must teach our visual storytellers how to use multiple experiences to develop their density of understanding. The more experience the storyteller has the more crystalline reflections are present. Then, as suggested by Elliot Eisner's (1994) connoisseurship, a more complex and sophisticated level of understanding about how assessment is important in the development of the story to the storyteller. It should not be to validate an outside agency.

Clearly, the reflections and perceptions of the student and teacher approach the visual narrative from a distinctly personal vantage regardless of professed stance or professional orientation. Each person imports, in the thought processes



and in the act of communication, the imbedded responses that are an accumulation of previous experiences. Each experience is layered and develops a dense tapestry of individuality. Do we realize we are an accumulation of all our experiences, remembered and forgotten, negative or positive, those in challenges, and those in transformations?

Since we are sensory beings, we must grapple with the challenging experiences we bring to the act of creation, the act of transforming, the act of finding our voice – the act of our story. During the act of creation, the artist who is a product of accumulated experiences, determines the story. The acceptability and value of the story is found in the reciprocal reflections from one individual to another, and from the individual to the community. But, the value of the visual story can often be dictated by the language of the authorities: the critic, the historian, the artist, and the educator.

Within the temporality of language, and the constantly varying reflections of perception, lies the difficulty measuring the value of art. It is important for every artist, from novice to professional, to understand that each person is a composite of the totality of their remembered and forgotten emotional, physical, intellectual, and spiritual experiences that comes from local and global communal reflections. The multifaceted environment cannot be avoided, it is ubiquitous. Because of this, each learner, who is ultimately the best storyteller, must project their personal experiences and biases against the fluidity of textual, verbal, and visual languages, societal influences, and cultural and historical truisms, all of which are fluid and mercurial. Let's not repeat

what we no longer need. The reality of the act of storytelling is that it will change, reflecting every new facet of the communal sphere.

We live in a mercurial environment with constantly changing cultural codes. Either by resistance, agreement, or convenience, each person is influenced by the environment (educationally, financially, socially, historically, and more).

As Bullivant pointed out in *Rethinking Contemporary Art and Multicultural Education*, “‘culture’ is not a set of artifacts or tangible objects, but the very way that the members of a particular group interpret, use, and perceive them.” As we embrace the needs of the 21st Century learner, we must invest our time and energy to determine what is needed and valued to move beyond parroting the histories of education that no longer meet the needs of the students we find in our classroom and society. Educational understanding must be comprehensive and concise, not superficial or anemic, not redundant and repetitive; knowledge, histories, and cultures must be rethought to determine and define contemporary values. It is through educational interactions in our classrooms, school, communities, and professional organizations that our experiences are shared, vetted, and employed. Storytellers have multiple dimensions, and through developing their story they reveal their identity, beliefs, preferences, and perceptions. Anais Nin reminds us that we don't see things as they are; we see them as we are.

As I wrote in *Cultural Sensitivity in a Global World: A Guide for Teachers* (2016), “Shifting focus from how we see the world or how others see us to how we see the world together requires an awakening

of empathy; empathetic instincts are brought to consciousness through attention to resonate thoughts and feelings of others.”

We are all composites of our complex histories -it’s the only lens we have to view the world. As you can see from *Truth as Pattern* (Figure 12), I have a complex identity as this image came directly from influences when I was a Sundancer on the Rosebud Reservation in South Dakota (USA). This represents one tiny fiber of my history, memory, and entanglement of my ongoing tapestry narrative.

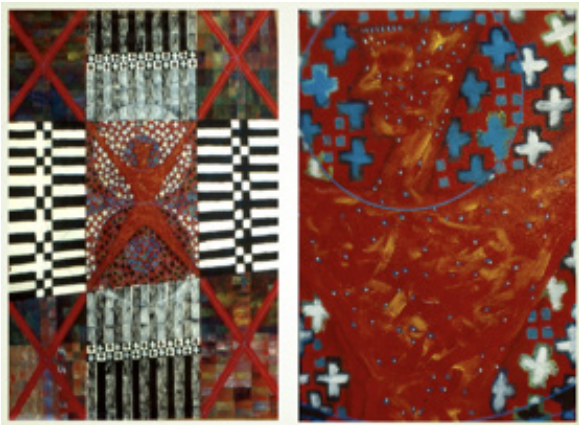



Figure 12. Truth as Pattern. Image and detail by the author.

In conclusion, considering that each of us is a product of our experiences and that each experience, each fiber represents one tiny moment in the beauty and complexity of our identity - our personal tapestry, each tiny fiber, both positive and negative, in peace or conflict represents complex issues. Not only are we the woven colors and patterns, but as well, the tensions that move throughout the warp and weft of our lives. Those challenges of acceptances or rejections, successes or failures, understandings or misunderstandings are

consciously and subconsciously entangled in our personal identities – in our transformations – in our storytelling. In the investigations of self, environment, identity, family, community, language, and culture, we can discover their contributions to our tapestry. We cannot un-ring our experiential bells. We cannot outrun ourselves.

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“Art as healing: Thoughts on the healing and practice in Art Education Therapy”

藝術 = 療育：漫談藝術教育治療的療育與實踐

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Taiwan Institute of Psychotherapy
華人心理治療研究發展基金會

Biography 個人簡介

Liona Lu, D. F. A., ATR-BC received her education in Taiwan, Spain and USA, and has been teaching and practicing art therapy in Taiwan since 1989. She is the founder of both Taiwan Art Therapy Association and the art therapy program of University of Taipei where she retired from. Currently, she dedicates herself on art therapy practice, professional training and supervision in Taiwan Institute of Psychotherapy.

陸雅青 (D.F.A., ATR-BC)，美國路易維爾大學表達性治療研究所藝術碩士，西班牙馬德里大學藝術博士；臺灣藝術治療學會創會（2004）理事長及臺北市立教育大學藝術治療研究所（2005）創辦人；美國藝術治療學會之專業會員及證照委員會認證之藝術治療師（ATR-BC），臺灣藝術治療學會認證之藝術治療師及認證督導。目前已自臺北市立大學教授職務退休，現為華人心理治療研究發展基金會兼任藝術治療師暨諮商心理師，從事藝術治療實務、專業人員訓練與督導。

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陸雅青 藝術治療師/諮商心理師

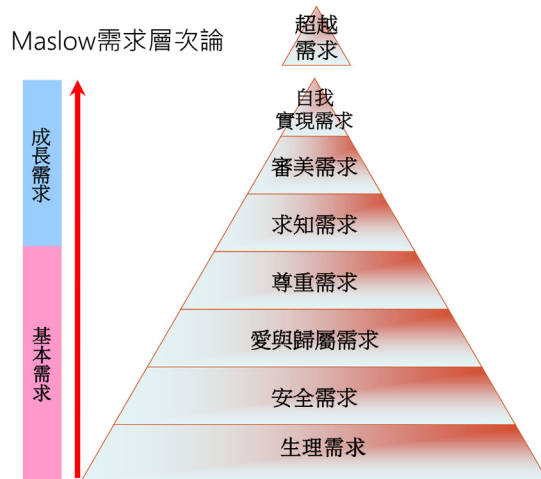
藝術教育治療的源起

- 透過藝術的教育 *Sr. H. Read (1893-1968)* (呂廷和譯，2007)
- 人本思潮 *C. Rogers (1902-1987)* (宋文理譯，2014)
- 創造與心智的成長 *V. Lowenfeld (1903-1960)*
- 藝術即治療 *E. Kramer (1916-2014)*
- 與災難後以及亂世時校園中普遍且大量的心理照護需求有關 (陸雅青，2016)。

藝術教育治療的重要性

- 在天災人禍不斷、校園事件頻傳、網際網絡盛行、科技高度發展、家庭功能不彰，以及回歸主流教育政策的趨勢下，正是回應社會對孩童心理健康需求的教育處方。
- 能發揮藝術的療癒本質，促進個體成長。藝術回歸人本，在校園作息和學科情境中，成為學生表達、淨化、涵容、反思和轉化個人情感的管道。
- 原本需客觀認知的學習，因創作歷程中個人經驗的注入而促發強烈的動機，並在其中加以整合，也因而能提升學生學習的效度。
- 可結合現有教育資源，促進師生的身心健康，提升社會的整體效能

3



4

藝術教育治療：藝術=療育

- 藝術的功能在「藝術治療」光譜中，與「治療」端相對映，屬於「成長」端價值在學校場域的應用(陸雅青，2016)；

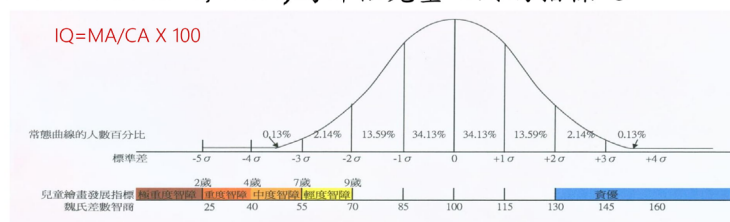
成長 ----- 治療

藝術治療光譜

5

藝術教育治療的實踐

- 秉持「透過藝術的教育」和「藝術即治療」的信念，將**創造性**的歷程視為是有療癒性的，並以此為價值核心來開展
- 以藝術作為鼓勵孩子表達的管道，兒童繪畫發展階段理論 (Lownfeld & Brittain, 1987) 為評估兒童心齡的指標之一



- 人本、存在、現象學精神的教學態度

6

續上~

- 以「學生」為本位，班級為單位
- 應用於各級學校(幼兒園、小學、中學、大學)的多種教育科目(如藝術、語文、自然、社會等)之教學情境，年級愈低，整合的潛能愈高
- 藝術為跨各級學校，適用藝術教育治療的教學科目；活動設計的考慮—提供在有限制條件下的選擇空間(結構、媒材與技術、主題)
- 師資接受跨學科的訓練，整合藝術教育、諮商輔導和其他學科

7

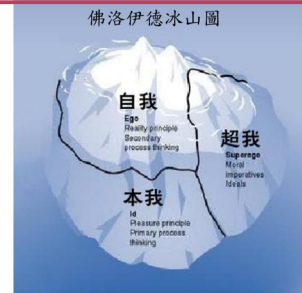
相關理論基礎

- I- 心理動力與藝術創作—
表達作為人的本能需求、自體平衡、心流
- II- 人本心理學—
教學信念與態度、創造性
- III- 藝術與同理—
依附關係、正念、鏡像神經元

8

理論基礎I- 心理動力與藝術創作

- 表達或表現 (**expression**) 是人類的的基本需求 (Prinzhorn, 1972)，在求生存和生活適應的前提下，人會透過種種口語與非口語的形式來傳遞情感與意念。
- 人有自體平衡 (**homeostasis**) 的傾向；復原力 (**resilience**)
- 人有單純地透過圖像來認知事物的智慧。在個體資訊傳遞的過程中，假若其非語言的訊息（如表情、手勢……等）與口語的傳達不一致時，唯有非口語的自我情緒表達及藝術表現，能逃過此心理機制的監督 (Tinnin, 1990)



9

續上~

- 心理衝突的內容能透過「自由聯想 (**free association**)」表現出來 (Rubin, 2015)。
- 在所有的活動中，藝術最能符合Mihaly Csikszentmihalyi 所謂的「心流 (**flow**)」——一種有最佳專注力和投入程度的心理狀態，或最佳之人類經驗的條件 (Csikszentmihalyi, 1990)。
- 協助當事人在創作時能投入、且維持在一個心流的狀態能促進個體的成長 (Chilton, 2013)。

10

理論基礎II-人本心理學

- 「以學生為本位」 (**student-centered**) 的教育模式中，教師所需具備的特質是：
 1. 同理 (**empathy**)：能夠欣賞學生的主觀世界，創造出一個過程，在其中能愈來愈接近當事人的意義與感覺，發展出對另一個人的尊重，以及了解到一個正在不斷深入的關係。
 2. 無條件的正向關注 (**unconditional positive regard**)：同義詞如溫暖、接納、關懷與珍視。
 3. 一致性 (**congruence**)：即真誠、表理一致的態度 (Rogers, 1967)。

11

續上~

- 創造性(creativity)是健康人格的特質之一，在實踐上，教育/治療需要能「營造創造性發展的情境」(Rogers, 1954)
- 創造性本能(creative instinct)為Carl Jung (1875~1961)所認為的五大主要的本能群之一，其餘四種為飢餓(hunger)、性(sex)、想要行動(drive to activity)和反思(reflective)的本能(Shamdasani, 2003)

12

理論基礎III- 藝術與同理——依附關係

- 依附(attachment)理論強調嬰兒與其主要照顧人間親密的情感連結對個體求生存的重要(Bowlby, 1969)，這個連結模式一旦建立，便有持續一輩子的傾向(Bowlby, 1988)；嬰兒的腦部是從與其照顧者成熟的腦間有情感的互動中逐漸形塑而成(Siegel, 1999)；
- 心智化(mentalization)理論假設依附是人類發現自己和他人心智的基礎。母嬰互動時，夠敏感的母親運用自己的想像與經驗和嬰孩的原始情緒狀態共振(resonance)，產生了某種猜測的理解，並作出表達及回應，此種相符的鏡映(mirroring)表達非但減緩了嬰孩的情緒，更將其情緒由身體、感官層次的原發經驗轉化為心智的、意識上的覺察，建構了心理意義上的「我」(Bateman & Fonagy, 2013)。

13

續上~

- 主要照顧者與嬰兒之間的互為主體性(intersubjectivity)，以及互動中之「協調」(attunement)，對依附關係的發展影響深遠，也再現於教育治療的師生關係中。
- 依附關係的影響(Cassidy, Jones & Shaver, 2013)
- 大腦發展與環境互動的重要性，暗示早期不穩定或創傷性的情感經驗對兒童發展的影響以及修復的可能。透過親密的情感連結，教師有耐心地陪伴與見證孩子的成長，便能修護孩子與家長原先可能脆弱的依附關係，藝術教育治療中師生關係的品質為促成正向轉變的關鍵。

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理論基礎III- 藝術與同理——正念

- 正念(mindfulness)與在每個當下去發展對自己的覺察有關，包括了注意(attention)、覺察(awareness)、接納(acceptance)、非批判性(non-judgemental)、自我憐惜(self-compassion)以及智慧(wisdom)的特質 (Hollis-Walkera & Colosimobo, 2011)
- 人們被鼓勵對當前的想法、情感、和周遭事物，以開放和好奇的態度，來獲得有意識的覺察。如此一來，人們更能覺察到他們平常的心理模式，而可能以嶄新的方法去因應 (Case & Dalley, 2014；陸雅青等譯，2017)
- 減緩疼痛、焦慮、壓力，增進自我悅納、自我憐惜與正向情緒(Chiesa, 2013)

15

理論基礎III-藝術與同理——鏡像神經元

- 當人們看到或聽到別人的特定舉動時，自身體內的鏡向神經元(mirror neuron)迴絡也會同時啟動(Gallese 2008)
- 透過內隱、自動式的、無意識的身體的刺激可以讓觀者得以運用自身的資源來進入他人的世界(Franklin, 2010)。
- 教師能用心關注學生的創作歷程，感受過程中的種種細膩變化，便有進入孩子內在世界的潛能。

16

師資培育

- 熟悉一般兒童發展、兒童繪畫發展階段理論、美術、學科教學與班級經營，認同藝術即療育、人本教育的理念
- 熟悉與持續關注人格理論、諮商理論與技術、特殊兒童概論與藝術創作等
- 教師須能從「做」中去體認藝術創作歷程與個人生命經驗的關聯，進而了解人心之運作機制；亦即，有相當時數透過藝術來自我成長的經驗，對藝術創作本質有充分的認識，進而能尊重並善用藝術於所任教的課程單元；參與藝術教育治療社群，能持續反思自己的教學、精進自己

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挑戰

- 孰能? 孰不能?
- 我所需? 班級/學生所需?
- 如何評量?
- 如何做到公平?
- 如何面對上課歷程中可能的混亂?
- 如何評估自己的狀態?
- 何時轉介?

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台灣藝術教育治療經驗分享

- 1999年921 南投大地震，中部災區－「藝術教育治療種子教師培訓課程」、
「藝術治療教師成長團體」(國立美術館國-台中)
1999年11月起每兩周一梯，每梯36位教師研習30小時(四天三夜含食宿)，共五梯
2002年暑期成長團體，每團12人，24小時(三天兩夜含食宿)，共三團
- 2009年八八風災，中南部六縣市廣達文教基金會《莫拉克專案》「藝術教育治療種子教師培訓」子計畫(五年)
「藝術教育治療種子教師培訓課程」—2010~2014年寒暑假各一梯，
每梯36位教師研習30小時(四天三夜含食宿)，共十梯
「教學督導團體」—2012~2014年學期中，每個月聚會一次、每次6小時，
為期一學年、共48小時團體督導；每梯15人，共三梯次(可累計旁聽)
「自主性社群團體」，每月聚會一次，持續至今 [藝術教育治療經驗分享.pptx](#)

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總結

- 本教學模式之衍生與發展與災難後以及亂世時校園中普遍且大量的心理照護需求有關。
- 為在一般班級、特殊班級或資源班的原有的教育結構中，以全班學生為對象，運用藝術的手法於各學科教學的教育模式。
- 以學生為本位，強調對學生身心狀態的全面性了解與尊重，透過教學中表達性藝術創作的歷程來強化其學習動機與效能；此歷程亦為整合學科學習與生命經驗的介面。
- 「藝術即教育」、「藝術即治療」理念的實踐，強調師生關係的重要性
- 藝術教育治療學理的探求與實踐，開啟幼兒園及中、小學教師持續精進教育專業、落實全人理想的另一扇窗。

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Redesign of Education

教育再設計

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Biography

個人簡介

Prof. Yongqi Lou is Dean of the College of Design and Innovation at Tongji University in Shanghai. He is a leading figure in sustainable interdisciplinary design education, research, and practice. He has been the pioneer in China for design-driven innovation education that connects design, business, and technology. He was the board director of World Design Organization (former ICSID) and Cumulus, the International Association of Universities and Colleges of Art, Design and Media. He is Founding Executive Editor of She Ji — the Journal of Design, Innovation, and Economics published by Tongji University and in cooperation with Elsevier. He is the Editorial Board Member of the journal Design Issues published by The MIT Press, Journal of Visual Arts Published by Taylor & Francis. He currently chairs the international advisory board of University of Applied Arts University Vienna, and he serves on the advisory boards of the Alta Scuola Politecnica in Italy, Kolding Design School in Denmark, the DESIS Network. He was invited as the keynote speaker in many top conferences such as IFI 2017, IDSA 2016, ACM CHI 2015, WDC 2014 Design Policy Conference, IIT Design Strategy 2013 etc. In 2014, the President of Finland honored him with the Order of the Lion of Finland as a Knight, First Class.

婁永琪教授為同濟大學設計創意學院教授、院長，首屆「長江學者獎勵計劃」青年學者。長期致力於社會創新和可持續設計實踐、教育、研究。目前擔任中國工業設計協會副會長、維也納應用藝術大學國際諮詢委員會主席等國內外學術職務。曾任 WDO 世界設計組織執委、Cumulus 國際藝術設計院校聯盟副主席。他是 Elsevier 出版《the Journal of Design, Innovation, and Economics》的創刊執行主編、美國麻省理工大學出版《Design Issues》編委、Taylor & Francis 出版《Journal of Visual Art Practice》編委。他在 EMF Summit 2017、IFI 2017、IDSA 2016、ACM CHI 2015、WDC 2014 Design Policy Conference、IIT Design Strategy 2013 等國際頂尖會議擔任主旨演講人，他的設計作品在芬蘭赫爾辛基設計博物館、米蘭三年展博物館等地展出。2014 年受頒芬蘭總統「一等獅子騎士」勳章，2015 年獲得光華龍騰獎設計貢獻金質獎章。

設計驅動的「立體 T 型」中學創新人才培養 ——上海市同濟黃浦設計創意中學的探索

Prof. Lou Yongqi 婁永琪教授
Tongji University 同濟大學

一、「立體 T 型」的設計教育框架

在現代社會，某類科學或工作領域、知識、方法被系統地組織起來，就變成了科目、專業或是學科。但現實世界的問題和挑戰，往往不是按照學科來組織的。當今世界的重大挑戰，如聯合國提出的十七個「可持續發展目標（sustainable development goals）」，都需要多學科的深度協作方能應對。如何打破學科的隔閡，創造面向未來的新知識，培養創新人才，成為全世界大學努力的方向。在眾多創新人才培養理論中，「T 型」模式是其中最具影響的。所謂「T 型」創新人才，就是指能夠結合以專業能力為主的垂直能力，也就是我們常說的職業能力，以及以整合為主的水準能力，這兩種面向不同問題、在不同情境下選擇性應用設計知識的能力的人才 (Leonard-Barton, 1995) (圖 1)。

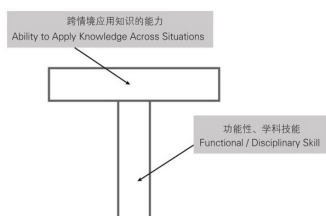


圖 1：「T 型」人才的兩種基本能力：垂直能力和水準能力。(©1995 Dorothy Leonard-Barton)

1. 從「T 型」到「立體 T 型」

T 型人才是「各自學科裡的深入問題的解決者，同時也有能力與來自不同學科和應用領域的專家進行溝通達成理解。」我曾經用「圖釘」的比喻來這樣解釋水準能力和垂直能力之間的關係：一顆圖釘即便釘尖不夠尖，但只要釘面足夠大就一樣能夠釘進牆；而一根縫衣針即便針頭很尖，缺乏釘面也沒有辦法釘到牆裡。所以，水平知識和垂直知識是互補的。而圖釘的釘面和釘身的交接，又是實現「釘入」這個任務的重要因素，也是圖釘質量的一個關鍵。對創新型人才的培養而言也是如此，真正的困難正是如何實現垂直知識和水平知識的整合——也就是 T 型的交接處 (婁永琪、馬謹，2014)。

2012 年，我在「T 型」模式基礎上發展了一個「立體 T 型」的創新設計人才培養框架，並在同濟大學設計創意學院和同濟大學中芬中心開展實踐 (Banerjee & Ceri, 2016)。除了將「T 型」模型和設計學院的本碩博教學系統結合以外，「立體 T 型」設計創新人才培養框架還特別強調 (圖 2)：

- 學校根據培養目標，設定培養環節，通過培養環境和資源的配置，把各種各樣的知識、能力、空間、人員和文化組織起來；
- 鼓勵與不同個性、背景和能力的夥伴的協作，更容易促成各種「垂直知識」和「水平知識」交織和鏈接，從而支撐老師、學生等教學相關者進行交流、互動和彼此成長，激發創新的可能；

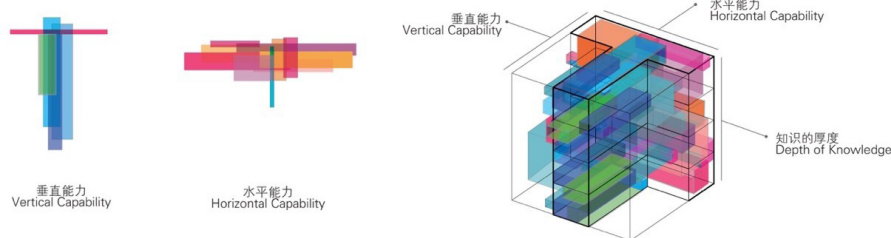


圖 2：「T 型」和「知識立方體」的關係 (© 作者)

- 學生在由各種知識中組成的「知識的立方體」內游走求知，對於求學者而言，每個人的學習軌迹和成長方式可以是完全不同的，但他們彼此，都是寶貴的學習資源和成長夥伴；
- 對學校而言，要通過刻意地設計實現「垂直知識」和「水平知識」的交織以及這種「交織」發生的環境，提升學生的全面能力。就如約翰·杜威 (Dewey, 1958) 所說：「我們從不直接教育，而是通過環境間接來完成。至於是否就把教育的任務交給環境去做，還是我們主動通過設計環境來實現教育的目的，區別巨大。」

2. 設計：從「專業學科」到「通識學養」和「知識整合方法」

赫伯特·西蒙 (Simon, 1969) 在他的《人工科學》(The Sciences of the Artificial) 中，就明確地指出自然科學關注「是甚麼」，人工科學則是研究創造，關注「應該怎麼樣」，而設計是人工科學的核心之一。當今的設計已經從一門專業，逐漸發展成為創新的引擎。越來越多的大學開始意識到設計的重要性，將設計作為一種新的博雅學養 (liberal arts)，納入大學的知識體系。例如，芬蘭的阿爾托大學就由其藝術、設計與建築學院負責負責為全校學生開設了藝術與設計的輔修學位 (ARTS Minors)，把設計作為整個大學培養學生綜合心智、理性知識和技能的通識教育的一部分。這種開放性的思維模式一旦成為普遍意識，不僅將從根本上改變設計實踐的方式，更可以對更廣泛意義的教育帶來轉變。

與此同時，「設計思維 (design thinking)」從「人」(需求 / 感受 / 體驗) 出發，面對真實世界的挑戰，實現創意、商業和工程的整合，已經成為眾多跨學科創新項目的新路徑。IDEO 公司更是開發了一套執行流程和工具包，採用「感同身受 (Empathize)、定義問題 (Define)、創意想法 (Ideate)、快速原型 (Prototype) 和測試迭代 (Test)」五個步驟，使得設計可以更加方便地被更多設計以外的人群使用 (婁永琪、馬謹，2014)。在某種意義上而言，設計是研究如何同時創造或滿足「需求」和「意義」的學科，因此「設計思維」也越來越被當作一種有效的知識整合方法來進行使用。從「T 型」人才培養的角度，設計思維也是幫助學生打通水平能力和垂直能力的有效方法。

2011 年，同濟大學中芬中心推出了面向全校開設的「設計思維」驅動的「跨學科創新創業輔修項目」，是國內較早的此類嘗試。這個輔修項目共有 19 門課程，設計產品開發、設計戰略、可持續設計、移動課堂等。例如，2013 年的 PDP (產品開發) 課程有一個項目是與松下公司合作的針對 PM 2.5 空氣污染的課題。這門課比較典型地呈現了如下特徵：

- 一般是基於企業和課程負責教師討論而得出的一個大的問題和挑戰，例如空氣污染等；
- 課題只有起點，不預設終點，一般不能給具體的設計任務，學生要通過自主地對這一問題的調研、分析和設計，提出一個一體化的解決策略；
- 學生不僅要有想法，要設計自己的產品和服務，同時也要設計商業模式，最後還得把原型機給做出來；

- 為應對以上跨學科的需求，招募的學生團隊來自同濟大學的不同系科，他們在學校導師和企業導師的指導下，在中芬中心這個創意環境中共同工作，進行產品和服務設計研發；

最後學生的項目「InnovAIR」是一個把窗和空氣淨化器聯繫在一起的智能產品和服務系統：它是淨化器，也是一個居室窗戶，同時還是個液晶屏；窗戶的透明度可以自由調節；可以根據空氣情況自主決定甚麼時候啟動淨化的流程；同時，所有買這個窗的用戶會形成一個社群，會真實的告訴你現在所在區域的PM2.5是多少（圖3）。



圖3：同濟大學中芬中心的PDP課程「InnovAIR」的工作場景（©同濟大學中芬中心）

二、從「大學」到「中學」， 創新教育的延伸

同濟大學設計創意學院在創新教育的探索和嘗試，推動了學科排名和國際影響力不斷提升（2018年QS學科排名公布，同濟大學列「藝術設計」全球第18位，成為亞洲排名最高的設計學院）。儘管學生入學時的考分越來越高，但我們認為他們在使

命感、創造力、想像力、自主性和協作能力等方面還有很大提高的潛力。大學暴露出來的問題，其癥結在之前的中學、小學甚至是幼兒園的教育就已經埋下了，這是中國大部分的大學都在面臨的共同挑戰。於是我就萌生了把設計驅動的創新教育模式從大學向前端延伸的想法：到中學到小學，甚至到幼兒園。其中第一步，就是基於已有的實踐，尋求機會創辦一所全新的中學，其核心就是基於「立體T型」的框架的，設計思維驅動的，通過科目教育和PBL教育的融合來培養創新人才。

2015年，這個想法終於有了落地的機會，在學校和黃浦區領導的支持下，上海市黃浦區教育局和格致教育集團決定接受我的提議和方案，與同濟大學設計創意學院聯合創辦一所設計思維教育為特色的全新公辦中學。黃浦區拿出了位於上海外灘的浦光中學（原青年會中學）作為這個學校的校舍，這個學校歷史上曾經走出來邵逸夫、貝聿銘、陳逸飛等著名學生，洪深、鄒韜奮、沈雁冰、郭沫若、陶行知、冼星海等文化名人都曾經在這個中學任教。2016年，同濟大學設計創意學院和黃浦區教育局簽署了共建「上海市同濟黃浦設計創意中學」的合作協議。2017年，我們迎來了首批學生。從頂層設計上而言，這個中學有以下幾個顯著的特點（圖4）：



圖4：位於四川中路的同濟黃浦設計創意中學外景（©作者）

1. 設計思維驅動的「T型」人才培養模式

設計思維是這所學校的最大特點。但這所中學並不像很多藝術學院預科或者附中一樣，以培養未來設計專業的學生為主要目標。這所中學希望培養的是能主動地應用創新精神和設計思維給他們所從事的工作帶來新的可能性的人才，他們可以來自各行各業，包括工程師、科學家、醫學家、文學家、藝術家、企業家、產業工人、服務業從業人員等等。「設計思維將賦予學生能力，讓他們在學習過程中掌握著工具和自信去改變世界」(Maureen, Goldman, Britos, Koh, Royalty & Hornstein, 2010)。在這所中學裡，學生基於崇高理想、應對未知世界所需要的創造能力、自我學習能力、生活能力、項目能力、科學過程能力、領導力等都是能力培養的重點，而設計思維正是獲得上述能力的點金石。

藝術與設計正在改變 21 世紀的經濟，正如在科學和技術在上個世紀曾經起到的作用一樣；」同樣，設計思維在知識整合過程中的作用也逐漸被認識，美國就在 STEM (Science, Technology, Engineering, Mathematics) 模式的基礎上增加了「藝術與設計」這個因子，從而走向了 STEAM 模式。當學生面對一個有待解決的新問題時，設計思維成為構建批判性思維、創造新知識、以及形成持續的自主學習能力的重要創新工具。如何尊重學生的自然稟賦，通過有形和無形的教育資源配置和引導，幫助每一個學生發掘和發揮自己與生俱來的個性潛能，是一個永恒且常新的設計命題。

設計思維在這所中學裡的應用主要包括「願景實現」、「創新方法」和「協作溝通」和等三個主要內容，分別對應了「戰略思維」、「產品思維」和「交互思維」三種不同的思維模式，而學生的學習體驗是核心。其中，「願景實現」是關於學生如何針對使命和願景，以及具體的學習問題，「跳出盒子思

考問題」，並在此基礎上創造性地一步步地設計和落實學習的過程、實現學習目標；同時，設計思維鼓勵學生主動地設計自己適用的創新學習方法，提升學習能力、提高學習效率，方法的創新本身就是一個重要的「設計產品」；通過設計思維，促進教師、學生、以及各學習相關方的「協作溝通」，將有助於學生有意識地整合各種知識和資源，增進交往互動和協同學習，提升綜合能力（圖 5）。

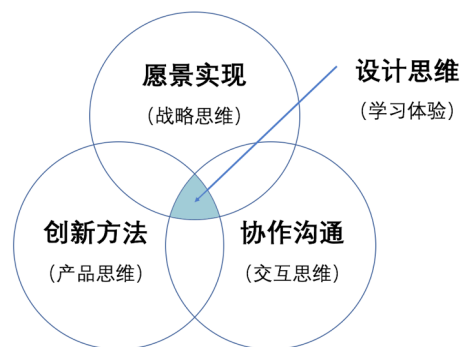


圖 5：設計思維在中學的應用（© 作者）

2. PBL制和科目制相交叉的課程體系

在教學組織上，同濟黃浦設計創意中學一改以行政班為單位、以班主任為核心的傳統教學組織模式，而是強調以「學生為中心」，以學生的全面發展為教育出發點來設計教學體系和教學方式。

傳統的中學教學是以科目制為主的，往往用割裂的方式看待知識：數學、語文、地理、歷史、生物等科目，學生都要學，但是在學習時，這些知識之間並沒有太多交集，在很多情況下，課和課之間甚至是競爭的關係。

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是競爭的關係。在現在這個全球知識網絡時代，這種教學法已經呈現出越來越顯著的局限性。儘管如此，但我們認為並不應該將「孩子和洗澡水一起潑掉」，科目這種深入地組織知識的方式還是有其不可替代的價值的。因此，同濟黃浦設計創意中學的策略是帶有折衷主義色彩的：把科目制和 PBL 教學結合起來，並促進這兩個板塊相互支撐、相互促進。

具體而言，我們把科目制的教學壓縮到 60%，由黃浦區教育局安排的師資負責；而剩餘的 40% 則採用 PBL 的模式，由同濟大學設計創意學院負責啟動，最終會以賦能的方式轉由中學教師主導（圖 6）。這裡四六開的比例，與五五開和三七開相比，更多的是一種隱喻，意味著兩種類型課程的關係：以科目制為主，但兩者比重已經非常接近了，更重要的是兩者之間的交互和融合。

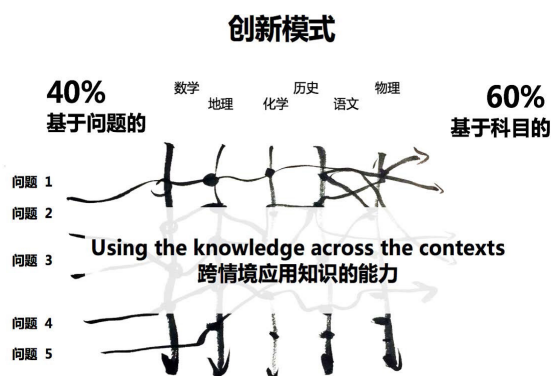


圖 6：40% 的基於科目的課程以及 60% 基於問題的課程（© 作者）

其中 PBL 教學是這個學校的特色。PBL 課程可以理解為文化科目知識融匯於生活情境中形成的「綜合應用題」。我們鼓勵學生直面日常生活的各種具體問題，而不僅僅抽象地、被動地、機械地學習知識。學生根據個人的興趣，選擇參與不同的項目，綜合運用各種科目和生活的知識，解決具體問題。一方面實現學科知識的融合和協作學習

(Blumenfeld, Soloway, Marx, Krajcik, Guzdial & Palincsar, 1991)，同時也使得「教學成為學生生活經驗的組成部分」(Hmelo-Silver, 2004)（圖 7）。

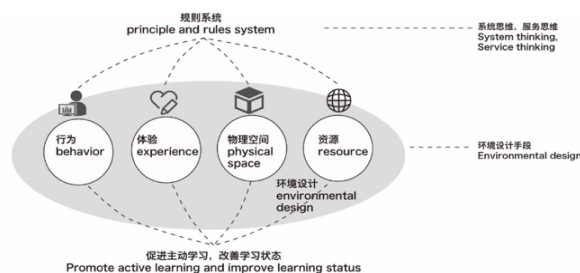


圖 7：創新的 PBL 學習生態系統（© 尋冉）

除了問題導向型學習 (Problem Based Learning) 和項目導向型學習 (Project Based Learning)，我們還可以根據不同情境把 PBL 解讀為興趣導向 (Passion Based Learning)、個性導向 (Personnel Based Learning)、過程導向 (Process Based Learning)、參與導向 (Participation Based Learning)、實踐導向 (Practice Based Learning)、前瞻導向 (Prevision Based Learning) 和夥伴導向型學習 (Peer Based Learning) 等多個層面。

3. PBL課程：鏈接多元知識和社群的協同平台

PBL 課程與基於科目的課程相互支持，就如「T 型」課程裡的「橫」與「豎」的關係。PBL 課程大多採用的是走班制，即學生可根據自身的特長和學習能力，結合培養方案的要求和個人學術導師的建議，按照自己的興趣選擇課題。學生選擇任何一個課題，其實都進入了一個挑戰他們學習和應用知識的場景。比如蘇州河水污染問題的解決，裡面有數學的知識、物理的知識、化學的知識、地理的知識、管理的知識等等。從做中學，知行合一，實踐既是最好的學習方式，也是學習的目的。

作為「綜合應用題的集合」，PBL 課程成爲了鏈接各個不同科目和領域知識的平台。例如，2018 年高一第二學期有個名爲「橋」的模塊課程，完全是由中學教師主導。負責這個模塊設計的魏娜和徐崢姪兩位老師以「橋，Dream Bridge」作爲這一項目的主題，以基礎型課程相關知識爲基礎，從多個維度對「橋」進行立體式解讀，分別涉及了文學、藝術、歷史、政治、物理、化學等多個學科領域。不同背景的老師匯聚在這個「話題」下，形成了共同學習的社群（表 1）。

大部分 PBL 課程都採用了「做中學」的學習方式。我們鼓勵學生「更多嘗試，盡早失敗」，既能收穫更多的學習經驗，也幫助他們思考學習的方式方法。學習的過程可能比學習的結果本身更重要，一個經過設計的學習過程，不僅幫助學生擁有豐富的學習體驗，更培養他們尋求方法把不同領域的知識和能力在該項目中進行整合和重組，從而實現認知能力、合作能力、創新能力、社會責任意識等能力

的全面提升。通過精心的課程設計，不管學生選擇哪個問題或課題，對基於科目知識的鏈接效果是接近的，都能訓練其在漫長的人生旅程中持續有效的自主學習能力。

4. 激發創造力的環境設計

在同濟黃浦設計創意中學這個項目中，教學空間和環境設計扮演了重要的角色。空間設計遵循和服務兩大主要原則：「學生爲中心」以及「學校即社會」。在這個原則的指導下，學校的空間具有以下特徵：空間多樣性適應項目制教學、空間可變性以適應靈活使用、模糊功能分區以強調交流和協同共創、活潑快樂安全以適合寬鬆的學習氛圍等。

傳統教學空間以適應老師教、學生聽的模式爲主，是一種單向教學模式，師生之間鮮有互動，學生的學習方式多爲被動式。因此空間都是圍繞著教師使用的講台和黑板或投影布置，學生的學習單元則

表 1：「橋，Dream Bridge」整合多「科目」的教學內容和教學目的

科目	教學內容	教學目的
語文	與「橋」相關的名聯、名詩、名文的品鑒	加深對中國文化的理解、提升學生審美情趣及思維品質
藝術	從繪畫與歷史、文學、書法相聯繫的角度引導學生觀畫、讀文、聯史	品鑒《大師筆下的橋》在藝術表現手法中所蘊藏的美學意味和人文內涵
歷史	從外白渡橋、四川路橋等對歷史的見證引發學生關注上海近代史的變遷	通過一個歷史片段的縮影，理解近代中國歷史和世界歷史
政治	「中國橋，中國造」	感受橋對我國現代經濟社會發展的巨大影響和我國歷史和現代精湛的造橋技術
物理	學生通過學習不同類型橋梁的受力分析後動手搭建承載力強的橋梁	進一步瞭解了物理力學基本原理，並進行應用
化學	從分析橋梁材料入手引入合金、吸氧腐蝕、氧化還原基本原理等知識	進一步瞭解了化學關於金屬腐蝕相關內容
體育	定向越野環節	爲項目增添趣味性及多元性

主要是整齊排列的課桌。「用工業化的方式辦教育——使得教師成爲了演員，而學生成爲了消極的接受者。」

在這個中學，學生是主體，一切從如何幫助學生更好地學習出發。根據「科目制」和「PBL制」兩種不同的教學模式，學校配備了各種不同的教學空間。「PBL制」的教學空間既包括衆多小型的項目房間，以適應各種不同類型的小組工作需求；也包括靈活多變的大空間，以適應更多成員一起工作的需求。透明、開放、靈活使用成爲了大部分空間的特色，這種視線的通透和空間的流動可以幫助學校形成一種「共同學習」的「互動式的學習者社群」的氛圍。我們希望通過設計激勵使用者「參與其中」，在積極參與的同時，潛移默化地完成培養目標。

正在建設的同濟黃浦設計創意中學虎丘路校區，是學校的創意教學部。這個四層樓的空間中間將是一個立體農業系統，一個巨大的魚菜共生系統（圖8）。這個系統中，與一般的種菜養魚的系統不同，這個模塊化系統本身就是一個開源硬件和軟件系統。它並不是一個景觀設計作品，更是一個巨大的互動性、共創式、生長型的教具。設計師只設計和建造這個系統的框架，而學生需要把他們的創造不斷地往裡面疊加。比如說學生可以用他自己設計的手機 APP 遙控爲植物澆水，或者調整 LED 的光照幫助植物生長。同時，這個系統同時也會不斷地提醒同學們，人工系統本身是脆弱的，需要格外用心去維護其平衡運作，培養學生的可持續發展意識（圖9）。

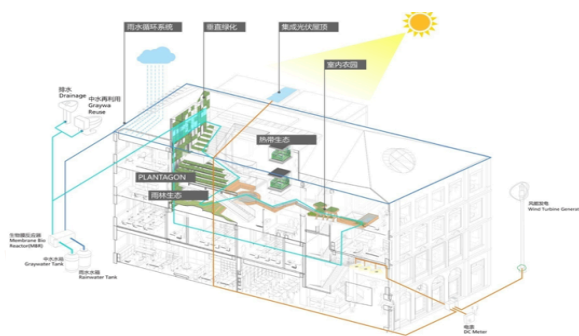


圖 8：同濟黃浦設計創意中學的空間使用場景（© 同濟黃浦設計創意中學）



圖 9：同濟黃浦設計創意中學的創新教學基地（© 作者）

「學校即社會」，這個中學和社區將實現充分互動和資源共享。中學的空間會充分開放給社區，同樣周邊社區的很多資源和空間也會開放給中學。我們希望學生要，走出校園，走進社區，既要在真實的社區中直面真正的現實問題；也要將創新理念帶到社區之中，形成社會影響力。現在，學校正在推動和周邊的美術館、展覽館、酒店等的合作。我們設想的願景是：學校是社區的一個重要組成部分，社區也是更大範圍的學校（圖10）。

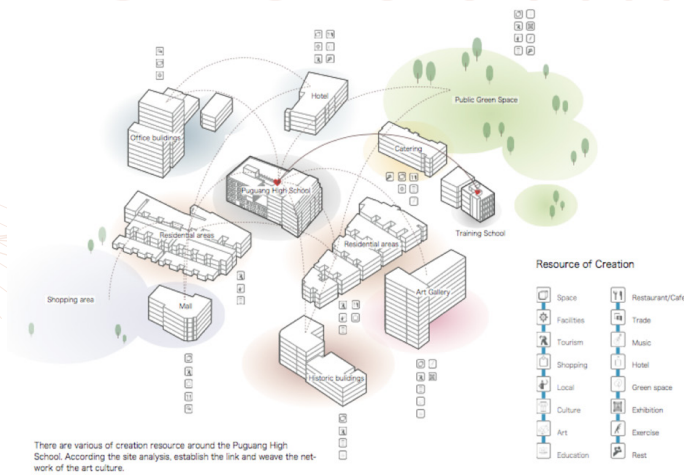


圖 10：同濟黃浦設計創意中學的學習環境（© 吳益婷）

三、小結

同濟黃浦設計創意中學是中國特色教育背景下，由大學學院和當地教育主管部門協作，在教育創新領域作出的一個大膽嘗試。除了設計思維驅動，實現「科目制」和「PBL制」教學整合這個主要特色外，我們還希望通過一些「大問題」的思考和討論，啟發學生在融合知識學習和應對這個時代複雜而多元的挑戰的過程中，培養積極向上的世界觀、人生觀和價值觀，形成主動擔當的心智模型，發揮中學教育在創新型人才培養中的作用。

儘管這個學校是一個新生事物，但如何同現有體系對接，是這個學校一直考慮的問題。例如從招生而言，這個中學是全市招生，學生需要經過創意能力的綜合測評以及中考這兩輪遴選才能進入這個中學學習。我們也為這個學校設計了多元出口，也就是多種升學途徑，學生可以根據具體情況選擇報考國內大學或申請國外大學。

儘管我們為這所學校設計了多元出口，但事實上我們還希望通過我們的實踐來驗證一個假設：由於設計思維的導入，這所學校的學生在「應試」能力上也可能也有出色的表現。設計思維驅動「科目制」和「PBL制」結合的教學模式，有助於學生學習興趣和學習動力的養成，而這是學習效果的根本保證。設計思維鼓勵每個學生創造性地開發自己的學習方法，也會使得學習本身充滿了樂趣。我們覺得應試和創新精神之間本身並不必然是一對天生的矛盾。人生處處是考場！我們反思應試教育，不是反對考試本身，而是反對用現在這種如此機械、乏味和低效的方式去獲得應試的能力。

總之，我們希望通過這個學校的實驗，在飽受爭議的主流中學教育體系以外，提供了一個全新的思路。我們相信，中國中學教育所面臨的問題和挑戰是具有獨特性的，因此與之相關的解決策略的研究、開發、應用和嘗試也將具有類型學意義。

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Research

研究論文

臺灣高中學生視覺素養評量藍圖與指標的建立

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摘要

當代生活中視覺影像無所不在，視覺素養（visual literacy）成為 21 世紀的基本素養，更是現代公民必備的閱讀能力之一。本研究以研究者過去發展的視覺素養四大認知層面作為視覺素養評量向度基礎，持續研擬並建立高中學生視覺素養評量試題開發之藍圖，希冀未來經由標準化程式，研發視覺素養評量工具。本文旨在檢視與分析預試試題並提供評分規準範例。

本項高中學生視覺素養評量工具的建立，期能有助教師在教導學生藝術欣賞前，能經由評量工具先行診斷以瞭解學生視覺素養有待加強之向度為何，以更有效地培養學生具備批判性視域。此外，試題的提問也能引導學生省思視覺影像與生活的關聯性，批判與評價視覺影像在社會脈絡裡的意義性，進而發展出高階的批判與省思能力。

關鍵字：高中學生、視覺素養、評量藍圖、影像的閱讀理解

一、研究背景與動機

1. 視覺素養教學的重要性

2007年 Parsons 與鄭明憲 (2011) 參酌美國 1998年國家教育進步評量 (National Assessment of Educational Progress, NAEP) 的藝術教育評量架構與理論，在臺灣進行全國中、小學藝術與人文領域的成就評量調查，內容包含美感反應測驗 (選擇題型) 以及鑑賞與創作 (實作評量) 兩大部分。調查發現臺灣的中小學生在閱讀視覺藝術作品後，對於作品的回應、自行創作作品、提出見解與反思等部分都有待加強。在創作方面則分為解構與再建構兩個層次，一是藝術鑑賞，意即從作品內容與組成要件的形式解構，到分析、解釋與推論創作者的用意，及評價該作品的重要性 (Feldman, 1970)；二為任務主題之創作，需高階思維能力及轉化技巧，從體驗作品的意涵，再將新／心意內化並再創造。

Parsons 與鄭明憲的調查結果顯示臺灣中小學生在視覺藝術的再創作力有待加強，也反映了當時視覺藝術教學缺乏藝術鑑賞、批評與省思方面的訓練。而省思與評價能力的強化需倚賴教師帶領學生進行探究與練習，透過階段與步驟性的引導，才能形成有用的思維模式 (林秀珍, 2007)。圖像的閱讀也是如此，Duncum (2003) 指出視覺影像的解讀需要透過教師的引導，讓學生能意識到圖像中的意涵，並針對影像進行質疑與反思。Mirzoeff (陳芸芸譯, 2004) 也認為處於視覺文化的世代，更應理解複雜圖像是如何被組成，不僅是對於影像的瞥見和看見，且要能深入地觀察出影像中的細微意涵、洞察出影像的意象，透過分析、詮釋與創作達到視覺上的溝通。然而 Bamford (2003) 指出學生是否能夠閱讀／理解圖像的能力涉及到他們的視覺素養層級 (level)，且 Freedman 強調藝術教學能

幫助學生體驗生活，運用視覺解讀能力去感受、理解與思索生命的多元意義，教師應培養學生針對視覺影像進行觀看、解讀、分析與評價的能力，進而去思考視覺影像之於個人的關係 (陳瓊花等譯, 2017)。因此藝術教育工作者在教導前，應先瞭解學生具備了哪些視覺素養？教師應如何根據學生現有的素養，透過課程與教學來進行視覺素養的教導與提升？

2. 缺乏標準化的視覺素養評量工具

視覺素養其實就是影像閱讀的能力，在科技與媒體發達的當代，影像成為重要訊息傳達的載體，因此教導視覺素養更有其必要性。雖然圖像的視覺訊息比文本或言語還容易記憶 (Avgerinou & Pettersson, 2011)，但視覺素養需要針對影像訊息進行解釋、評估、組織、反思與蒐集證據來進行訊息判斷，再以獲得的知識創造新知，而這個歷程也是批判思考與邏輯思考的培養基礎 (Cordell, 2016)。Dake (2007) 強調視覺素養的發展有助於創造力、創新力、溝通力、靈活性以及思維的流暢性。透過圖像和媒體訊息的反思，有助學生思考更深層次或是前所未有的問題 (UNC, 2019)。

過去研究顯示教導視覺素養有助學生思考層次的提升，教師透過視覺文化藝術課程，經由圖像／影像探討性別 (陳瓊花, 2004；趙惠玲, 2003) 或社區議題 (王士樵, 2004；徐秀菊、蕭耀華, 2006；黃秀雯、楊永芳, 2006)，以提升學生的性別意識或社區認同感，然因缺乏標準化的視覺素養評量工具，使得學生的學習成效無法有一個參照的標準，因此本研究期望透過視覺素養評量指標與工具的建立，協助教師在進行視覺素養教學前瞭解學生對視覺影像的解讀能力，教學後能再次檢視學生的學習成效，作為視覺素養教學改進與回饋之用。

二、研究目的與研究問題

本研究修訂研究者過去發展的視覺素養四大認知層面，以影像架構理解、表面意理解、隱含意理解及同理心作為視覺素養的評量向度之內涵基礎（黃秀雯、謝進昌，2017），持續研擬與建立視覺素養評量試題開發之藍圖，同時本研究將經由標準化程式，進行視覺素養評量工具的研發，雖然影像的溝通與傳達能力是視覺素養重要範疇之一，且創作為溝通與表達之轉化層次，然因篇幅有限，本文暫不評量此層面。本項高中學生視覺素養評量工具的建立，期能有助現職教師在教導學生藝術欣賞前，能經由評量工具先行診斷與瞭解學生有待加強之視覺素養向度，以有效培養學生具備批判性的視域。此外，試題的提問也能引導學生省思視覺影像與生活的關聯性，批判與評價視覺影像在社會脈絡裡的意義性，進而發展高階的批判與省思能力。基於上述之研究目的，本研究的研究問題如下：高中學生視覺素養的評量藍圖樣貌為何？評分規準為何？

三、視覺素養評量藍圖與指標

1. 視覺素養內涵

1969年 John Debes 提出視覺素養是複雜且非單一的能力觀點，他認為這項能力是人類學習的基礎，是人透過觀察及整合其他感官與經驗共同發展出來的能力（引自 IVLA, 2012）。此後，關注視覺素養的協會和組織開始針對視覺素養進行探究與能力的界定，例如：Braden（1993）認為視覺素養能幫助個人辨別與理解生活中人的動作以及符號與物體關連或代表的意涵。國際視覺素養協會（International Visual Literacy Association, IVLA）則將視覺素養定義為能理解和產生視覺訊息的能力（IVLA, 2012），而理解和產生視覺訊息的過程，

其實就是讀取影像中具意義的訊息能力（解碼），及使用外在形式創作的元素（如：點、線條、形狀、顏色、比例、位置等），透過符號進行影像編碼與訊息傳遞的能力（Topiel, 2019）。美國大學和圖書館研究協會（Association of College & Research Libraries, ACRL）認為視覺素養與學習者對視覺影像的理解及分析語境有關，涉及社會與美學等相關學科的知識和技術（ACRL, 2011），而該協會旗下專門研究視覺素養標準的工作團隊（Visual Literacy Standards Task Force, VLTF），則進一步說明視覺素養是一組能使個人有效地找到、闡述、判斷、使用和創造的視覺媒體能力（ACRL, 2011）。

本研究認為當代視覺素養涉及判斷視覺圖像的準確、有效和可信度，同時也重視理解視覺圖像作為溝通與交流手段的角色；關注圖像本身，也包括觀看圖像的各種環境及個人經驗所引發的解讀差異。

2. 視覺素養藍圖建立

本研究參酌國際學生成就評比計畫（Programme for International Student Assessment, PISA）評量閱讀素養的認知歷程：「擷取與檢索」、「統整與解釋」與「省思與評鑑」（臺灣 PISA 國家研究中心，2013），做為基本參考架構，並將 ACRL（2011）所訂定的 7 項視覺素養的指標標準和 Avgerinou（2007；2008）所提出的視覺素養能力，依認知向度進行分類（見附件一）。我們將 VLTF 的標準 1 和 2，及 Avgerinou 的視覺詞彙的知識、視覺原理的知識歸為「影像訊息擷取」之認知層面，而該層面又分為影像的「架構理解—直接找出訊息」和「表面意理解—直接推論訊息」兩層次；標準 3 和 4 似 Avgerinou 的視覺思維、視覺區辨、視覺聯想，命名為「隱含意理解—詮釋整合」；標準 5 至 6 是「溝通與傳達」層面，似 Avgerinou 的視覺化、視覺重建、建構意義（因文章篇幅有限，本文暫不討論）；

標準 7 似 Avgerinou 所提的批判性視域、視覺推理、重構意義，取名為「同理心—省思評估」。最後與 Feldman (1970) 的描述、分析、解釋、評價四個藝術鑑賞階段，進行整合論述，建立視覺素養評量的認知理解四個向度與內涵，也就是影像的架構理解、表面意理解、隱含意理解與同理心（黃秀雯、謝進昌，2017）。

四、視覺素養的研究設計

1. 試題研發歷程

視覺素養評量藍圖（附件二）建立後，為了瞭解學生對影像閱讀能力的表現，試題以建構題型為主，以評量出學生所看到的訊息與理解的層次，透過具社會議題性的視覺影像，喚起其社會意識與省思。研究團隊依視覺素養指標進行問題的編擬，並邀請教育統計及藝術教育方面之專家學者，協助進行試題修審。

2. 研究對象與資料編碼

本研究為視覺素養調查試題的預試（範例請見圖 1），我們邀請同一縣市來自 4 所不同學校高職三年級 6 個班級，合計 285 位學生，於課堂中進行電

腦問卷的答覆，作答時間約 45 分鐘，此次預試共計四大題組，合計 20 小題，因於系統中即設定每項均需填答，因此無缺漏之問卷。

作答內容之編碼，譬如「287-2-1」，第一欄數值 287 為電腦所提供之原始資料序號，第二欄數值 2 指的是第二題組，第三欄數值 1 指的是第 1 小題。

3. 視覺素養評分規準擬定

依據學生作答內容，研究團隊先擬定評分規準，再邀請四位廣告設計科資深教師（年資 8-13 年）協助評分規準的修訂，每題由兩位教師進行評分，評分前先請教師進行評分規準之討論與試評，以取得評分的一致性，爾後則各自閱卷不再討論，學生該題之得分取兩位教師評級之平均。若兩位閱卷教師評分差距超過兩級分，則由第三位教師協助閱卷，最後三位教師的平均為該學生的得分，學生作答內容的評分說明如下：

(1) 架構理解及表面意理解的試題與評分範例

影像訊息擷取具備直接找出訊息的架構理解及直接推論訊息的表面意理解兩層次，評量內容旨在瞭解學生是否「能找出影像中的主體、構圖，及符號的

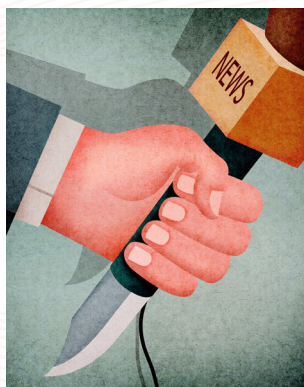


圖 1：視覺素養預試試題範例
(圖片來源：<https://tinyurl.com/y6ce5l5q>)

1. 請你把在圖中所看到的都寫下來。（架構理解/表面意理解能力）
2. 這件作品讓你想到什麼？為什麼會這樣想？（隱含意理解能力）
3. 為什麼麥克風的把手會被畫成刀子？（同理心能力）
4. 畫面中有影子，除了要表現光線之外，還有什麼作用？（同理心能力）

註：灰底的向度說明並不會出現試題中。

意涵」(黃秀雯、謝進昌, 2017)。因此第 1 小題「請你把在圖中所看到的都寫下來。」可以瞭解學生所看到的圖像內容, 亦可瞭解學生的觀察力和敏銳力。評量從 0-5 共分為 6 級, 數值越高, 等級越高, 1-3 級屬於能從影像中即能看到主體和構成畫面的物件。4-5 級則能進一步說明畫面整體的氛圍與主體代表的意含(評分細目請見附件三之 3)。表 1 為學生的作答內容及兩位教師批閱的平均級分之範例。

(2) 隱含意理解的試題與評分範例

隱含意理解之向度內涵為「能詮釋影像中的符號意涵及欲傳達的意念, 詮釋與整合影像的多元觀點」(黃秀雯、謝進昌, 2017)。第 2 小題「這件作品讓你想到什麼? 為什麼會這樣想?」的提問是希望

學生能闡述影像給他/她的感覺與想法。學生的作答內容及評級如表 2, 從表中可知評級為 2 級以上者, 均能察覺此圖與記者和採訪有關, 4 級為能用完整的句子回答, 5 級則是可以意識到背後的意涵。

(3) 同理心的試題與評分範例

同理心向度的內涵為「能透過藝術知識及文化背景, 省思和評估影像欲傳達的觀點或社會議題」(黃秀雯、謝進昌, 2017)。第 3 小題以「為什麼麥克風的把手會被畫成刀子?」直接引導學生關注該圖核心, 期望學生能結合其過去的經驗進行作者創作該圖之推理。表 3 為學生的作答及兩位教師之平均評級: 1 級為未說明原因; 2 級為說明原因不夠完整; 3 級以上為能說明原因; 4 級為能具體說明原因; 5 級則是能提出省思。

表 1：架構理解與表面意理解的作答內容與評級範例

級分	學生作答內容
5	媒體殺人, 講更多話、自己的言論, 越容易在無形中助長, 使壞媒體人稱心如意, 無形中利用其殺害自己言論者或者更多無辜大眾。(285-2-1)
4	有個記者在訪問, 但他的麥克風也可能會傷害到人。(287-2-1)
3	偽裝成麥克風的一把刀。(295-2-1)
2	新聞麥克風刀子手電線。(64-2-1)
1	一把刀, 麥克風。(339-2-1)

表 2：隱含意理解的作答內容與評級範例

級分	學生作答內容
5	想到臺灣記者把麥克風當武器訪問當事人講的話曲解其中意義也可能是逼對方說話逼太緊把麥克風當成刀架在他人脖子上咄咄逼人。(382-2-2)
4	記者說的話會影響大眾, 如果有人惡意操作, 就像把刀子, 非常危險。(388-2-2)
3	新聞變殺人工具, 因為他是刀子。(502-2-2)
2	記者的工作。(326-2-2)
1	設計師設計出麥克風造型的小刀即將上市販售。(330-2-2)

表 3：同理心—省思評估向度的作答內容與評級範例

級分	學生作答內容
5	因為記者所揭露或是寫出來的報導，往往會傷害一個人的心，還有備受輿論的壓力，也有可能讓一個人失去生命。(46-2-3)
4	言語有時會變成一把刀子，讓你遍體鱗傷。(43-2-3)
3	表示語言的力量。(33-2-3)
2	代表傷害。(102-2-3)
1	利用別人的兇器。(131-2-3)

五、結論與省思

本研究依據文獻探討以及預試結果提出以下之結論與建議：

1. 視覺素養為觀察力與生活感受力的綜合應用能力

雖然各界對於視覺素養的定義因著重面向不同而有些許的差異，但視覺素養除瞭解讀影像內容外，還包含如何詮釋以及溝通和表達的部分，因此解讀影像除了學校內教授的視覺形式原則外，還需要個人生活經驗與體悟的涉入，並透過文字、口說、繪畫等方式來說明個人的見解，以達到交流與溝通的目的。

本研究將視覺素養定義為整合性之圖像閱讀能力，此閱讀能力需運用視覺來進行圖像構成要素的分析、圖像意涵的訊息擷取，以及透過主體的文化背景與生活經驗去詮釋、推理該影像所欲傳達的目的或意識形態，最後則是融合閱讀後的觀點或想法，透過影像、語言或文字等形式進行溝通與傳達之整合能力。換言之，視覺素養是影像閱讀的觀察力與生活感受力的綜合應用能力。

2. 視覺素養評量指標與評級設定之修正

本研究透過文獻探討將視覺素養評量分為影像的架構理解、表面意理解、隱含意理解與同理心四個向度，每個向度又細分為五個層級，但因視覺素養關注個體對於視覺圖像／影像作為溝通與交流的媒介，對視覺圖像傳達訊息的判斷與解讀能力，所涉及的範疇不僅止於圖像本身，還包含觀者的背景經驗、文化脈絡與圖像出現的時空與環境，這些因素都會影響圖像之判讀結果。

雖然本次探究的試題為視覺素養評量的預試，以標準化試題之觀點論學生的作答，我們發現影像「架構理解／表面意理解」向度的題幹與評分規準有其修正之必要，例如：原先提問的方式為「請你把在圖中所看到的都寫下來」，當研究者以學生作答進行評分規準設定時，發現其回答的內容不僅是影像訊息的擷取，且涉及更高層次的詮釋評估或推理整合向度，造成評量向度間評分的混淆。然而，就教學之觀點，學生之作答反映出學生在未接受視覺素養教學下的思維樣貌，也呈現出學生因觀察力、背景差異等個別因素所造成之差異。此差異在強調適性揚才、多元評量等素養導向之教學氛圍當下是可被接受與強化的，甚至因為視覺素養涉及多元面向，進而質疑視覺素養工具標準化的信、效度，然而本研究工具產生只是在為教學者提供視覺素養教學之參考方向。

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附件一：視覺素養評量向度與相關文獻之對照表

層面	PISA閱讀素養	VLTF	Avgerinou	Feldman
架構理解—直接找出訊息	擷取與檢索	1. 確定視覺媒材的性質和範圍； 2. 有效地找到和評估圖像和視覺媒體	視覺詞彙和定義的知識 視覺原理的知識	描述
表面意理解—直接推論訊息				
隱含意理解—詮釋整合	統整與解釋	3. 解釋和分析影像和視覺媒體的意涵； 4. 評估圖像及其來源	視覺思維 視覺區辨 視覺聯想	分析 解釋
同理心—省思評估	省思與評鑑	7. 瞭解影像和視覺媒體的創造、使用倫理、法律、社會和經濟的相關議題，以及評估和使用視覺材料	批判性視域 視覺推理 重構意義	評價
溝通傳達 (本文暫不處理)		5. 有效使用圖像和視覺媒體； 6. 設計和創建有意義的影像和視覺媒體	視覺化 視覺重建 建構意義	

註一：「架構理解—直接找出訊息」和「表面意理解—直接推論訊息」又可合稱為「影像訊息擷取」認知層面。

註二：溝通傳達屬於視覺素養層面之一，然該篇幅有限，未來將另篇詳細敘述與分析調查結果。

附件二：視覺素養評量向度與學習表現層級之內容

向度	學習表現	
架構理解—直接找出訊息	內涵	能找出影像中的主體、構圖，及符號的意涵
	Level 1	能找出與描述出影像中的物件，物件數1-3件
	Level 2	能找出與描述出影像中的物件，物件數3件以上
	Level 3	能描述出畫面屬於抽象性的情境/氛圍
表面意理解—直接推論訊息	Level 4	能與自己的生活經驗進行連結
	Level 5	能找出影像或符號的意涵，並進行整體的省思或進一步提問
隱含意理解—詮釋整合	內涵	能詮釋影像中的符號意涵及欲傳達的意念，詮釋與整合影像的多元觀點
	Level 1	能簡略說明影像欲傳達的意涵
	Level 2	能運用常識去說明影像欲傳達的意涵
	Level 3	能提出具體理由說明影像的意涵，但陳述不夠完整/不符邏輯
	Level 4	能運用藝術知能、個人經驗，提出具體理由說明影像的意涵，且陳述完整/符合邏輯
	Level 5	能針對影像提出省思、諷刺或隱喻性的見解，以及影像中存在的社會議題，並提出個人看法
同理心—省思評估	內涵	能透過藝術知識及文化背景，省思和評估影像欲傳達的觀點或社會議題
	Level 1	能簡略的使用語言、文字、繪畫其中一種形式說明自己的喜好
	Level 2	能簡略的透過語言、文字、繪畫等形式陳述自己的觀點
	Level 3	能透過不同形式提出個人的觀點，但陳述的不夠具體或不符合邏輯
	Level 4	能完整的陳述自己的觀點，並與個人生活經驗做連結
	Level 5	能完整的表達個人的觀點，提出具省思性、抽象性或隱喻性的理由

附件三之1：架構理解和表面意理解試題範例與評分標準

指標細目	<input checked="" type="checkbox"/> 架構理解 <input checked="" type="checkbox"/> 表面意理解 <input type="checkbox"/> 隱含意理解 <input type="checkbox"/> 同理心	
試題	1.請你把在圖中所看到的都寫下來。	
評分標準	級分	解答說明
	5	能針對圖片畫面進行整體的省思與進一步的提問（抽象思維）。 例如：言語有時就像一把利刀。
	4	能與自己的生活經驗進行連結。例如：「記者」的麥克風。 能描述出畫面的（抽象）情境/氛圍。例如：新聞媒體的可怕。
	3	能以完整句子回答看見的（具體）事物。 例如：麥克風是一把隱藏的刀。
	2	能描述3樣以上物件。
	1	能描述出圖片中的物件，僅描述1-2樣者。 例如：麥克風、刀子。
	0	答案離題

附件三之2：隱含意理解—詮釋整合試題範例與評分標準

指標細目	<input type="checkbox"/> 架構理解 <input type="checkbox"/> 表面意理解 <input checked="" type="checkbox"/> 隱含意理解 <input type="checkbox"/> 同理心	
試題	2.這件作品讓你想到了什麼？為什麼會這樣想？	
評分標準	級分	解答說明
	5	回答出事由，且能提出具省思、抽象性隱喻的說法。 例如：新聞媒體的報導並非全部都是事實，有些可能只為了博取收視率而故意炒作，扭曲了原本的意思，導致當事者受害。
	4	回答出事由，而提出之原因具體且完整。 例如：媒體的可怕，因為時常有人被媒體輿論逼到自殺。
	3	1. 回答出事由，並能說明原因。 2. 僅說出具體的原因，但並未回答出事由。 例如：媒體的殺傷力。（並未說明原因）
	2	回答出事由，說明的原因不夠具體或不完整。 例如：記者報導有拿麥克風
	1	1. 回答出事由，但未說明原因。 2. 說明之原因已離題。 例如：他很討厭訪問的人，因為麥克風後面藏著一把刀。
	0	答案離題

附件三之3：同理心—省思評估試題範例與評分標準

指標細目	<input type="checkbox"/> 架構理解 <input type="checkbox"/> 表面意理解 <input type="checkbox"/> 隱含意理解 <input checked="" type="checkbox"/> 同理心	
試題	3.為什麼麥克風的把手會被畫成刀子？	
評分標準	得分	解答說明
	5	能提出具省思性、抽象性隱喻的說法。 例如：媒體會以假亂真，為了使內容更加精采而改寫部分，但也使得受害者受到更大的傷害。
	4	能提出具體且完整的說法。 例如：不實的新聞訊息會成為傷害別人的工具。
	3	能說出具體的原因，但說法不夠完整。 例如：一體兩面、言語霸凌
	2	原因說明不夠具體與完整。例如：傷害自己
	1	未說明原因，或是說明之原因已離題。 例如：代表訪問時看別人不爽可以捅他。
	0	答案離題a

香港中學水墨教學法探究

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摘要

傳統或現代水墨在香港學校的視覺藝術教育中向來有待開發，站在地域上，香港自然是中西文化交融最成功地方之一，視覺藝術教育卻未正視此特質。雖然多年來偶有熱心水墨教育者申請基金舉辦活動，但正規中、小學課程仍然未能平衡中、西方藝術教育。

文章通過行動研究探討在香港這特殊地理位置下，學校水墨教育可能應用的教學法。筆者在教學行動研究中加入現代和當代水墨的觀念元素和創作技法，並試以電腦方式加入草稿構想佈局，模仿傳統水墨中「搜盡奇峰打草稿」或臨摹不同古賢作品後重新結構自己作品方式一如謝赫「六法」中的「傳移模寫」後，自己重新構想「胸中幽壑」的方法。大量的電腦資料庫有助學生作構圖拼合（用 photoshop 軟件），省略了大量造型描摹時間，更易專注於用筆和墨韻的學習和練習。

大會主題為「挑戰與轉化」，香港學校水墨畫教學應透過研究與時並進。除了考慮香港中、西文化交融的特質外，亦可以嘗試在傳統的創作媒介中結合現代主題和科技應用，讓年輕一代有機會通過學校視覺藝術教育接觸到中國傳統藝術，期望達致「轉化」學校視覺藝術教育長期忽略水墨畫教學的慣性和價值觀。

關鍵詞：水墨教育、香港中學水墨畫教學、現代水墨

一、緒論

根據 2004-2005 年首次關於本港中、小學水墨畫教學調查資料（馬桂順，2005），似乎學校只有零星的水墨畫教學活動，由熱心的香港退休教師籌辦和私營教育機構舉行，形成香港視覺藝術教育長期偏重於西方創作媒介，這情況影響到本港大學藝術教育和藝術師資培訓出來的教師也相對偏重西畫。在談論教學法轉變前，先要明白水墨畫的傳統精髓和脫變，才能從水墨畫評賞和技法教學上進行改善。

筆者會以筆、墨、紙和印章結合來界定傳統水墨畫的特質，帶出中國特有的審美趣味—謝赫「六法」的「氣韻生動」、「骨法用筆」、「應物象形」、「隨類賦彩」、「經營位置」和「傳移模寫」（徐復觀，2001）。「氣韻生動」、「骨法用筆」需要純熟技藝才能達至，不易為中學生掌握；「應物象形」和「隨類賦彩」則較近西畫寫生和著色；「經營位置」也有傳統和現代的基本佈局分別，在傳統水墨構圖上可以加入「S」形、「C」形、「對角」或「黃金分割」等構圖（袁金塔，1990），至於「傳移模寫」則可以通過研習傳統經典作品作出歸納和領悟，中國書畫傳統尤其重視「傳移模寫」，是由於現代學生難以花長時間臨摹每位大師的書畫，故筆者嘗試以電腦整理了十位大師的山石、樹木、花鳥等繪畫，成為資料庫供學生以 Photoshop 軟件作構圖拼合之用，令學生可以專注於線條勾勒的練習。

當代的水墨畫教學除了要注重線條的掌控和深淺墨韻的表現效果外，也要回應現代和當代西方藝術理論對水墨的影響，例如：不同的實驗性技法、自動技法和媒介拼合等，但筆者認為水墨畫中最獨特的仍然是線條的表現（劉瑩，2017），如果可以借助電腦及西畫的構圖知識，便可以把水墨畫教學更聚焦在線條的表現上。因此，本文會在香港一所中學以行動研究方式探討以上的本水墨畫教學的可行性，讓年輕一代也能領略到學習水墨畫的趣味。

二、研究問題如下

1. 運用電腦科技及西畫的構圖知識，如何加強中學生在水墨畫中的線條和墨韻表現；
2. 中學生如何看「轉化」了的水墨畫教學法？

通過是項行動研究，除了讓筆者在香港中學嘗試應用電腦科技及西方構圖概念去設計、實踐、分析和反思水墨畫的「轉化」教學方法外，亦期望能拓展香港中學生對中國藝術文化的認識，傳承中國水墨畫創作的精神。

三、文獻梳理和探討

香港文化融合中西，藝術表達也同樣中西兼並，藝術家不會否認中國藝術中的精神，並且他們大都擁有深厚的國畫基礎，甚至他們的主要實驗應用時，在理念上追求六朝時期謝赫的「六法」，傳統筆墨的核心因素是筆：它可為點、線、面，造成變化多端的「力的樣式」，技法上卻結合西畫、裝置和科技。（郎紹君，1995、2001；鄧海超，2008；李君毅，2001）

四、傳承水墨文化精神和學生創作的關係

香港現代水墨既沒有太深厚的傳統根基和文化底蘊，也沒有系統的水墨教育體系，多是依老師稿件「傳移模寫」，有的只是不同文化的包容和當代意識下的「無定向」特質。（張京媛，2007；楊慶榮，2010）這些作品也通常呈現為混合多媒體的面貌。上個世紀 60 至 80 年代，由於香港特殊地理位置的關係，不同文化屬性的移民彙聚於此，令香港文化豐富多樣，現代水墨領域確立，技法融合中西（國

畫用具結合西畫構圖、主題、造型等)。劉國松和呂壽琨運用拓印、噴灑、水沖及施用膠、礬之類的添加劑，甚至塑膠彩來進行實驗，但他們也不會否認中國藝術中的精神 -- 謝赫「六法」及中國文化精神中的「天人合一」(郎紹君，1995)。

五、學校水墨畫教學法探討

現代視覺藝術教育重視學生創意培訓和批判思維建立，(香港考試及評核局，2019)然而，傳統筆墨的核心因素是筆，用筆技巧則依賴模仿前人經典「傳移模寫」，非短時間內掌握，如何能吸引學生，令學習有趣和具個人思想，又能滿足他們的好奇心，達到學科知識傳遞的功用?(黃王來，2009; 張春興，1996)香港教師普遍在英殖民學制內成長，主要學習西畫，國畫一般私人隨老師學習，學校制度內並沒規定必修。(文潔華，1998)但97回歸後，教學理應融合中、西理論和技術，千禧後，也就須思考與電腦的關係了。(香港考試及評核局，2019)故如何以結合中、西藝術的水墨畫教學，加入電腦應用科技，或是未來書畫的教學發展方向之一。

在行動研究計劃中分為初中和高中(初中學生對各類知識好奇、怕沉悶;高中學生則開始建立自我觀，追求技巧)，兩個年級皆以現代水墨內不同表現技法，結合電腦進行水墨學習：前者以想像山水(電腦搜圖加紙拓技法)，後者則以想像人物(電腦做草稿加工筆繪畫技法)。兩者皆由同一教師任教，她並運用十年的個人流動性、應變性和特殊性教學經驗、知識和能力，結合 Kemmis 和 Wildinson 的行動研究方法進行探究。

行動研究步驟中的計劃、行動、觀察、反思/評鑑、修訂特點。這種不斷監察學生學習成效，並利用學生學習成果即時回饋教學以作出修訂的做法，往往期望為學生學習帶來成效。並望為課程帶來形成性評估(formative evaluation)教學策略。研究者雖明白行動研究最理想是一項協作的工作(Kemmis & Wildinson, 1998)，但要對水墨同樣感興趣的伙伴則非易事。研究員只能通過一連串的自我行為反思，一個由多次行動所組成的過程，螺旋式地自我反思和修正的循環。這種專業的成長過程是重視過程中教師認知成長經歷(Greenwood & Levin, 1998)，加上一種「協同行動研究」(collaborative action research)。

六、研究試探究課程設計可行性

計劃中以中一六班為教授對象，每班34-37人，選兩班能力相約班，共72人左右，以現代水墨山水為學習對象，取兩班作比對：一班教傳統畫法，在實驗作品上加傳統唐宋人物、山石和亭園；另一班則加現代生活或學生喜好和熟悉的卡通怪獸合成造型。高中兩級，共30人，以工筆結合電腦和現代工筆為題學習技法，主題不限，由於高年級須強調評賞和創作訓練，故可視乎時間許可作延伸活動，如參觀藝術館或播放香港當代水墨畫家分享。此研究通過教師反思、課堂觀察和學生完成作品為成效評估。(Pine, 2008)持續反覆地對同年齡同班學生進行反思和課程改善工作，目的在讓他們學得更好，也為教師探討改良課程設計和教學策略。

初中的兩組學生以教授自動技法後，一組畫傳統唐宋人物、山石「傳移模寫」方法繪畫傳統農村內容，該班在10月用兩個雙連堂完成。另一組在11月用兩個雙連堂完成，畫現代建築和卡通怪獸的班別，

可用電腦搜圖和現代水墨佈局作「經營位置」，除了課程設計和教學策略有別，師生心態和投入程度也不同（見表一）。高中的兩組學生以教授自動技法後，一班以傳統唐宋人物、山水或花鳥「傳移模寫」畫自己設定的傳統主題，10月四個連堂，共的5小時，另一組以電腦技法拼合稿後，以自己經營佈局作「經營位置」畫作品集作品，在11月四個連堂完成（見表二）。

面對傳統水墨畫技巧，無論初中或高中都感恐懼，但若加入現代水墨繪畫方法和電腦輔助，既可在造型上為學生解決了其中一個大問題，學生可專注運筆，減少失敗，可令課堂氣氛更愉快，也可建立學生的自信心。如今，學生鮮有接觸國畫，大多開始執筆尚可，但漸因投入畫作而變得如執鉛筆畫國畫。（Atkins & Wallace, 2012）用電腦時學生普遍較興奮，能迅速完成草稿，也可方便改善造型和構圖問題，故勾線時可以專注線條質素。由於工筆只要借助電腦定好稿後，勾線較容易操控，所以較容易出現既具故事性，視覺效果優秀的作品。在對高中生希望能通過藝術創作表達個人的世界觀和故事也較方便，相對地，意筆畫易學難精，墨韻和運筆要求高，對初接觸中國書畫的年輕人構成障礙。學校資料許可的話，可購買優質的壓力筆，再加Photoshop軟件着色，也可做出類似傳統的工筆畫。只是對年輕人描繪線條和層層著色的「毅力培訓」和「專注力培訓」工作，藝術作為個人陶冶性情和修養培育，則始終未能被科技取代，取代的只是完成的結果。當中對自我意識的探討和自信心的建立，初中和高中都經歷了師生共進的探究過程。

七、反思和建議本港將來水墨畫教學

香港本融合中、西多元文化，中、小學長期缺乏水墨畫教學（馬桂順，2005），教育局也沒制度配合，亦長期未正視師資培訓相關問題，若我們相信教育能開拓學生視野，教育局不能只通過硬性的國民教育制度推動「情懷」，應試通過不同文藝薰陶市民，讓大眾瞭解文化中優良面貌，漸漸建立歸屬感。「水墨」是我國文化象徵，無論時代如何改變，當中的精萃是不能改的，此乃民族的內蘊，我們要思考的是如何革新其技術，以方便與國際接軌。（譚志成，2000；香港藝術館，1984；Clarke, 1995；Bhabha, 1995）課程須結合學生成長特質，教授配合年齡的技法和造型。

由於在本港學校視藝科中水墨教育長期被忽略，望此文章和行動研究，讓更多視覺藝術教育學者多瞭解當下水墨教育的情況，並能對症下藥，革新一般人對中國水墨的認知和善用科技融合傳統書畫藝術教育，並試以電腦方式加入草稿構想佈局，模仿傳統水墨中「搜盡奇峰打草稿」或臨摹不同古賢作品後，自己重新構想「胸中幽壑」的方法，但大量的電腦資料庫將為學生省略了大量造型描摹時間，更易專注用筆和墨韻學習上。讓年青一代也能領略到水墨畫教學的趣味。

將來若時間許可，研究將伸展到將以電腦整理十位大師（見表三）代表山水、人物、花鳥繪畫作品局部，成為教學資料庫供本港教師、學生學習和作構圖拼合（用Photoshop軟件，如今大專院校工筆畫作也常用此作稿），亦可應用壓力筆來繪畫不同線條、深淺效果，相信學生應更易掌控水墨效果，享受不同文化的藝術創作過程。施教教師也可通過課程設計、策略應用和反思，把學者理論應用到實際

教學中，與學生互勉共進。但此研究的限制或因欠缺伙伴協作提醒，故只能較多依賴教師自我反思和鞭策，也因研究對象人數有限和集中男生成長習慣，未能根據行動結果，把方案完全套用到不同能力的男、女生身上。這也正體驗出行動研究要置根於不同情境下作調整。

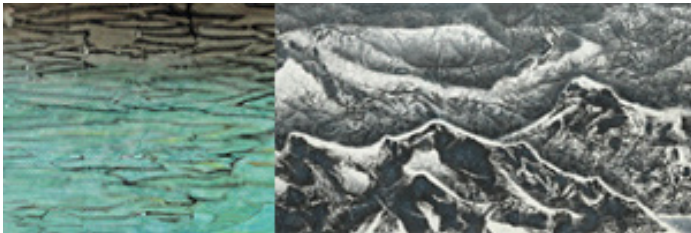

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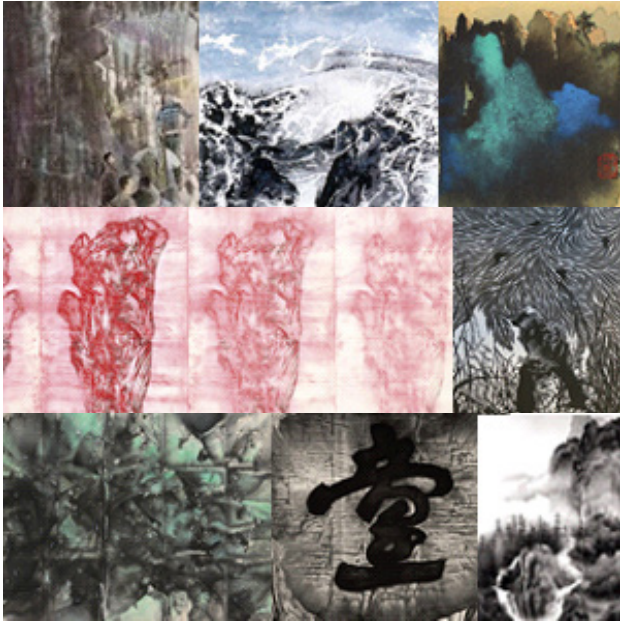
表一：香港初中水墨畫教學法探究初中教案

	自動技法後以 唐、宋「傳移模寫」 以傳統水墨佈局作「經營位置」	10月雙連堂 共2.5小時	自動技法後以 電腦搜圖「傳移模寫」 以現代水墨佈局作「經營位置」	11月雙連堂 共2.5小時
教學內容和策略	-老師示範如何做紙拓 -老師教學時會示範山石不同皴法、屋、樹、船、橋等物件。 -每組派發約千唐、宋參考圖例 -佈局上會提一河兩岸式、三段式、平遠、高遠、深遠法 教學策略：以傳統臨摹為方法		-老師示範如何做紙拓 -老師提示生活上的衣、食、住、行 -老師請同學用IPad上網找參考相片、圖片 -佈局上提"s"形、"C"形、"正中"、"對角"和"黃金分割"構圖(袁金塔, 1990)。 教學策略：引入西方學者認為學生學習宜加入熟悉的情境教育，易吸收和引共鳴。	
結合羅恩菲爾德V. Lowenfeld 繪畫發展階段「寫實前期」	-想要描寫接近寫實的東西。 -對空間、形狀、色調等技巧有基本掌握。 -開始崇拜技巧 -具好奇心			
1) 學生仿效程度	學生作品如傳統水墨，效果可觀。但一半以上學生則未能模仿得宜		學生普遍用西畫構圖，但拼合作品出乎老師意料，學生普遍較喜愛。內容較細緻	
2) 學生聆聽的專注度	學生對看老師示範很感興趣，因以往少即場觀看老師示範		由於老師舉日常生活上例子，引導衣、食、住、行生活例子，學生專注，反應佳	
3) 學生課堂投入度	學生自己畫時較難下筆，但也可漸畫成類古人之作，但一般能力的，常看老師例子和參考圖，也有約三成學生草草了事		學生看自選的圖，偶有叫老師教的，但頗多同學積極投入，希望完成現代版山水，也有學生畫示威、遊行圖及時事新聞，而且邊畫邊與同學討論	
4) 學生完成後願意分享內容	普遍學生不易結構完整故事，但也能表面描述所畫，少有主動分享者 普遍作品可在教師預料內		普遍學生願意主動分享，有的說行山見到UFO，有的描述生活所見，有的提及時事 同學反應激烈，作品構成員創意，但美感部份不及仿傳統成功的例子佳	
5) 學生完成作品，感到滿意度	用心繪畫的都感滿意，但有的不能掌控水墨滲化，尤其題字易失控，感國畫難畫的有半班學生		普遍學生都滿意自己的作品，課堂內偶有歡呼聲。但有的不能掌控水墨滲化，尤其題字易失控	
6) 學生完成作品，對作品的歸屬感	有的學生頗高興自己能畫出如古代經典作品，但大多感不滿意		部份學生要求帶回家完成，頗用心完成。也主動問老師如何畫鐘樓、戰艦、火箭等	
7) 教師根據完成作品評估	 <p>學生依老師例子作畫，不難掌握整體效果，部份有古意</p> <p>教師於是決定用電腦輔助學生作資料搜集，再結構當代情境主題的作品，希望有七成以上學生達到投入和通過參考相片改善造型描繪能力。修正成11月策略</p>		 <p>學生完成的視覺效果有趣，有的如俯瞰圖、有的如街道圖，有的也像傳統水墨 教師須控制學生上網搜集資料情況</p>	

1.	單元名稱	中國現代水墨
2.	教學對象	中一
3.	課次／課時	本單元共_二_次連堂教學，共一百六十分鐘
4.	單元設計理念	<p>今天中西融合越來越普及，但國畫的民族性仍明顯帶有民族主義色彩。「水墨」被認為是中國文化藝術中最獨特的表現手法，隨時代演變，傳統認知下著重筆墨方法應用的作品，似乎已不能表達現代社會的要求，加上中國水墨畫經過上千年的演變和發展，現代藝術家很難在技術上超越前輩，所以當代水墨畫家往往在題材選擇和媒介應用上求變，以希望能有所突破和開創。當代部分藝術家從西畫和西方創作中吸收技法，甚至追求三維空間和多媒體的表現手法，試圖融合中國水墨元素，拓展出新風貌。由於政治、地理、歷史的原因，水墨現代化的進程開始於上個世紀初的中國大陸，如黃賓虹、徐悲鴻、潘天壽、林風眠、吳冠中等老先生們，只可惜當時社會不能讓這批老前輩在安定的環境下完整地發揮各自探索和完整各自的風格，並形成完整的發展脈絡。相反，香港卻在70年代已正式用「現代水墨」字眼，以區分傳統國畫和新派國畫。他們同樣走在「邊緣」上，但同時承繼了這批前輩的追尋，在60至80年代繼續探尋中國水墨藝術的發展。</p> <p>傳統水墨山水畫，是用毛筆、水墨、宣紙傳遞作者思想和情感，筆墨本身具有結構性一即筆與墨關係的排列組成積澱著中國文化的精神與特質，而筆墨的核心因素是筆：它可為點、線、面，造成變化多端的樣式。堅持水墨畫傳統的藝術理論家，可能認為要首先承認水墨語言的邊界和局限，同時要把水墨語言的表現力一諸如描繪、傳達社會與心理景象、創造語言風格等等一推到極端，這是傳統現代化的過程。香港處於中國或西方及傳統與現代等價值觀念的衝突中，其「折衷」的特色正如前所言，可以說是在各樣差異之間的夾縫中，尋求超越對立的固有範疇，從而實現自我文化身分的重構。故以現代水墨作切入點，指導學生創作具個人主題的作品。</p> <p>並介紹張大千、劉國松、王無邪等現代水墨畫家風格及製作方法。</p>
5.	學生已有知識	<ul style="list-style-type: none"> -- 執毛筆的方法 -- 界定何謂「中國畫」
6.	單元學習目標	<ul style="list-style-type: none"> -- 學習中國藝術，強化文化認知：「畫如其人」和「字如其人」 -- 利用散點透視法作傳統中國山水畫的賞識和練習 -- 比對西方：單點透視、兩點透視和三點透視 -- 認識中國水墨畫的題字方法和詩書畫印結合所謂「文人畫」之說解讀 -- 中國現代山水畫繪製方法: 不同皴法的應用、墨分五色：焦、濃、重、淡、清之說 -- 認識墨分五色之說 -- 現代水墨技法：抽筋法、拓染法、暈染法、水拓法、潑墨法 -- 現代水墨大師作品介紹和作品欣賞：張大千、劉國松、徐悲鴻、趙少昂、周綠雲 -- 中國畫分類法: 工筆、寫意、人物、花鳥、翎羽、蟲魚、山水、白描 -- 認識中國山水畫中的樹、皴法、小船、人物等點題和描繪方法
	水拓、拓印、紙拓	
	學生作品	

表二：香港高中水墨畫教學法探究高中教案

	一班以傳統唐宋人物、山水或花鳥「傳移模寫」 10月四連堂 共5小時	以電腦技法拼合稿後，畫作品集 以自己經營佈局作「經營位置」 11月四連堂 共5小時
教學內容和策略	-老師示範工筆和意筆傳統山水、花鳥 -老師教學時會示範山石不同皴法和用筆 -每人選一傳統山水、花鳥參考圖例 -不同種類的參考圖例，鼓勵同學摹仿	-老師播放現、當代工筆作品欣賞，分析 -提學生先用photoshop做草稿 -老師示範起稿和勾線在熟宣上 -老師示範著色：罩染和渲染 -老師提示前人作品集的主題、造型
結合羅恩菲爾德 V. Lowenfeld 繪畫發展階段 寫實期	-想要描畫寫實物像的時期。 -身心更為成熟，建立繪畫的信心和價值觀，崇拜具寫實能力者。 -學生在此人生長階段更應鼓勵其成果。 -欲建立個人批判思維，好發表個人見解。 -教師先用傳統畫法，反思後，結合科技和只選構圖、造型統線條施教	
1) 學生仿效程度	大多願意嘗試新媒介，但部份學生第五節課時也不太想畫，由於意筆易學難精，反而工筆完全印稿，易掌握。但部份男生好畫自己喜愛物。具耐性學生成果較佳，反欠發揮。	學生自行用photoshop建構個人主題的作品集 開始關注自我價值的建立，故望有自主式主題。想發表對世界或社會的見解。 學生普遍具創意和更認為作品屬於自己。 主題能反映不同學生性格和關心議題
2) 學生聆聽的專注度	學生對看老師示範很感興趣，因以往少即場觀看老師示範，但未能掌握運筆	由於老師舉日常生活上所見，又舉其他學生作品集例子，學生專注，也主動提問
3) 學生課堂投入度	具耐性和好中國文化的學生容易進入狀態，但一般學生即使看了示範，也不能投入，只為完成任務。 有一半表現未如理想	部份學生雖好玩電腦，但掌握photoshop有困難，要個別指導，拼貼出所須故事，以符號象徵作品主題和內容。勾線時也較易掌握。有八成學生效果理想
4) 學生完成後願意分享内容	由於都是選修視藝學生，普遍也習慣分享。但未能掌握評賞用詞和傳統水墨名稱。	由於作品集是學生自己喜歡的主題，所以學生普遍願意分享，而且每每言之有物，各人風格特顯。
5) 學生完成作品，感到滿意度	部份學生感滿意，部份學生則感到沉悶。因國畫畢竟是偏向靜態的藝術表達。	就算是相對技巧和能力較弱的學生，也滿意自己作品。有學生曾在染色時埋怨，但最後也驚歎自己的毅力和成果。
6) 學生完成作品，對作品的歸屬感	部份非常高興，畫完後會拍照與人分享，有學生說媽媽定很喜愛。但也有不滿意自己作品的。	學生都非常喜歡自己的作品，還相約一起裝裱作品。也主動推測各同學作品的內容。
7) 教師根據完成作品評估	 <p>只要學生掌握了基本技巧，則容易做好作品，而且具古意。唯部份男生怕悶，所以會以喜歡的主題作工筆練習。 由於工筆和意筆教師都教，學生較難專注練習和掌握。</p>	 <p>學生有用「現代學生多元智能觀音像」、「為悅己者容」，諷刺社會時弊。也有「現代康熙」和「理想世界」寄寓個人的期望。上課以外時間，學生也自願抽空完成作品</p>

1.	單元名稱	中國工筆水墨創作
2.	教學對象	中四至中五
3.	課次／課時	本單元共_四_次連堂教學，共三百二十分鐘
4.	單元設計理念	<p>中國工筆繪畫有兩千年的悠久歷史，自成風貌，有著嚴謹、細膩工整的視覺效果和冷靜、性的心理感受。隨時代變，如今工筆已應時代革新，引入新的題材、造型、材料、技法和表現形式。甚至結合新媒體藝術。</p> <p>「水墨」當代化的勢頭竟最早出現於香港，隨後在臺灣和中國大陸開始出現，甚至到世界各地展覽和演講，引起了世界對中國水墨的關注。香港在英國佔領時期的特殊地位，實行西方的政治和自由貿易制度。到了19世紀下半葉，隨著經濟迅速發展和對外貿易活動的增加，香港漸取代廣州成為中國外銷畫集中地。20世紀60至80年代，由於香港特殊地理位置的關係，不同文化屬性的移民彙聚於此，令香港文化豐富多樣，並在現代水墨領域湧現出努力探索的三位代表大師：即以逸民飄泊怪奇混合媒介風格著稱的陳福善、以中國佛道思想禪畫著稱的呂壽琨，以及以自動技法加特製紙張和裝裱法著稱的劉國松。他們三位雖然來自不同的社會背景，但都承繼了自20世紀初於中國大陸開始的文藝現代化追求，並通過特有的國際形像和地理位置，令國際開始關注中國水墨的變化。其影響直至20世紀80年代改革開放以後——至今，我們也可看到國際上越來越重視中國的當代水墨發展。</p> <p>當代社會最明顯的特徵是「全球化」，隨著現代社會迅速發展、網路世界的鋪天蓋地的滲透在我們的日常生活中，國家與國家、民族與民族，以至人與人的邊界似乎被消滅了，然而這也意味著人的個性、民族特性和地域差異也漸漸消失。我們知道文化藝術是最要求「本來臉目」的，要求作品有原創性的，故在「全球化」的氛圍下，文藝界往往逆流而倡：從各自獨特的文化層尋找創作的養份。</p>
5.	學生已有知識	<ul style="list-style-type: none"> -- 執毛筆的方法 -- 界定何謂「中國畫」 -- 認識墨分五色之說 -- 認識國畫的分類 -- Photoshop基本應用
6.	單元學習目標	<ul style="list-style-type: none"> -- 利用傳統中國畫的臨模繪畫特性，並作練習 -- 認識中國水墨畫的題字方法和詩書畫印之說解讀 -- 中國現代工筆畫繪製方法：描法。 -- 現代水墨技法：抽筋法、拓染法、暈染法、水拓法、潑墨法 -- 現代水墨大師作品介紹和作品欣賞： -- 中國畫分類法: 工筆、寫意、人物、花鳥、翎羽、蟲魚、山水、白描
	<p>實驗性水墨： 水拓、紙拓、 漬墨、抽筋、 潑灑、拓印、 移印、結合書法 和結合設計等。</p> <p>結合設計： 高中藝評 結合電腦： 高中藝評</p>	

學生作品



(延伸思考：比對中西文化的差異，讓學生思考本地藝術和創作的方向。)

		中國	西方
對自然的想法	1	欣賞自然，求精神滿足。	征服自然，求物質滿足。
	2	重精神、喜靜退。	重物質、喜動進。
人生觀	1	古樸、高雅、以德為重。	滿足慾望、重功利。
	2	為修身、達到物我兩忘渾然境界。	主理智、重學科分析，求現實。
繪畫特色	1	線為主，色為輔。	光與影，重立體。
	2	色彩側重裝飾性及趣味性。	重真實，傳達訊息及事實反映。
	3	唯美主義，哲學藝術。	現實主義，科學藝術。
材料	1	毛筆、硯、墨、絹、紙、水性顏料。	油畫筆、油性顏料、油畫布。
	2	毛筆毛長而尖圓，性柔軟。	油筆尖端多齊，平而扁，毛硬。
	3	落筆後，則不可改。	可再三塗改。

表三：電腦整理十位大師資料

山水	人物	花鳥
李昭道的青綠山水	顧愷之絕世遺作的《女史箴圖》	蘇州形成「吳門畫派」，其中以沈周、文徵明、唐寅、仇英四家
李唐擅畫山水	吳道子利用稱為「蘭葉描」的線條手法去表現事物	五代徐熙、黃筌
王維的水墨山	唐周昉的作品中可以看出其主題環繞皇宮的人物如皇帝、仕女	宋代李公麟
范寬	梁楷	文同
董源	張擇端的《清明上河圖》	蘇軾
夏圭、馬遠	明代仇英	徐渭
南宋大畫家米友仁，發展了米芾技法	石恪	潘天壽
元初以趙孟頫	黃胄	高劍父
明陳洪綬號老蓮	徐悲鴻	齊白石
張大千	周思聰	歐豪年

教學卓越再省思：從情感經驗探討教學間性

曾品璇女士
臺灣新北市貢寮國中

摘要

研究者曾參與新北市教學卓越獎並獲得肯認，然而，貌似「卓越」的教學光環之下，因為研究者因為恐懼教學中的「混亂」而主掌課程；研究者過多的控制讓衝突事件不斷，也讓師生情感逐漸疏離。在外部獎項肯認和教學衝突之下，研究者察覺此份教學卓越獎的「榮耀」趨向白紙黑字的課程設計，並未探討教學與師生之間的情感經驗；而現行的教學卓越獎傾向肯定教學中的「教」而非「學」，似乎認可教師的能力而缺少探究師生情感連結。而過往教和學的隔閡不禁讓研究者質問自身：何謂「真正」的教學卓越？

本研究援引法國哲學家 Deleuze 和 Guattari 《千高原》的「中間」(milieu) 概念運用於藝術教學中，並將此種多樣的教學樣貌命名為：「教學間性」。本研究中，研究者改變過往偏向「教」思維模式，透過彩光濕地課程，期許自己朝向一位偏向「學」的教學者，向異於研究者的生命經驗學習，進而反思教學中偏向「教」與偏向「學」思維的相異之處。研究發現，教學者偏向教學中「學」的思維，能讓情感經驗能透過藝術教學自然地發生，透過藝術教學連結更多生命樣態，孕育繁茂的教學間性，朝向真正的教學卓越。

關鍵字：教學卓越獎、情感經驗、教學間性、藝術教育

一、研究背景與動機：乾涸的教與學

Palmer (1998/2009) 認為教學工作如同一面鏡子，教師必須鼓起勇氣面對、自身審視且不逃避之時，才有機會獲得「自知之明」；自知之明意味經過「坦然」面對自己心靈，清楚自身困境之後，才能賦予教學身歷其境的深刻意義。

研究者自 2012 年擔任中學正式教師之後，積極地向外（學術機構、教師研習等）學習如何「教」，如何讓課程更加完美甚而獲得「教學卓越獎的肯定」。那時，研究者是一位光環亮麗的教學工作者，一場場光鮮亮麗的報告，讓短暫的教學生涯，蓋上了一個個鑲著金邊的戳記。擔任教師期間，研究者偏向「教」的教學，經典知識和術科技法，即使面對不同的學生常使用同一套方式，研究者常常催促著進度和成果，以認為對的方式緊迫盯人，而如此注重成果和技法的藝術教育方式，成為日後師生衝突的未爆彈。

2015 年 5 月，過於「緊」的教學到了臨界值，學生於上課時擺出不耐煩的表情，學生 W 對研究者說：「這是妳的課程，不是我們的」，學生之間串連學生，透過上課之中不配合研究者的教學並在網路指責研究者的教學；那段日子，研究者和學生的關係逐漸惡化，學生們集體離開了網路學習社群並以冷漠上課表達不滿，對研究者敵意相向。研究者看著同年（2015 年四月）剛獲得教學卓越的獎狀，冷漠的師生關係對照下感到無比的孤寂。

上述師生衝突的經驗，研究者深壓在心底，直到讀到 bell hooks 寫的本《教學越界：教育即自由的實踐》，寫到：「當教室的情境中存有愛，那愛也會綻放。」（hooks, 1994；引自劉美慧譯，2009，頁 189），研究者才發現，自己在教學現場中缺乏的情，過多自己的聲音，讓教學只有單一的面貌。

研究者在卓越的「光環」中，因為外在肯認而讓教學迷失了方向，卻誤認自己在「對」的道路上。

二、研究目的、研究問題方法

承接上述研究動機，本研究目的為：研究者調整自己教學方式設計彩光濕地藝術課程，此課程偏向教學中的「學」，透過藝術媒材和學生一同在教學中學習，學習理解學生的故事進而鼓勵他 / 她們說出自己的故事；教與學互動歷程中，反思過往的教與學情感經驗，透過此段教學中情感經驗和教學間性進而思考真正的教學卓越。

研究者的主要研究問題為：如何透過藝術教育，在教學互動歷程中，在教學中增加「情感經驗」，交織「教學間性」進而重新思考教學卓越？

研究者使用的三種研究方法，一是**參與觀察法中的參與者一如觀察者**，研究者同時是教學者，研究者於教學中參與彩光濕地課程。課程設計之初，設計課程架構後，反覆實作試驗而驗證課程；在課程過程之中，於課程後撰寫教學札記、上課輔以錄音、照片及影片，參與並記錄課程觀察所見。

二為**敘說研究**，研究者在於（2017-2018）這一年多來，整理自己過往的教學札記（2013-2015），本研究中以彩光濕地課程中學生作品的「色彩」作為教學記憶書寫的契機，透過教學中的色彩連結過往偏向教的教學中的衝突和難堪事件透過書寫，比較過往偏向「教」所造成的傷痕對照這一年來的偏向「學」而生教與學情感經驗。

第三為「半結構訪談法」，研究者用較寬廣的研究問題作為訪談的依據，在教學現場訪談進行時引導受訪者；另外，也透過課後網路訊息對談，以便有充裕的時間了解學生的感受和想法。

三、教學中的情感經驗與教學間性

教學中透過師生因藝術教育連結而開展情感經驗，豐沛的情感經驗讓教學進入產生能量的「教學間性」之中。Deleuze (1987) 由「居間性」(in-between) 和「間性」(milieu) 開鑿出哲學的新視野，而研究者提出當情感經驗進入教學時，便會讓教學間性發生，教學間產生迸發的能量，師生因教學而擁有內在感和創見。

1. 情感經驗

教學中的情感是什麼？藝術教育是少數在正式課程的學科領域中，重視情意的學科，Margonis (2010) 認為教師和學生透過分享彼此情感經驗進入關係之中，這份關係不由某一方牽引，而是透過「共同的任務」朝向更自由、更平等關係。「學生的經驗」為教師必須重視的，當教師視學生為相對平等的地位時，便會重視學生的經驗，將學生視為共同經歷任務的夥伴，當教學中擁有情感經驗時，師生進入彼此接納的關係，唯有師生彼此接納，才會進入深藏的內在情感。

2. 教學間性

每個人的生命經驗不同，當教學中情感經驗俱足之時，將進入教與學的間性之中，「間性」之中蘊含創造力並且能聚集源源不絕的能量。Deleuze (1987；2010) 哲學提到間性是創造能量的溫床，間性是一處貌似混亂卻充滿能量的所在。教育學中的教學和課程看似日復一日重複進行，實質上卻是持續流變的歷程；在這個流變的歷程中，若能進入 Deleuze 哲學的「間性」(milieu) 概念，教學和課程將會一種「創造」的過程。

Garoian (2012) 將 Deleuze 理論和當代藝術教育相互扣連，他認為藝術教育的居間性讓教育能夠越界，挑戰舊有的教育階層思維，而能更擁有不同的觀點。此外，Aoki (2002) 提及一種「生機盎然的課程」、和「地下莖式地課程風景」存在於教師和學生間性，而這種間性能讓教與學具有洞見和批判思考，能喚起學生的內在感知 (inner feeling) 和直覺；教學間性讓教學容許各種意外、在其中融匯各種多樣性的觀點。

四、彩光濕地課程及教學故事

1. 課程簡介

研究者透過彩光濕地課程進入教學現場（臺灣新北市貢寮國中），反思過往以技法和客觀知識為主的教學觀，調整以 Deleuze 哲學觀進入教學之中，重視以學生為主的情感經驗，重視情感經驗引發的教學間性，在教與學中逐漸形塑的過程。彩光濕地課程課程共四回，每回 130 分鐘，每一回的課程名稱分別為：一、彩研究者，拓情；二、盛彩，裝己；三、球事；以及 四、研究者們，彈畫。

上述的教學階段分別為水光之間（透過問答的暖身活動）、玩玩媒材（嘗試不同混用的媒材及技法）、創作活動（當堂課主要的創作主題，透過主題回應課程問題）及水光之間（師生和同儕之間彼此分享回饋）的循環式課程（圖 1），建構出架構表如下：



圖 1：彩光濕地教學方式循環圖資料

表 1：彩光濕地課程設計架構

主要 教學 活動	1-1 【水光之間】 衣服的質感	2-1 【水光之間】 海底泡泡/陸地	3-1 【水光之間】 國中的生活	4-1 【水光之間】 童年玩具
	1-2 【品璇故事】 藍色故事	2-2 【品璇故事】 容器：海底泡	3-2 【品璇故事】 球：黃色的戀愛	4-2 【品璇故事】
	1-3 【玩玩媒材】 1-3-1 玩粉彩 1-3-2 玩剪/黏紙	2-3 【玩玩媒材】 2-3-1 玩批土 2-3-2 玩顏料	3-3 【玩玩媒材】 玩粉彩屑和 美工刀	4-3 【玩玩媒材】 玩彈力球
	1-4 【彩我，拓情】 自己的顏色？	2-4 【盛彩，裝己】 容器如何象徵自己？	3-4 【球事】 球事的「事」為何？	4-4 【我們，彈畫】 如何讓我們一起玩球表達彼此的關係？
	1-5 【水光之間】	2-5 【水光之間】	3-5 【水光之間】	4-5 【水光之間】
	朵朵情書	交換故事 朵朵情書	黏紙貼心 朵朵情書	朵朵情書

2. 教學故事

此段為彩光濕地課程中教學故事的其中兩段代表教學故事，說明教學中情感經驗在藝術教育中悄然發生，以教學關係編織著教學間性的樣貌。

(1) 藍色的 C

C (圖 2) 在課堂中回答時對答如流，流動的話語中總可以偏移轉焦到另一個方向，再用質疑的口氣反問研究者，時而粗話掛口；每回上課，他喜歡和身旁的同學打鬧、交談、嬉戲，貌似玩鬧聊天時，也能同時動手做出讓研究者驚艷的作品，手作之細巧讓研究者嘖嘖稱奇。



圖 2：創作中的 C

C 一開始對同學並不友善，有一次研究者請孩子們圍成一的圓圈，他不喜歡隔壁的同學，直接對著同學大罵：「你去別的地方啦！這裏不歡迎你！」研究者強調說：「我們要的是一個圈，一個圓，我們是一起的」，C 才緩和下來。

彩光濕地課程，面對 C，研究者反思想著：「有沒有另一種以情感連結的藝術教育方式？」

上課過程中，研究者觀察到 C 選擇「藍色」作為他自己創作的顏色；而上課前 C 正在整理藝術用具材料之一的藍色香水豆，他和同學說這個很像魚餌。研究者笑著說：「如果這給魚吃，魚應該會死吧」。

研究者由此話當開頭，以魚餌為教與學中的連結，連結 C 的心靈。

「你真的很喜歡海吧？」，研究者說。

「當然，我才不想上課，無聊死了」，C 說。

「你每天都去釣魚嗎？」，研究者說。

「對啊。」，C 說。

C 玩著材料：藍色的香水豆，同時滔滔不絕地說著如何釣魚、如何看太陽和潮汐、海水的顏色和各種器具。

研究者和 C 聊天過後，研究者學會了魚的種類、魚鉤和釣具的不同名稱，以及自從這場對話後，當研究者靠近 C，C 會拿著作品繼續說「釣魚」的事，自信滿滿，滔滔不絕。C 似乎也找到了課堂著重心也開始發現自己能透過作品說故事，當他將能量轉移到課堂創作以及和研究者討論作品時，他不再像過往如針刺般刺傷同學而投入課堂。研究者因在教學中靠近孩子的日常，以情感的教學連結生命經驗，進入幽微的教學間性之中。

(2) H 的宇宙大爆炸

這個世界那麼殘酷，透過藝術教學，能在殘酷的世界找到微光嗎？（2017 年 4 月 20 日教學札記）

這是研究者與 H 相遇後對自己的提問。初識 H，他的眼似乎鑲嵌鋼片，壓著眉頭，他是少語的孩子，他將自己以鋼片阻隔成牆。

他在課堂中很少發言，對研究者的提問多是沈默以對，觸碰媒材時總是謹慎不已；面對「玩媒材」，他常陷入沈思，臉緊繃著而不知該如何「玩」，研究者常看著他垂眉的臉而無所適從的臉，走到他身旁和他說：「不要緊張，試試看嘛！」並親身在旁玩媒材，透過媒材與他互動。

幾次下來，他似乎放開了一些。

「試看看嘛！」研究者向 H 說了一次又一次，經過一次次教學中研究者的鼓勵，他對課程中媒材接納

的彈性度增加，例如願意嘗試不同媒材之間的混用以及願意選擇自己未曾碰過的材料；**球事課程**時，H拿了一張大張的黑紙，原本要拿橘色的紙，走到紙卷旁，猶疑盤旋再三。H最後拿了黑色的紙，手掌握著膠水的瓶身，一擠，膠水傾斜，流出透明的瓶罐，滑落，如同俯衝而下的流水隨著懸崖而落地（圖3）。

一開始，H只用膠水塗抹了圓，透明的膠置於黑紙的頂端，黑色的紙，透明的圓。刀滑著粉彩的身，碎屑落下，粉彩於圓圈中縮起、擴張，H身旁的同學還在猶疑之際，他已經將圓佈滿了顏色。

H擠了膠，再一次問：「真的可以這樣嗎？」H的手掌握著膠水的瓶身，一擠，膠水傾斜，流出透明的瓶罐，滑落…



圖3：H玩粉彩和膠

H驚呼：「好玩這裏（彩光濕地藝術課程）每次都很好玩」。研究者到H身旁，看著那張七彩的粉屑：「你的能量很滿，你可以畫大張的畫」

他微笑地看著研究者，拿起作品點頭允諾，接受研究者的提議；起身，離開了在他身旁的玩伴，找了

另一張黑紙到教室的後方。

研究者和H一起創作，一同抓著黑紙邊邊，蹲坐在地上，翻轉的紙，黏著膠帶，一起做的過程，H也能自在地分享感受。

「我很喜歡你自己釋放的樣子」，研究者靠近H的耳旁說。H咯咯笑著，食指壓膠帶，對齊著黑邊，我們一起小心翼翼地黏著兩張黑紙，並一起拿著用美工刀刮下一顆顆細碎的粉彩。各色粉彩隨著粉末逐漸散落在黑紙上、彼此交織著色彩。「這些真的很好玩，而且很自由」，H說到。研究者發現因為課程中每一次玩玩媒材的實驗，他越來越喜歡透過藝術媒材表現自己。

研究者再次走到H身旁，全開的黑紙上，散落粉彩，未乾的膠粉彩流動著。

「你的內心很豐富以也很混亂」研究者和H說。「有嗎？」H咯咯笑著，搔著頭。

「你覺得你的生活精彩嗎？」，研究者隨著他流動的粉彩，隨著他咯咯的笑聲而問著話。

研究者坐到他身旁，靠近著低著頭端詳著粉彩和黑紙的H，問著：「家裡還好嗎？」

H突然轉頭，收起嘴角，眼簾上的鋼片似乎再次浮現，「妳怎麼知道？」

研究者輕聲地說：「我沒有『知道』，因為你的作品說出你的心」、「看你願不願意說，沒有逼你」。

H的鋼片似乎鬆了一點，我們一起盤腿坐在作品前，低著頭，想進入這繽紛的黑暗世界。

朵朵情書中回饋課程時間，H走到另一個桌子前低頭寫字，前幾次的他的回饋文字總是草草結束；然而，此次，H找著黑筆和研究者說：「我要紙」，他坐在桌前一直寫、一直寫。他寫著：原本我以為會混出蠻醜的顏色，結果卻蠻繽紛的，要是每次的作品我都能這麼滿意就好了。壓力大的原因應該是家裡的事（圖4）。

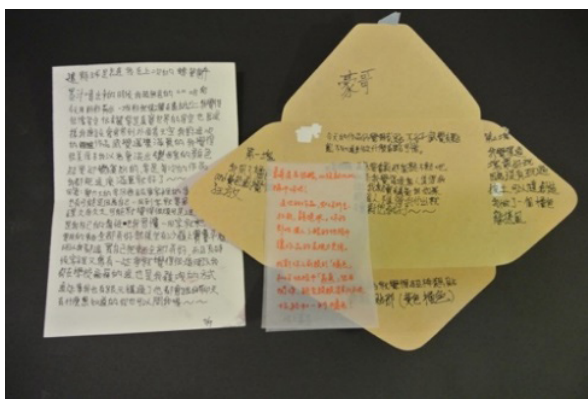


圖4：朵朵情書教學回饋：H給研究者的回饋

那天朵朵情書教學回饋，H寫著：「妳可以問我」。研究者私訊H。

H提到家庭問題。

研究者和H聊說：「我們不能選擇家庭，但我們至少可以決定自己。」

H：「上課很自由，很放鬆，自己都可以做什麼（選擇）。」

這一場對話，研究者終於了解為何H帶著沈重的鋼片，鋼牆如何而來。H在課程回饋信中提到：「這是他最滿意的作品」並提及藝術課和研究者與他的對談之間讓他能稍微放鬆一些。他將此次的作品命

名為「宇宙爆炸（圖5）」，他說：「宇宙爆炸的那一瞬，是能量生成的契機，散著繽紛的色彩。」



圖5：H作品《宇宙爆炸》

經過這一段段因為藝術教學引發情感經驗進而進入教學間性的歷程，讓研究者反思一開始的問題：什麼是真正的教學卓越？

真正的教學卓越，是透過藝術教學，了解孩子真正的處境，學習傾聽孩子想透過藝術說內心的真實狀態；是一位教學者不是活在「更專業」語言中，而是跟孩子一同學習在教與學的真實處境中，互相理解經驗轉化成藝術的過程。此外，研究者透過細緻對話而了解孩子在藝術教學中對媒材和情感的連結，引導孩子們做出、說出經驗，理解昨日孩子和今日的孩子已經如何不同，在彼此陪伴中成長學習。

此段藝術教學，H因為自己願意真誠的面對創作、面對自己而做出自己滿意的作品，也因為研究者也願意理解H以及透過藝術教學引導H說出自己的困境和故事而進入教學間性。

五、結論及省思

透過彩光濕地教與學，研究者反思偏向「教」的教學中，因為過多教學者的聲音，而忽略了異質生命中豐富多樣的情感經驗，藝術教學，能讓更多生命回想自身的生命經驗，透過藝術表達情感經驗。當研究者改變教學思維重視教學中「學」向學生學習，讓教學中讓情感經驗自然地發生，才能進入從未觸及的教學間性。

此外，透過實踐情感經驗孕育教學間性的教學讓研究者更反思，當教學者掌握「教」的權力久了，視此種權力為理所當然，而忽視每一個生命來到教學者面前，都帶有自身的故事以及有不同了解世界的方式。每件教學中的事件，都並非微不足道的小事，而是生命彼此交錯間的「大事」，不應該將所有教學中的記憶都視為重複出現的模板，而是重視每件事背後的原因，透過省思才能釐清這些糾纏教學生命的結，而解開結的方式，是鼓起勇氣再面對自己的教學曾經挫敗經驗，再次面對教學現場中異質的生命，方能朝向真正和生命連結的教與學。

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A 在 STEAM 中的意义及其校本化实践

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摘要

STEAM (Science 科学、Technology 技术、Engineering 工程、Arts 艺术、Maths 数学) 因其具有跨学科、问题探究等特性成为当下研究的热点。STEAM 中的 A (Arts) 可以提高创造力、理解力、审美能力及培养多角度思考问题能力, 而 STEAM 在我国尚缺乏结合学校具体实际的校本化课程与教学实践研究, 而这也成为阻碍 STEAM 课程实施和推广的关键因素之一。基于此, 笔者构建了 STEAM 校本课程并开展教学实践研究, 结果表明课程有效地培养了学生的创新能力和 STEAM 素养, 学生在学科融合探究的过程中能够深切体会到 A 发挥的作用。

关键词: STEAM、A、校本化

研究背景与动机

STEAM 在中国的发展时间很短，目前各师范大学的人才培养体系还是以分科培养为主，导致中小学缺少专业的师资。教育部于 2016 年发布的《教育信息化“十三五”规划》中指出，促进了跨学科（STEAM 教育）在学校的发展。但是，据《中国 STEAM 教育发展报告》显示，STEAM 课程在学校的实施一般作为创新课程，课时较少且不连贯（王桂娇，2017）。具体实施过程中，教师多是停留在知识的简单整合，没有真正的把各个学科知识融会贯通，STEAM 教育理念未得到充分落实。而且结合具体地区、学校特色的校本 STEAM 课程以及相应的教学实践研究更是严重缺乏。基于此，笔者希望能在厘清 STEAM 课程中 A 的具体功能与作用的同时，以 A 为切入点，设计出结合具体学校特色的 STEAM 课程，并在教学中寻求课程的真实意义。

一、A 在 STEAM 中的意义

1. STEAM 的发展

STEAM 的发展，起初是为了解决美国教育因分科造成的学生不能创造性地解决复杂问题的情况，希望通过 STEAM 提升美国新一代公民适应社会发展的能力（王静，2019）。其次，随着 STEM 的深入推进，不少学者发现“人文艺术”在 STEM 中具有不可或缺的作用（赵慧臣、陆晓，2016）。于是，美国的 Yakman 教授于 2010 年提出将艺术融入 STEM，STEAM 便应运而生（文翔、赵瑞斌、张一春，2018）。

STEAM 是由 STEM 加入艺术 A 发展而来，STEAM 中的 A 具有一定的意义。但是，目前在实际的 STEAM 教育中，很多教育工作者以及研究者对 A 的特点以及价值认识是不够的。基于这样的背景，艺术 A 在 STEAM 中到底起到了怎样的作用值得我们探究。

2. A 是什么？

A 的范围比较广泛，不同学者对它的定义均有不同，具体有以下划分：1. 美术，美术注重对审美的培养，可以概括为外显的美。2. 人文艺术，指运用历史和哲学等知识，透过艺术的媒介思考并解决问题，体现人文关怀。3. 语言艺术，包括口头和书面形式，思维可以通过语言得到诠释，是未来公民 21 世纪必需素养之一。4. 肢体艺术，指用人体的肢体动作作为艺术表现形式的非语言文字的艺术。例如舞蹈、杂技、武术等，肢体艺术与美学相关，与哲学相依（李刚、吕立杰，2018）。

3. A 在 STEAM 中的作用

1. 提高创造力。艺术教育创意的关键，创意是创新的重要组成部分。
2. 理解力的载体。艺术具有可视化的特性，可以帮助学生更好的理解学习内容。
3. 提高兴趣、增加审美能力。以艺术为基础的教学可以使 STEM 教育更具积极性、参与性和有效性，可以提高学生的审美等各种能力（Henriksen，2014）。
4. 多角度思考问题。艺术是感性的，STEM 教育涉及学科和领域是偏向于理性的，两者的结合可以更好的促进学生多角度思考问题。

二、STEAM课程的校本化实践

上述分析表明，以A为切入点的STEAM课程在视觉化、创造性地解决具体问题等诸方面具有一定的优势，但是，STEAM在我国尚缺乏结合学校具体实际的校本化课程与教学实践研究，这已成为阻碍STEAM课程实施和推广的关键因素之一。本研究以杭州市**学校的天文馆和科学课程为基础，设计出《探秘行星》校本课程；以学生课间最喜欢的游戏与科学课程中物体的重心、摩擦力等知识点相结合，设计了《玩转陀螺》校本课程；从学校的特色体育项目——定向运动中寻得灵感结合数学课程中的比例尺及测量等知识点设计了《戏游校园》校本课程。在课程的最后，以问卷与访谈的方式检验了教学的成效。旨为获得更多可操作性的本土化STEAM案例，以加快我国STEAM课程实施和推广（图1）。

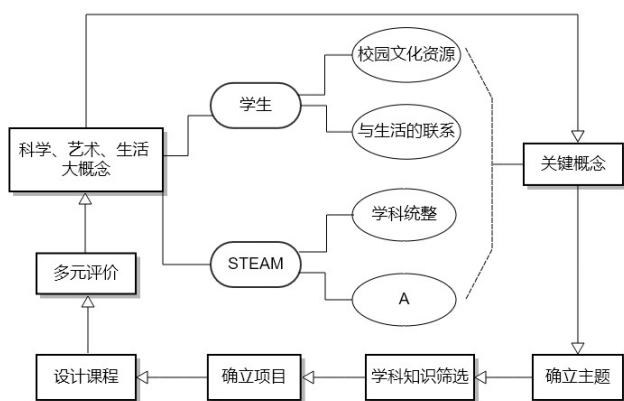


图1：课程设计思路

1.教学设计思路

以“科学、艺术、生活”作为核心概念设计课程，目的是让孩子关注身边的生活，找到科学问题并用艺术来提供解题帮助。

2.教学实施

本文选取《探秘行星》课程分析具体的教学实施策略，该单元课程分3课时完成，主要涉及太阳系、大气层、生物进化等科学知识，以艺术的绘画表现与超轻黏土造型等形式加以呈现（表1），课程目标为：1. 学生通过行星环境与生物模型制作，明白生物与环境的关系，通过超轻黏土、气球等材料，用堆塑、拼贴、绘画等手法进行艺术表现，创造出能够适应行星环境的新生命（图2）。2. 制作与模型相关的绘本，在绘本制作完成后，能够运用所学过的科学知识分析并说明创作理由。通过对课程的实施进行成效分析，探究学生STEAM素养是否得到提升。在美术教学、学生、教师三个层面得出相关结论，以肯定A的意义，并推动STEAM中国化发展。

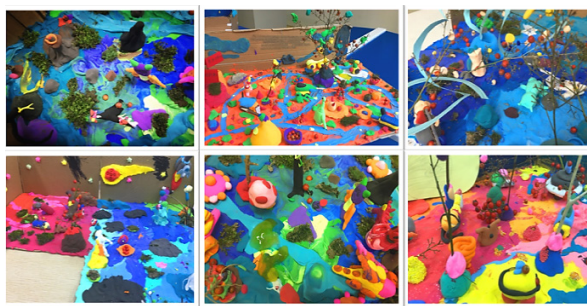


图2：学生制作的行星环境模型

表 1：《行星探秘》教学设计

第一课《生物与环境》	
教学过程：	
1.引发话题	· 分析绘本《巴巴爸爸火星旅行》 · 讨论绘本中符合科学逻辑的部分，引导学生交流讨论。
2.问题展开	· 地球上有哪些生命形态（细菌、真菌、动物、植物）？ · 地球上有哪些环境条件（江河湖泊等）？ · 生命与环境之间的关系？
3.任务开展	以小组合作的方式进行，每个小组选择一个生物，进行分析。（撒旦叶尾壁、水滴鱼、叶海龙、雪人蟹、雀尾螳螂虾、角蝉）（李佩宁，2017，67）
4.关系可视化	通过资料的查找进行关系可视化的表现，表达方式不限。 美术课程在学科间起到良好的粘合剂效应，用可视化的方式促进学习，弥补了其他课程的不足，也提供给学生更多的学习方法，引导他们用视觉思维的方式来解决现实生活中的问题。
第二课《行星探秘》	
教学过程：	
1.课前知识梳理	课前小组分工后，通过学校一楼的天文馆以及信息技术教室等方式对各自小组的行星进行了相关资料查找并梳理。
2.行星模型与名片制作	小组进行资料梳理以后，进行行星的模型及名片的制作，每个小组根据自己行星特点确定星球的色彩，大气层，水资源等具体信息，最后呈现在一个行星系统里，以此加深学生对行星的理解。 因为后期作品呈现的科学性，学生积极的查找相关资料，态度非常认真。
3.行星生命形态与环境的创作	在科学知识的基础上，进行地表以及生命形态的具体创作，最终完成作品。 学生在理解相关科学知识的基础上进行生命形态和环境的制作，提高了学生的创造、动手、自主探究等能力。与此同时，这也是生物、地理等知识通过艺术形式的呈现，在解决虚拟问题情境的过程完成了知识的交叉融合。
第三课《行星绘本》	
教学过程：	
1.知识整合，绘本制作	主要是在前面两个课时的基础上，学生通过绘画表现与文字表述相结合的方式进行《行星绘本》的制作。 在明晰前两个课时的知识，更要考量学生的艺术表现力。
2.合理分工，动手绘制	通过小组内分工的方式，每位同学负责一部分内容，有利于在有限的时间内提高作品的完成度。
3.修订文字，装订成册	涉及到如何简单扼要地说明问题以及书籍装帧的相关知识，力求最终的作品呈现具有知识型的同时具有艺术性，能够吸引观者的眼球。
4.小组总结，自评互评	最后的环节，小组汇报总结，并根据教师设计的评价量规进行自评与互评。

三、成效分析

1. 作品

通过对杭州市**学校四年级130名参与教学实践学生的问卷与访谈，我们发现，在STEAM课程进行以前，学生的作品多以日常生活的绘画表现为主，绘画主题与题材很少有以科学知识为核心进行创意表现的。问卷分析显示，通过课程的学习，学生的创造性、主动性明显增强，如图3中东倒西歪的树以及代表飓风的纸条都是学生把掌握的科学知识实体化的表现。图4学生创作的火星地表与环境，图中可以看到地表被沙土吹过的痕迹，原因在于火星常有沙尘暴。图5学生们制作的外星生物也是根据行星环境设计的，且在绘本部分说明了它们具有怎样的特点。由此可见，学生所呈现的作品具有较高的创意性和科学性。



图3：海王星生物环境



图4：火星生物环境



图5：外星生物制作

2. 认知

通过由艺术课堂切入STEAM课程的实施，学生对于课程有了更深的认知，并充分肯定了STEAM中艺术A起到的积极作用。

如：有学生写道“通过课程的学习，让我的思维和动手能力得到了很大的提高。”“学了这节课让我了解了美术的魅力、知道了科学的学习如此有趣！”“通过这几天的制作过程，我们知道了肯动脑筋，什么事都做得好。”“看着自己的作品，我们很有成就感。”

3. 兴趣

在课程结束后，随机对两位同学进行了采访，以下是部分访谈内容：

笔者：“通过STEAM课程的实施，你对STEAM教育有什么样的认识呢？”

张同学：“老师，能不能都上这样子的课，太有意思啦。我喜欢和同学们一起做东西，还能一起去天文馆学习，一起查找资料。这让我们之间的关系变得更好了……”

笔者：“哪个内容的STEAM课程你印象最深？”

严同学：“我感觉定向运动这节课对我影响很大，我们在学习这堂课以前，我不太会看地图，现在我不只会看地图了，还会画了……”

张同学：“我比较喜欢行星，因为这节课，我对天文学产生了很大的兴趣，以后我要做一个天文学家……”

由访谈的内容可以看出学生对STEAM校本课程有非常大的兴趣。学生把笔者设计的STEAM课程称为“好玩的课”，甚至是当作一种奖励课程。在课

程实施过程中，甚至个别学生将课程中涉及到的学科作为自己的一种兴趣或职业。

除此之外，调查问卷后测的其中一个题目“相对于传统美术课堂，你是否喜欢以艺术为切入点的 STEAM 课程”，有 97% 的学生选择“喜欢”。可见，通过艺术进行知识融合的 STEAM 课程具有非常高的魅力。

四、研究结论及省思

1. 美术教学层面

(1) STEAM 中的 A 具有积极作用

通过资料文献的分析，以及以艺术为切入的 STEAM 校本课程的实践，我们认为，A 可以提高学生的创造力、理解力以及对相关课程的兴趣，甚至可以进行多角度思考问题，促进学生的感知联动和弹性思维。A 不仅是帮助学生把各学科知识点进行融合的粘合剂，也是进行小学教育创意教学的切入点，优化了课堂氛围和效果。

(2) STEAM 课程校本化实践为我国的基础教育提供参考

本文以艺术为切入点，借助学校资源，将课程融入特定的校园情境中，激发了学生对于知识的主动探索和构建的兴趣。科学地将正确、先进的 STEAM 理论进行切实的应用。通过将相关学科领域的理论知识迁移到课程生成的艺术实践中去，学生在创作过程中体验学习的乐趣，也提高了自身的实践创新能力。与此同时，也为我国基础教育发展提供了新的课例及参考。

2. 学生层面

(1) 提高了自身学习的积极性，善于把学习和生活进行联系

通过 STEAM 校本课程的实施，学生提高了对学习的兴趣，能够将各学科知识融会贯通、紧密联系。与此同时，学生善于把学习与生活进行联系，在真实世界情境下解决问题，不再是课本知识与生活实践脱节的状态。

(2) 培养学生 STEAM 素养，提高自身的社会竞争力

STEAM 素养包括：解决问题能力、创造力、沟通能力、团队合作能力等。通过 STEAM 校本课程的学习，培养了学生的批判思维和创新意识、团队合作意识及社会责任感等，为他们今后的学习和生活打下了良好的基础。学生对其他学科的知识积极性变高，有利于各学科领域素养的提升、且学习过程是可持续发展的，这些能力是 21 世纪复合型人才所必需的。

3. 教师层面

通过 STEAM 校本课程的实施，了解到实施过程中遇到的困难和问题，为了 STEAM 在我国更好的发展，需要教师在自身专业、教学策略等方面做出改变。

(1) 单一型教师转向复合型教师

前面 STEAM 在中国实施现状提到关于课程整合的专业师资严重缺乏。为了解决师资问题，可以从以下两个方面进行着手：第一、对现有的知识结构、教学内容、教学方法、教学评价相对单一，只注重本学科知识学习，忽略其他学科知识融入的单一型教师进行专业的培训，使其转化成为既有专业的本学科知识，又具有其它相关学科的知识，且能够综

合运用各学科知识开展教学，促进学生的全面发展的复合型教师。第二、从高师教育着手，比如传统的高等教育可以设置艺术与STEM学科双学位课程。

(2) 各学科老师团队协作共同设计校本课程

因为师资以及老师自身能力的关系，需要参与STEAM课程设计的老师结合学校特色共同规划教学。虽然，每个学科的内容不能完全具有相同的学习量，但是学习计划中的内容和主题可以一致。艺术在此过程中起到了融会贯通的作用之外，也促进了学生对知识的深度学习。

综上所述，A在STEAM教育中具有积极意义，且STEAM校本课程教学实践具有一定的可行性和优势，促进了STEAM在中国的发展。校本化实践可以更好地挖掘学生身边的资源，从学生生活或身边熟悉的事物出发，对于课程向实际能力转化提供便利。但是本研究因为实践时间不够长，所以有一定的不足，如果进行长时间、更深入、更系统的实践和研究，肯定会带来新的突破。与此同时，希望政府、教育部门、社会共同推动艺术和STEAM教育的发展。

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Conflict or Coexistence: A Study of Senior Arts and Culture Programs Manifesting Excellence or Access

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Abstract

This study explores two different policy discourses, Excellence and Access, to understand conflicts between arts and culture educators and agency staff in the field of arts and culture education. Two senior arts and culture education programs, the Manifesting Excellence Program (creation and artwork oriented) and the Manifesting Access Program (participation and experience-oriented), were conducted at a senior welfare center in Gwangju Metropolitan City, South Korea. This paper aims to examine an arts-based study that used participant observation and participants' documents. The paper closes by suggesting that the Manifesting Excellence program demonstrates that individual impacts can spill over to social impacts, forming 'a spreading pattern'. The Manifesting Access program reinforces individual impacts, forming 'a concentrated pattern'.

Keywords: Manifesting Excellence Program, Manifesting Access Program, senior arts and culture education, individual impacts, social impacts

1. Introduction

This study explores two different policy discourses on arts and culture education based on Democratization of Culture and Cultural Democracy approaches manifesting Excellence or Access. As an arts and culture educator, I have noticed conflicts and discord between educators and agency staff in the arts and culture field because they pursue different goals. Arts and culture educators who are seeking deeper arts experience for each participant (focused on Manifesting Excellence) have the “less is better” perspective. On the other hand, the staff who are trying to recruit as many participants as possible to experience arts and culture education programs (focused on Manifesting Access) have the “more is better” perspective. I wondered whether the impacts of an arts and culture education program might differ based on each program’s purpose. To do this, I traced where these differences started and researched their origins. I found that the cause of conflicts was grounded in Excellence and Access.

2. Concepts of Excellence and Access Program

Generally, Excellence means that specific forms or contents are created by artists who are acknowledged by other professional artists. Politically, it has been applied to support professional artists who have high artistic

standards. Access means allowing the general public to access, experience, and enjoy excellent artworks in person to enrich their daily lives (Kim, 2003; Jee & Min, 2005).

The concepts of Excellence and Access expanded into Democratization of Culture and Cultural Democracy around the 1970s to 1980s in Europe. Excellence, linked to Democratization of Culture, focusing more on professional artists than on the general public or amateur artists, is centered on large-scale arts and culture organizations and has the purpose of preserving and transferring high culture (Langsted, 1989; Yves, 1997). Cultural Democracy is characterized as general public-oriented, focusing on having many participants and experiences (Kim, 2003; Kim, 2017). Subsequently, the terms changed to their present concepts, *Intrinsic Benefit* and *Instrumental Benefits*. The discourses of Democratization of Culture and Cultural Democracy were connected to Intrinsic Benefits and Instrumental Benefits in the early 1990s. Intrinsic Benefits mean the impacts that are generated from inside an individual such as joy, captivation, and immersion through arts and culture experiences, but Instrumental Benefits are more focused on the outcomes of arts and culture experiences, such as health, learning capacity, and economic growth, instead of the meaning of arts and culture itself (McCarthy, Ondaatje & Zakaras, 2004). These policy discourses are summarized as ‘Excellence - Democratization of Culture - Intrinsic Benefits’ and ‘Access - Cultural Democracy - Instrumental Benefits’ (Figure 1).

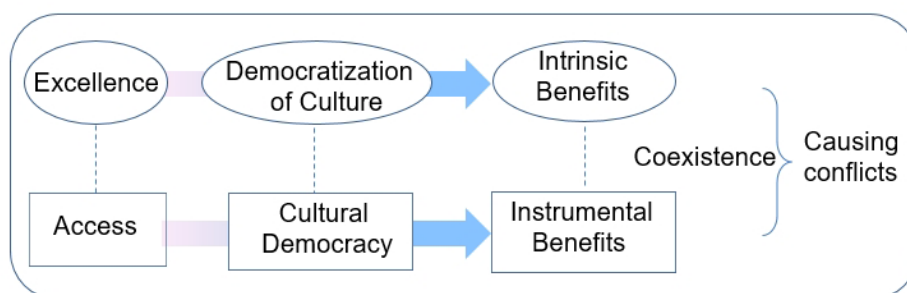


Figure 1. Study flow based on the changes in social perception of arts

In the same range of arts and culture education perspectives, differences between Excellence and Access seem to start from political priorities. Looking over Korean arts and culture education policy, one can see that the Manifesting Excellence was more dominant up to the mid-1990s. However, at present, the Manifesting Access is being implemented (Arte, 2013; Kim, 2017). Consequently, these two discourses of Excellence and Access coexist in the field of arts and culture education. The coexistence of these two comparative discourses causes conflicts and discord between them.

3. Research Questions and Methods

Accordingly, this study explores whether there are any differences depending on the purpose when the same arts and culture education programs is practiced. If so, what outcomes are different? Thus, I have the following three research questions:

- 1.1 What individual and social impacts are generated from arts and culture education programs for the Manifesting Excellence and the Manifesting Access?
- 1.2 If impacts generated are different because of these two purposes, Manifesting Excellence and Manifesting Access, what are these differences?
- 1.3 What suggestions should be proposed to improve senior arts and culture education policy?

To address these research questions, I first conducted the Manifesting Excellence Program focusing on deeper art experience for fewer participants and the Manifesting Access Program focusing on diverse experience for more participants called “Autobiography School.”

Second, *Individual impacts* (Carnwath & Brown, 2014, p.35) and *Social impacts* (Brown, 2006, p. 20) of arts and culture were adopted as the theoretical framework of analysis for this study and briefly described as follows.

- (1) Individual impacts consist of Concurrent, Experienced, Extended and Accumulated impacts. Concurrent impacts refer to the many ways in which individuals may respond to cultural programs without being consciously aware of it. Experienced impacts may start accruing before the event. They may also manifest during the event and afterward. Extended and Accumulative impacts encompass all impacts resulting from a specific cultural experience over the remainder of the participants’ lifetime (Carnwath & Brown, 2014:35). However, I modified ‘Extended and Accumulative impacts’ into ‘Accumulative and Extended impacts’ for this study.
- (2) Social impacts adopted communal meaning out of five clusters of benefits (Brown, 2006:20). The analytical framework of this study is as follows (Figure 2):

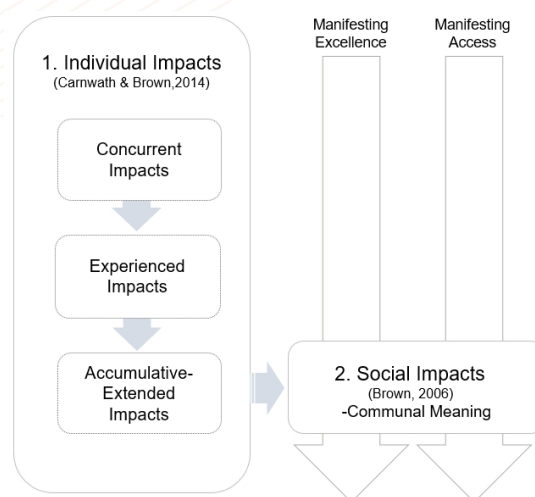


Figure 2. The framework of the Manifesting of Excellence and Access programs

- (3) Third, the impacts generated were compared with the characteristics of the two purposes. Last, practical suggestions are proposed for present senior arts and culture education policy based on the compared outcomes.

3.1 Participatory Research

This research was an arts-based study. I introduced myself to all the participants as an arts facilitator and researcher before the start of this program. To maintain credibility, I used the participants' observations in their field notes (amounting to three notebooks), class recordings (amounting to 322 A4 sheets), and participants' documents (writings, drawings, photographs) for data collection in a triangulating fashion. Additionally, member checks, peer reviews to verify dependability for the data analysis through open coding, and axial coding were adopted up to the end of this paper.

3.2 Research Participants

The Manifesting Excellence program lasted from June 13 to Nov. 28, 2016, and the Manifesting Access program lasted from July 4 to Dec. 27, 2016.

The Manifesting Excellence and the Manifesting Access program were both conducted at the same senior welfare center, "Happy Together," located in Gwangju Metropolitan City, South Korea, in 2016. The agenda in both programs was for each participant to try writing an individual autobiography with assistance from arts educators. These participants were living independently near the welfare center. They were mostly in their 70s.

For the Manifesting Excellence Program, the person in charge of the agency put up a notice on its bulletin board to notify people about the operation of this program from March to May 2016. Its focus was on the participants' own profound arts experiences. Ten individual autobiographies and one omnibus book were completed as the outcome. The program took place fourteen times for two hours every other week from June 13 to Nov. 28, 2016. The total number of participants was 15. Most (61%) of the participants had previous experiences of participating in arts and culture education programs. They had a relatively high educational background. Elementary to high-school graduates accounted for over 50%, and college graduates accounted for 30.8%. Three (20%) were females, and 11 (73%) were males (One participant did not provide the answer to the gender question).

For the Manifesting Access Program, participants ($N = 25$) were recruited by the program manager from April to June 2016. The program focused on offering broader experiences to participants. One omnibus book was completed as the outcome. The program took place 24 times for two hours every week from June 4 to December 27, 2016. Most (69%) of the participants had no previous experience of participating in arts and culture programs. Elementary and junior-high-school graduates accounted for 78% of these participants. Of them, 17 (68%) were females, and 8 (32%) were males (Table 1).

Table 1. Contents of arts and culture programs

Stage	The Manifesting Excellence Program	The Manifesting Access Program
1	Entrance Ceremony: Introduction of how to write an autobiography	Entrance Ceremony: Introduction of how to write an autobiography
	Listening & writing a short poem	Painting my hometown
	Painting my hometown	Playing a childhood game
	Feeling empathy watching a movie	Listening to & writing a short poem
		Remembering something special in my life
	Drawing my life chronology	
2	Role-play as others' position	Painting Mandala
	Learning calligraphy	Thinking about myself in the past & present
	Thinking about myself in present	Listening to music oldies but goodies
	A memory of something special in my life	A trip to an art village, Wanju
		Writing a postcard
	Empathy dialogue: generations	
3	A trip to an art village, Wanju	Role-play as others' position
	Taking pictures	Watching a movie
	Drawing my life chronology	Appreciating a musical
	Bucket list for a 100- year life	Me who liked to remember & forget
		Taking pictures
	Bucket list for a 100-year life	
4	How to close autobiography	A trip to an art village, Yanglim-dong
	Editing a manuscript with participants	Words that I'd like to leave
	Publication & Graduation Ceremony	How to close autobiography
		Editing manuscript with participants 1
		Editing manuscript with participants 2
	Publication & Graduation Ceremony	

The participants of the Manifesting Excellence Program completed more individual autobiographies as outcomes even though it had fewer participants than those of the Manifesting Access Program. This might be due to differences in the participants' education background and the previous experience of arts and culture.

4. Key Findings

For the theoretical framework of this study, individual impacts and social impacts were adopted for the two programs. The individual impacts were categorized by concurrent, experienced, accumulative and extended impacts,

and were social impacts by communal meaning (Table 2). Individual and social impacts for the Manifesting Excellence, and only individual impacts for the Manifesting Access were analyzed as follows:

The Manifesting Excellence expanded from individual to social impacts; instead, the Manifesting Access concentrated the individual impacts.

4.1 Individual Impacts

In the individual impacts, concurrent, accumulative and extended impacts were generated for the Manifesting Excellence, and concurrent, experienced, and accumulative and extended impacts for the Manifesting Access.

1) Concurrent impacts

Concurrent impacts include the many ways in which participants may respond to cultural experience without being consciously aware of it during the arts and culture programs (Carnwath & Brown, 2014). One concurrent impact was generated for each program.

(a) The Manifesting Excellence Program: *Positive Will & Tension*

The atmosphere of high expectation among the participants was shown in the early stage of the program. A male participant said that as he had reached his 70s, he would like to do something that was only for himself from then on. Another member also mentioned it might be a good chance for him to learn how to write better. A few

Table 2. Individual and Social Impacts of the Manifesting Excellence and Access

Theoretical framework	Category	Analyzed Impacts	
		(a) The Manifesting Excellence	(b) The Manifesting Access
Individual impacts	Concurrent Impacts	Positive will & Tension	Fun & Tension
	Experienced Impacts	Self-awareness & self-expression	Self-awareness & self-expression
		History as memory	Changed perception
		Absorption in creation	Intellectual interest & Self-satisfaction
		Life Legacy	
Spiritual uplift			
	Accumulative & Extended impacts		Subjective well-being
			Creating new memories
Social impacts	Communal Meaning	Spillover of emotional enrichment	
		Expanded social perception	

participants felt tense, expressing “I’m about to get a cramp in my fingers,” or “I’m worried because I didn’t study like the others.” These expressions not only indicated whether the program was a burden to them but also indicated their will (whether they would be able to follow this program well).

(b) The Manifesting Access Program: *Tension & Fun*

Some participants were tense with trembling hands, which could have been a positive sign that they were concentrating on what they were experiencing in the class. It was linked to their enjoyment throughout the program.

When did I try doing something such as holding a writing brush by myself?

I can’t write well because of the trembling of my hands. Cause it’s the first time in 60 years. How good it is! It’s a really fun day.

Whoops! There are only fifteen minutes left, I was enjoying myself so much that I lost track of time. I’d like to do this every year.

[Field note, Sep. 12]

These participants especially experienced tenseness and fun throughout the entire period. It might be rooted in the characteristics of members who did not have many prior arts and culture experiences. Since these experiences were new to them, they stimulated participants to feel more continuously.

(2) Experienced impacts

Experienced impacts may start accumulating before the arts and culture program or manifest during and after the program (Carnwath & Brown, 2014). One experienced impact was generated equally for each program.

(a) The Manifesting Excellence Program: *Self-awareness & Self-expression*

Participants autonomously started talking about their lives, thinking back about themselves in writing and drawing naturally without assistance from educators. They became self-aware and expressed themselves while experiencing arts and culture activities. Self-expression through self-awareness was able to improve their understanding of themselves.

I did this (writing) while thinking of myself. When we were young, we lived without worries. However, as we got older, so did our worries. I drew this painting thinking of my life in the twilight. [Field note, June 18]

Participants had time to be aware of their present identities, free from any responsibilities, and be learners who had their desire to pursue new things by being reminded of themselves through arts and culture education experiences, as they mentioned. Everybody will face changes in their identities depending on time and circumstances. To do this, it was necessary for them to accept who they were in the past first and then, reinterpret themselves in the present as an essence of rebuilding their identity.

It seems that I’ve lived my life twice while I’ve been writing, thinking back on my childhood when I enlisted in the army and married with tears and laughs. This time, which makes me think of myself again, surely comes to me significantly. [Field note, Sep. 5]

These impacts appeared in the earlier stage of this program. They seemed to be linked to the general characteristics of participants, most of whom had accumulated a certain amount of arts and culture education experiences based on previous participation. Moreover, their attitudes towards readiness-to-do were affecting them positively throughout the whole program.

**(b) The Manifesting Access Program:
*Self-awareness & Self-expression***

Most classes were related to looking back at the past. They were connected naturally to personal autobiographical memories. Their recollection showed tendencies of remembrance more vividly.

When I was a child, we planted cotton in the field, and when the time of cotton blossoms came, my mother picked them into a basket, peeled, made cotton wool of them, weaved cloth, and sewed clothes with them.

[Field note, Oct. 10]

They expressed themselves spontaneously while remembering the old days, which acted as an icebreaker to relieve some awkwardness or tension at the beginning of the program. Through arts and culture experience, participants had time for only themselves for the first time in their lives. They had not been able to allow themselves even a blink of time for themselves since they lived busy lives for their families. A participant mentioned that she had lost her past since she lived her busy life. However, she came to think of her childhood when coming here. It occurred to her that she, too, had those beautiful days. On the other hand, there were those who regretted their lives while looking back:

What a son he was! I ended up with one son and six daughters in my life. At that time, we needed a son who could carry on the family bloodline. But you know that I'd prefer a daughter to a son now. When I think of myself, it looks pathetic. I regret that I couldn't take care of my children with warm love since they were too many to handle at that time. Also (suddenly, I realize that) I'm getting old living idle like this. I seem to have wasted my life. [Field note, Sep. 5]

The self-awareness that stimulates people to rediscover or feel shame and regret about their lives appears only to human beings (Silvia, 2009). It encouraged participants' sentiment and increased expressions of their thoughts. They perceived themselves objectively and improved their sensibility through arts and culture education. Self-expression through self-awareness led participants to display the thoughts deep in their minds.

**(c) The Manifesting Excellence Program:
*History as memory***

Memories of the past might be regarded as the most precious asset for senior participants. It could be a passage associating the past with the present. Memories preserved their previous impressions or experiences inside their personal consciousness as well.

I entered Beopsung-po public elementary school when I was nine years old. In those days, most of our teachers were Japanese, and we studied Japanese. My name was 'Kyomoto Junko' at that time.

My hometown is in Japan. I was born Osaka and came to Korea when we were liberated from Japan. [Field note, Aug. 22]

These memories were reflections not only of participants' individual lives but also of the history of their society or country, since 'the memories' were accumulated on top of personal experiences which contained some parts of the history of his or her country simultaneously. In particular, autobiographical writing could be considered a private record as well as a public one (Cho, 2002). Seen from this perspective, the act of tracing participants' past experiences and writing them down seemed to be an act very similar to the process of writing history (Tae, 2014). The only difference was that a private memory belonged to an individual, whereas history belonged to its society or country. However, both could be understood as having the same root. If individuals' collected memories could expand a phenomenon of a society or a part of a country's history, an individual as a significant being could be regarded as being as valuable as one's society or one's country. Arts and culture experience can reawaken the value of each person.

**(d) The Manifesting Access Program:
*Changed perception***

Arts and culture experiences developed participants' self-expression through self-awareness. Its impact increased their perceptions of the relationship between arts and life.

I've only lived a dark life, but I'd like to live a bright one from now on. I painted rainbow colors in my drawing, which shows my mind flying freely as young as a boy even though I'm in the twilight. [Field note, Jul. 18]

Looking at this participant's expression, it was transformed from 'a dark life' to 'a rainbow' and 'fly freely'. It demonstrated the participant's inner changes of perception about life shown by the transition from neutral colors to bright ones.

Since the teachers let an oldie like me color this and draw that, it annoyed me a lot, and I decided not to come here at first. However, now, I want to eat (learn) more.
[Field note, Oct. 21]

When people were exposed to new types of arts and culture experiences, they could feel various emotions, including positive and negative ones. It could lead participants to have new viewpoints on arts and culture education. Their perception might be opposite to their previous, one as shown above: 'an oldie like me → to color or draw → annoyed → to learn more'. The more they tried something they were not accustomed to, the more their prejudice was eliminated. Trying to understand new values was considered the most necessary element, especially for seniors. It could help them adapt to this rapidly changing society.

**(e) The Manifesting Excellence Program:
*Absorption in creation***

The participants' active attitudes were noticed in their taking notes or pictures while taking classes. Additionally, they tried to apply what they learned during the program, which steered them to learn more. A participant said, "I learned how to make conversation on paper today, and I will try it at home. How to put quotation marks (like this) which was new to me." It seemed that he returned to being a student, enjoyed learning something

that he had not known before. The joy of learning was influencing him to have new meanings in his life. It led him to change his daily lifestyle, which encouraged him to focus on writing seriously.

Frankly, I didn't think deeply about this program like others in the beginning. I thought that I might easily give up writing if it didn't go well. But I became more and more serious, so I started getting up at dawn to write from that time.

At first, I felt I couldn't do it. Since I have been practicing, writing is coming out of me now. It's going to be over one hundred pages. I know that our page limit is one hundred pages, but I want to do it even if it exceeds it. [Field note, Sep. 5]

Impacts of arts and culture could be increased dramatically, showing as a 'skewed S' pattern at the time when arts and culture experience accumulates to a certain level while adding only one experience (McCarthy et al. 2004). When arts and culture experience was accumulated, participants' creative competency was improved. It immersed them in their works.

**(f) The Manifesting Access Program:
*Intellectual interest & Self-satisfaction***

Participants had new points of view of the world around them. It could increase their will to learn, including new knowledge (Foreman-Wernet & Dervin, 2011). It stimulated participants to pursue new things.

I have learned many things in this program, but still have more things to learn.

I realize that I'm getting to know little by little. Now, I'm on the cusp of understanding what I have been learning just a little.

I've made substantial progress while practicing here. [Field note, Nov. 21]

Participants who won a battle against themselves were satisfied with the effort they put in. When a challenge rewards a person, it is going to make him or her try the next learning practice.

I've never written any piece of writing even once in my life. However, I want to write about my mom someday in my mind. Unexpectedly, I have a chance to write about her life coming here. This class is so meaningful, and I'm so satisfied with what I've written here. [Publication and graduation ceremony. Nov. 29]

Participants were so pleased with the outcome of their work. The publication and the graduation ceremony fulfilled lifelong wishes for some of them.

(g) The Manifesting Excellence Program: *Life legacy*

An autobiography is like a collection of crystal pieces of each life. It condenses a participant's life as a life legacy. A male participant wrote:

Why I want to write well with all of my heart, is because there is nothing that I have accomplished in my life. I don't have anything to leave to my children when I pass away. If I accomplish this, my children will be able to know how their father lived. So this autobiography seems to be the same as my will. [Field note, Sep. 5]

I heard from the general manager during the new year meeting that this participant had passed away just a few weeks after our graduation ceremony. He had asked his friend to put his autobiography where his portrait would be positioned at his funeral instead of his photo. A Korean proverb, “Words become a seed” seemed to work for him. This experience gave me a deep resonance in my identity as a researcher and art educator. The arts and culture education influenced not only the participants but also art educators.

**(h) The Manifesting Excellence Program:
*Spiritual uplift***

As the classes proceeded, participants started expressing themselves as being improved spiritually, saying that, “I’ve improved tremendously.” or “It’s certain that I’ve grown up, and I am still growing!”. Their improvement was not only artistic but also connected to social and cultural values that could uplift the range of individual thoughts (Carnwath & Brown 2014; Foreman-Wernet & Dervin, 2011; White & Head, 2008).

Although to attend an arts and culture program itself was a simple goal at first, participants who had experienced the writing of their autobiography at least once became active learners and artists. These participants tried an autobiographical series or tried other kinds of books (e.g., a collection of poems, travel notes). Throughout these continuous attempts, an amateur artist could step into the world of professional arts and culture. One participant made a debut as a poet, and another participant published a book. It certainly shows a part of reality in the field of senior arts and culture education where Excellence and Access coexist.

(3) Accumulative and Extended impacts

Accumulative and Extended impacts include all impacts resulting from a specific cultural experience over the remainder of the participant's lifetime (Carnwath and Brown, 2014). Two impacts were generated in this category, subjective well-being and creating new memories, in the Manifesting Access Program.

**(a) The Manifesting Access Program:
*Subjective well-being***

Subjective well-being means a generally satisfying feeling, joy, or pleasure, and creation of recovery (Foreman-Wernet & Dervin 2011, Brown & Novak-Leonard 2007). Participants experienced psychological freedom by getting out of their daily lives while experiencing arts activities with other members. Since an arts program was a mediator in gluing people together, the place became a meeting space for them where they could relax mentally.

I have nothing special to do except play cards, drink, or talk silly with people at the senior citizen center, and no place to go out either. However, since coming here, I feel better. I can remember the past that I lost while I’ve been talking with our members face to face every week. Also, it is good that there are some memories which have been converted or restored while I have been thinking and talking. I’m so satisfied with that. [Field note, Nov. 21]

Memories could serve as a path where past and present are connected and communicate. Additionally, memories coming from the forgotten past through an arts and culture education program

could be revived in the present. They could be interpreted or converted newly by participants individually, thus influencing their mental recovery by providing catharsis, all of which could improve their subjective well-being.

(b) The Manifesting Access Program: *Creating new memories*

What started with remembering the past was finally wrapped up by participants through creating new memories. Senior members retrieved their lost memories through arts and culture practice. Such art practice created new memories for them. It became a driving force and energy for their lives.

Admittedly, I will cherish this class in my mind forever. This class is the memory that I want to keep in my mind carefully for a long time.

This program is a good memory and happy experience. [Field note, Nov. 14]

The most distinctive characteristic of this program was the participants' perceptions. They considered everything they had experienced or were experiencing at this moment as memories. New, good memories seemed to be new energy for the members.

4.2. Social impacts: Communal meaning

Two kinds of social impacts, a spillover of emotional enrichment and expanded social perception, were generated in the communal meaning of the Manifesting Excellence Program.

(1) Spillover of emotional enrichment

Participants could experience various emotions while they were taking part in arts and culture education. Some emotions could be created collectively when people were proud of their family members, friends, and teammates if they did something well. These collective emotions appeared at the end of this program.

Thanks to the welfare center, and to the people who prepared for all this. I am a cousin of Kyeong-Ae (a participant). She cried to me, "Brother, finally, I've accomplished my lifetime wish." I couldn't have even imagined that she had written her autobiography today! On behalf of our family, I'd like to express gratitude to all the people to whom all are related. [Publication and Graduation ceremony, Nov. 28]

In the publication and graduation ceremony, participants shared their happiness and satisfaction with attendees, one of whom also expressed thanks to the organization that had carried out this program. These participants were proud of their autobiographies. Their spilled over pleasure spread around. In the beginning, most attendees had thought of arts and culture education as something that was rather far from them, in which they did not have any interest at all. However, while they were listening to autobiographies with voices of the very writers looking into the published books and their artworks (e.g., paintings, calligraphies), they showed increased interest. It stimulated attendees to think of arts that they could also do later because these writers used to be just like them. Enjoying the atmosphere together, a

widespread perception was created among all attendees, including participants, guests, staff, and arts educators, regardless of their generations and genders.

(2) Expanded social perception

Some participants were eager to convey their experiences to others. A role of participants as consumers were being changed from passive to active as a mediator.

I think this art class is necessary for people. To keep this program, we need a person in charge who can manage this program continuously, and also a sufficient budget that could make a proper environment where arts educators can keep working. Please, support this program to be sustainable, even if there are not many people, even if only five members register for this class.

[The publication and graduation ceremony, Nov. 28]

The problem of arts and culture education program that had been experienced in the field by an ordinary participant was the same as previous research had found: the person in charge of a program was changed annually and could not figure out the characteristics of the program exactly (Park, Han, Jang & Yi, 2011). This aggravated conflicts between staff and arts educators. Moreover, the number of participants was the essential element for the evaluation to obtain a program budget for the following year.

In addition to this individual aspect of expanded perception, the agency also realized that arts and culture education programs could affect local cultures positively beyond building a welfare center's brand name.

Our goal is for the library of the welfare center to be filled with senior autobiographies. I love and respect all the writers who wrote their autobiographies. The arts and culture program is a role model for our agency. It changes our welfare center and our community. [The head of the agency. Nov. 28]

Changed perception of individuals could spread from small groups to a community to which they belong. Senior participants made this change by creating a new culture.

5. Comparison of impacts between the two programs

The Manifesting Excellence Program demonstrated two distinctive individual impacts: positive will, and absorption in creation. Participants' positive will toward the arts and culture education program led them to immerse themselves in creative writing, which changed their perception and daily lives. Additionally, social impacts appeared only in the Manifesting Excellence Program. The individual-level positively influenced the organization and local culture. The Manifesting Excellence Program formed as 'a spreading pattern' which expanded from individual satisfaction to the local community (Figure 3).

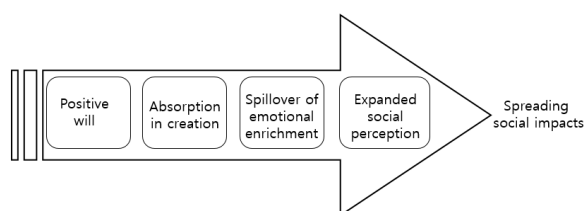


Figure 3. 'Spreading pattern' of the Manifesting Excellence

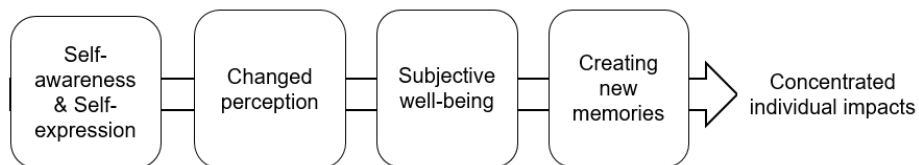


Figure 4. 'Concentrated pattern' of the Manifesting Access

In the Manifesting Access Program, three distinctive impacts appeared: self-awareness and self-expression, changed perception, and subjective well-being. Self-awareness and self-expression relaxed the participants' rigid thinking frame, which expanded their perceptions. They were linked to participants' subjective well-being. The Manifesting Access Program formed as 'a concentrated pattern' in which individual impacts reinforced participants' subjective impact (Figure 4).

6. Conclusions

At the beginning of this study, I did not think that there would be many different impacts created following the purposes of 'excellence and access' approaches. However, the result was much different from what I had expected. First, this study confirmed that Manifesting Excellence and the Access approaches generated unquestionably different impacts of an arts and culture education experience. Second, the degree of individual impacts, meaning how in-depth participants experienced arts and culture education, acted as a first base on which other impacts could be created later. It proved that the Manifesting Excellence Program, in which fewer participants took part, generated more individual and social impacts than did the Manifesting Access Program, which had more participants. It implied that the expansion of social impacts generated depended on the depth of intrinsic individual impacts generated.

Nevertheless, the Manifesting Excellence approach is not always a better choice. Participants in the Manifesting Excellence Program had already accumulated a certain amount of arts and culture education experience supported by the Access-focused policy in Korea. Comparative analysis of the two programs clearly showed that participants' accumulated arts and culture education experience influenced the creation of arts and culture impacts as well as approaches of arts and culture education policy.

I believe that these two political perspectives of Excellence and Access with different features could co-exist with each other for the development of the arts and culture field because of their differences. Therefore, it is necessary for both approaches to co-exist so that they can stratify various experiences of seniors in the field. This profoundly layered fertility could powerfully develop senior arts and culture education in Korea in the future.

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Connecting an Art Class with Social Contexts through Image Media: Effectiveness of Photograph Colorization for Oral History Archiving

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Abstract

The Japanese Ministry of Education (MEXT) first publicly announced that image-media would be included in the national curriculum for art education in 1998. MEXT's course of study and the 2015 report from the Central Education Council, the supreme advisory body of MEXT, has helped us as art educators to understand the importance of connecting art classes with the local community in order to promote children's civic pride and for supporting regional community revitalization. A community art program called the Film Cycle Project has aimed to meet this challenge through collection of personal oral histories in conjunction with the creative use of personal media like photographs. Recent research into oral history storytelling has indicated that active communication and subjective opinions can have an enhancing effect on an interviewee's thoughts. The photographs encompass a pluralistic meaning between personal and public, therefore it is possible to provoke subjective opinions between an interviewer and interviewee. The hypothesis for this research was set as the following. Can photograph colorization be a catalyst to stimulate sharing of personal memories in order to gain greater personal context and understanding? The result of the verification interview with WWII survivor Mrs. K at the *Tsushima-maru* memorial museum shows that there is reason to believe that there is potential for photograph colorization to enhance the life-vigor of photographs and that this experience can help to evoke the interviewee's memories. For the purpose of developing community art programs with personal image media, the authors feel we can conclude that connecting elders and students through photograph colorization has promise as a robust design process for encouraging and cultivating civic pride among people in the community.

Keywords : Photo, colorization, transformative, media art, oral history

1. Introduction

In Japan, the Ministry of Education, Culture, Sports, Science, and Technology (MEXT) makes decisions about the courses of study to ensure a fixed standard of education throughout the country. The supreme advisory body of MEXT, called the Central Education Council (CEC), devises this course of study. After rigorous discussion with experts in the CEC, the final report of the CEC is then announced publicly. Based on that report MEXT creates a new Japanese course of study once every 10 years. The report of the CEC is not a legally binding mandate, however MEXT's educational policy will be developed based on that. MEXT's Japanese course of study regulates public education. Therefore, the Japanese course of study is a fairly strict set of curriculum goals, in contrast the more flexible guidelines used in the USA, for example.

The courses of study begun in 1998 aimed to nurture in students *Ikiru-Chikara* [Zest for Life], and image-media content was incorporated as part of the art education for junior high and high school levels for the first time. Also, the CEC report at that time strenuously insisted on the need to establish a sense of regional identity in students. Local adults were meant to work together to support children's growth and nurture a supportive environment in which everyone in the community could have pride and affection for where they live where they live (Chuo Kyoiku Shingikai, 1995). More specifically, the CEC insisted on creating a foundation for the revitalization of a sense of independent local community life, deepening the connection between residents and developing the next generation of people who will be responsible for the future of the region. (Chuo Kyoiku

Shingikai, 2015) Indeed, to do so the local school will need to be the center of local revitalization through the promotion of children's affection and civic pride in the local community.

MEXT's new course of study for art, announced officially in 2017 and to be fully implemented in 2021, integrates the CEC report recommendations to the Japanese curriculum. In that sense, community based art education to raise empowerment of participants has just started in Japan. Therefore it is important to examine existing examples of community based life long art education. In the case of United States, several ideas related to and examples of community based life long art education are summarized in *Beyond Traditional Art Education: Transformative Lifelong Learning in Community Based Settings With Older Adults* (Lawton & La Porte, 2013). Of particular interest, it says as follows:

Transformative experiences can occur for adults across cultures and generations through activities such as storytelling, social interaction, and collaborative art-making."

An examination of successful community art programs has illustrated the purpose of art experiences within a community, what counts as "art" and how art experiences can lead to empowering events, transforming both the individual and the community into lifelong learners and appreciators of the power of art.

In the case of Japan, since 1998, the national art curriculum has required teachers to help students in developing the ability to create rich expressiveness through the use of image media methods of expression. Therefore, in art education,

there is a need to integrate both the creation of rich expressiveness through image media and the connection between the school class and the local community. The 'Film Cycle' project, which is a creative usage of personal media in the local community, is one approach that a handful of art teachers across several cities in western Japan have taken to experiment with meeting the MEXT and CEC goals for art education. The aim of this paper is to clarify the effectiveness of photograph colorization, which was done as part of the Film Cycle project.

2. Creative usage of personal media in the local community

Design researcher and co-author Takayuki Ikegawa (2018) describes the 'Film Cycle' project as follows:

Film Cycle is a design project that aims to make an effective cycle of personal media, using 'old' and personal footage that includes 8mm films and various photos taken in the 20th century. Using digital technology to display these media in a cohesive sequence, personal and collective stories play important roles to establish new media which weaves next narratives to be shared within and beyond communities. We examined how to preserve and reuse those personal media to contribute to create a world of empathy (p.149).

Although the CEC has strongly advocated for promoting children's affection and civic pride in local communities, Japan is facing the dual problems of a declining birth rate and an aging population which make achieving the government goals more challenging. The prevalence of heavily depopulated rural villages with most inhabitants being senior citizens is recognized as a great cause for concern. In order for children to have affection and civic pride to return to the local community in the future, there is a need to share the values of the community and cultivate civic pride across generations. Also, since the end of World War II, over 70 years has passed, and the people who experienced the war and social growth after the war are gradually disappearing. On top of that, the personal media, such as photographs and films of our elders are also disappearing as people choose, or find themselves having a need to de-clutter in order to plan for their end of life. Understanding this contextual background, it is essential to gather this personal media wherever possible, use creativity to interact with it, and then archive the personal stories to share the values of the local community. It is for this reason that the Film Cycle project was begun.

For the Film Cycle project, photographs were conceptualized as follows:

Personal pictures can be separated from their original relationships and intention once they reach the hands of others who do not know the context. Then, the photograph will be observed and understood from various viewpoints. The photographs encompass a pluralistic meaning between personal and public (Sahara, 2018, pp.185-192).

Therefore, individuals' experiences and memories related to photographs are not archived even if only individual photographs are collected. Such perspectives are often studied from the viewpoint of oral history.

According to Shimizu & Suwa (2014):

Oral history is important for understanding context and consciousness which is not understood by written materials, parts where document materials are not present, and so on. Although, subjective opinions of interviewees encouraged the interviewee to open his mind and talk about his thoughts from the bottom of his heart (pp.108-132).

Therefore, for the Film Cycle project, photographic media becomes a catalyst to stimulate personal memories, and the interviewer's active involvement serves as a mediator to archive personal memories and share them with local communities.

In order to stimulate interviewees' personal memories, photograph colorization was taught to one art education class at Tokushima University (Figure 1). The photograph colorizing process helped to give students a stronger sense of not only the reality of the photographs, but also the historical context in which the photographs were taken. This art class' approach can be an efficient and effective method for raising student motivation levels and for finding a path for students to engage with large-scale academic goals such as, in this case, deeper social context understanding (Sahara, 2018). Thus, more concretely, the purpose of this research is to clarify how effective the colorization of the photographs belonging to people who had

experienced WWII could potentially be in bringing out personal memories.



Figure 1. Example of a photograph colorization done by a university student

3. Selecting a subject for the photograph colorization class: The Tsushima-maru incident and the Tsushima-maru memorial museum.

Tsushima-maru Memorial Museum Foundation (2004) explain about the Tsushima-maru incident:

In 1944 as the war drew gradually closer, the old, the young, women and children were ordered to evacuate outside the prefecture (Okinawa). A large group of schoolchildren boarded the Tsushima-maru for evacuation, which left Naha Port on August 21. However, the ocean had already turned into a battleground.

On the night of the next day, the 22nd, the Tsushima-maru was hit and sunk by a torpedo from the American submarine Bowfin. Of the ship's 1,788 passengers including crew and soldiers, about 80% disappeared to the bottom of the sea. Considering the number of the victims, they left behind very few photographs and belongings. Besides providing evidence that the victims once lived, these photographs and objects are essential mementos for people who lost their beloved family members and friends.

The newspaper *Ryukyu Shimpo* on August 22nd, 2017, reported that it had been 73 years since the Tsushima-maru incident. The paper shared the story of an elder from Okinawa Prefecture, Mrs. K, age 85 in 2017, who had donated her mother's black and white photograph to the Tsushima-maru Memorial Museum. Her mother had died in the Tsushima-maru incident, and the photograph was the only remaining memento as a result of the war damage.

In response to Mrs. K's story, in December of 2017, a photograph colorization class was held at the Tsushima-maru Memorial Museum in Naha City, Okinawa Prefecture. At the museum, an interview was conducted with Mrs. K about her mother's photograph after it had been retouched and colorized by university students from the photo colorization class.

4. The effectiveness of photograph colorization for life story archiving.

Based on the theory of Italian scholar Alessandro Portelli, Japanese sociologist Atsushi Sakurai summarized the spatial frameworks of telling a life story. (Protelli, 1991; Sakurai, 2012) (Table 1) In this theory, life stories are divided into personal, collective, and institutional modes. Sakurai's more specific definition of each mode is described below in Table 1. Sakurai defined personal stories as corresponding to the personal, private stories as belonging to the personal mode and specified that it must relate to individual experience (Table 1).

Table 1. Spatial Frameworks of a Life-Story (Sakurai, 2012)

Selection of events · Arrangement pattern	Diverse meanings and areas of experience	Spatial concept	Narrative style (Sakurai)
Institutional mode	Politics, Government, Political Party, Union, Area of Election, National / International Historical Context, Ideology	National nation and world	Master/Narrative
Collective mode	Community, neighborhood, work life, strikes, natural disasters, rituals, collective participation in <institutional> episodes	Town, neighborhood, workplace	Conventional terminology Model · Story
Personal mode	Family life, children Private, birth, marriage, occupation, death life cycle, personal involvement in two other levels	Home Individual	Personal story

In general, stories that correspond to the collective and institutional modes are helpful for understanding more clearly the perspectives of the community and more general social phenomena. Public media has played many of its roles here. On the other hand, personal stories are helpful for understanding more clearly about individual experience and the value of life living in the local community.

For this project, Mrs. K's black and white photograph was used during the interview process to help elicit personal context memories from her experiences. Colorization was done under the hypothesis that it might help enhance her memory recall more than the black and white photograph alone.

The interview with Mrs. K. was conducted by co-author Hinako Ii, a student of Tokushima University, at the Tsushima-maru memorial museum on December 2nd, 2017. Mrs. K's daughter, Mrs. N., the author (Sahara), and five additional students from Tokushima University were present in the room as well as observers. During the interview process, Ii asked general questions while looking together with Mrs. K. at the black and white photograph of Mrs. K's mother. Once the interviewer and

interviewee felt settled in speaking together, the colorized photograph was shown, and interviewer Ii continued to ask more questions. The interview was video recorded in its entirety and was transcribed later on. The total duration of the oral interview was 109 minutes and 29 seconds. The time spent talking while looking at the black-and-white photograph was 49 minutes 17 seconds, and the time spent talking while looking at the colorized photograph was 60 minutes 12 seconds. To better understand if or how personal stories might have been enhanced by seeing the colorized photographs, each paragraph of the interview transcription was divided into personal, collective, and institutional modes. A visualized representation of the proportion of each mode's duration can be seen in Figure 2. The 1st to 28th paragraph shows the data gathered while looking at the black and white photograph, coded BC - Before Colorized. The 29th to the 39th paragraph shows the data gathered while looking at the colorized photograph, coded AF - After Colorized. Also, the relative proportion of each mode within the total utterance count for BC and AF respectively is shown in Figure 3.

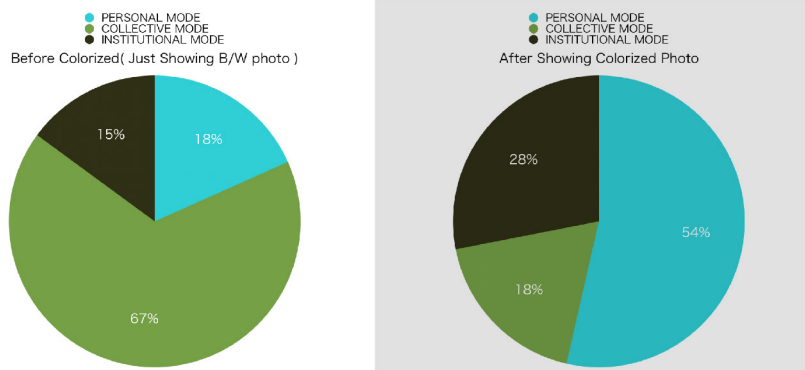


Figure 2. The proportion of each mode's duration

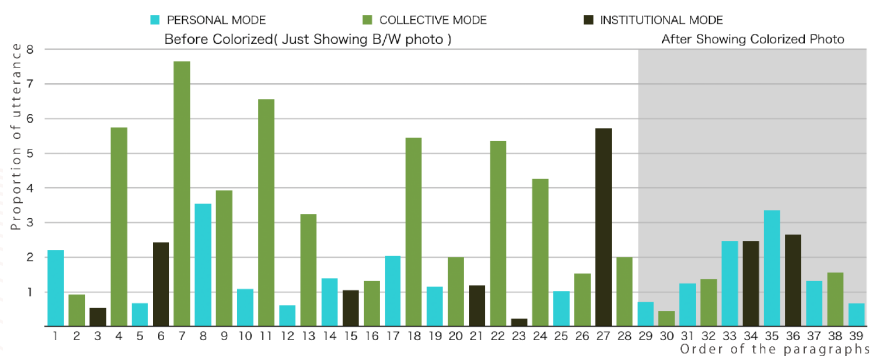


Figure 3. The proportion of each mode in relation to the total utterance count

5. Conclusion


MEXT's course of study and the CEC's report has helped us as art educators to understand the importance of connecting art classes with the local community in order to promote children's civic pride and for supporting regional community revitalization. The Film Cycle project has aimed to meet this challenge through collection of personal oral histories in conjunction with the creative use of personal media like photographs. Recent research into oral history storytelling has indicated that active communication and subjective opinions can have an enhancing effect on an interviewee's thoughts. The photographs encompass a pluralistic meaning between personal and public, therefore it is possible to provoke subjective opinions between an interviewer and interviewee. The hypothesis for this research then was set as this. Can photograph colorization be a catalyst to stimulate sharing of personal memories in order to gain greater personal context understanding? The result of the verification interview with WWII survivor Mrs. K at the Tsushima-maru memorial museum shows that there is reason to believe that there is potential for photograph colorization to enhance the life-vigor of photographs and that this experience can help to evoke the interviewee's memories. This result shows that photo colorization may be valuable to oral history archiving processes for its tendency to help to enhance personal stories. For better reliability, there is a need to conduct a multilevel mixed survey for equalization of the effectiveness of photograph colorization. The authors feel we can conclude that connecting elders and students through photograph colorization has promise as a robust design process for encouraging and cultivating civic pride among people in the community.

Acknowledgements

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Integration of Art Education at Universities—Focusing on Art Education (CKV) Discussions in the Netherlands

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Abstract

This study reviews the process through which art education became compulsory in secondary schools in the Netherlands and how it can serve as a model for future education policies in Japan. In the 1970s, art education in the Netherlands had a practical curriculum with only three core subjects (drawing, music, and crafts) and was viewed as part of welfare policy. A 1992 declaration by Minister of Welfare, Public Health and Culture made art education a central theme of Dutch cultural policy. By considering art education through the lens of cultural policy than welfare, it was viewed as essential for all students and a facet of the nation's broader “knowledge society.” While practical activities and appreciation (or reflective) activities were separated within art education, in recent years the Netherlands has adopted “hybrid arts education,” which entails a three-step process requiring receptive experience, reflection, and a productive/creative process, which may include research. The integration of “reflection” into art education involves scientific insight, and aligns with Japan's current focus on STEM. As such, art education could be made compulsory for secondary-school students in Japan by integrating it with other subjects and stressing the possible positive effects on students by demonstrating their personal, social, and economic potential.

Keywords: Secondary art education, cultural policy, welfare policy, reflection

1. Art Education Integration in Schools: Culture and Art Education Policy in the Netherlands

This study examines the purpose of art education and its development via public policy, using a case in the Netherlands in order to seek improvements in art education.

In Japan, art management courses have been established in universities since the 1990s to meet the demand for education in art management, which was a consequence of the rapid construction of public cultural facilities (e.g. concert halls) in the 1980s.

However, since art management is a relatively new, interdisciplinary field that requires broad knowledge and skills, the manner in which core art education should be enhanced remains undecided.

Japanese students do not typically experience regular art education in secondary school. In secondary school, art is only a compulsory subject for one year, and students choose from a range of subjects including music, fine art, crafts, and calligraphy. Usually, these subjects focus on practical (expressive) activities, but students are rarely provided opportunities to deepen their technical insight and think about the meaning behind learning the art they have chosen. While the growing trend in Japanese education is to focus on STEM (Science, Technology, Engineering, and Mathematics), it is also essential to improve art

education and regard it as one of the most crucial social issues, which we further discuss below.

As society rapidly changes and monetary worth is over-emphasised with the spread of neoliberalism, the individual's biggest threat in modern society is often said to be the feeling of personal meaninglessness (Frankl & Batthyany, 2010). We, therefore, need to promote the spontaneous creative ability of individuals (Read, 1943) and enhance students' ability to demonstrate their full potential in an advanced, intellectual society.

2. Focus and Research Method

In this study, we focused on secondary school art education in the Netherlands, where cultural and artistic education – or *Culturele en Kunstzinnige Vorming* (CKV) – has been compulsory for decades. However, there have been constant policy changes, discussion, and research concerning the topic.

We investigated relevant policy documents to understand what created the social acknowledgement of the importance and form of art education in the Netherlands.

Our research questions were as follows:

- What is the purpose of art education?
- Is art education only for students who are interested in the art world?
- Education has largely shifted to a student-centred orientation. Given this transition, how should art be taught? Who needs to be involved in art education? Is it only for teachers and students?

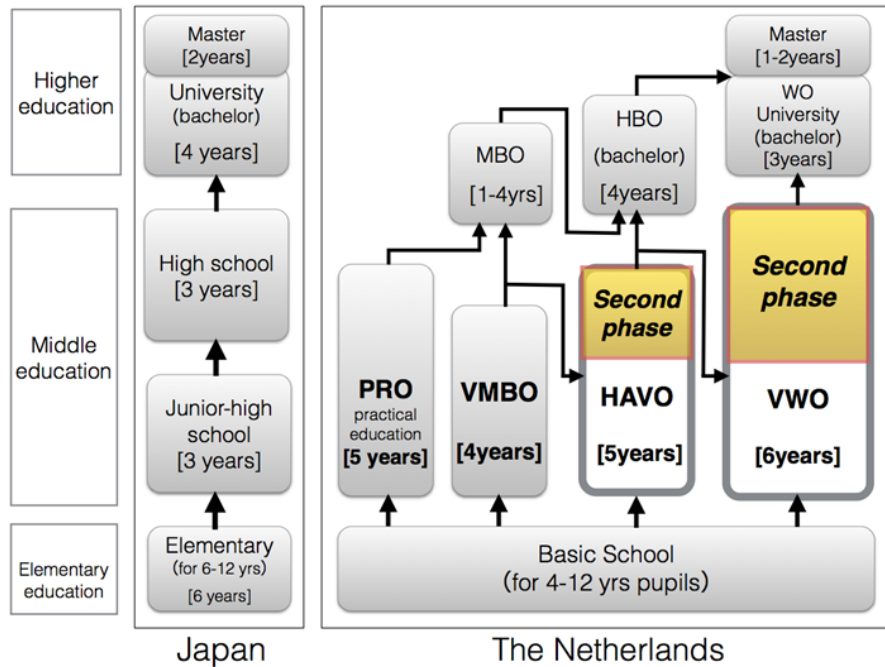


Figure 1. The Netherland's education system

We conducted a literature survey that was roughly divided into three categories: (1) art (education) policies, (2) teacher discussions, and (3) researcher discussions.

The following summarises the education system in the Netherlands. Between the ages of four to twelve, children attend elementary school. In their final year, students take a standardised test. Based on their teacher's advice and their final test results, students choose what level of secondary school to attend. Students choose from different streams with differing education levels. The highest level, *Voorbereidend Wetenschappelijk Onderwijs* (VWO), means preparatory scientific education, and it lasts six years. The level directly below is *Hoger Algemeen Voortgezet Onderwijs* (HAVO), which means a continued higher general education, and it lasts five years. The third level is *Voorbereidend Middelbaar Beroepsonderwijs* (VMBO), which entails a preparatory, mid-level professional

education. Both VWO and HAVO student groups take a unified central examination in their final year. The average score of the school exam and the unified central exam allows students access to university with VWO, or, with VWO or HAVO, to *Hoger Beroepsonderwijs* (HBO), which means higher professional education. VWO/HAVO/VMBO students can go to *Middelbaar Beroepsonderwijs* (MBO), which is a mid-level professional education, as seen in Figure 1. In the Netherlands, studying art is obligatory in secondary school. Every student has to attend art courses to take the graduation certification exams in their final year. This study focuses on the VWO/HAVO streams because the overall time dedicated to art education is highest in these streams. Moreover, discussions in Dutch society on how art education should be cultivated tend to focus on the VWO/HAVO level, so it is appropriate to focus on them in order to understand the evolution of art education.

3. The Evolution of Art Education in the Netherlands

According to the literature survey (see reference list), we concluded that not only “practice” but also “appreciation” is regarded as a significant aspect of art education. Moreover, “reflection,” or scientific insight into the experience of art, is required in current art education to assist with its integration into other subject areas.

Until the 1960s, art education in the Netherlands was focused on practice (productive activities) such as singing, drawing or making crafts. In the 1970s, a research group criticised this focus and claimed that “only individual art forms were studied such as music, drawing, and crafts, as opposed to the subject of art and culture in general.” This group criticised the fact that these “expression subjects were considered to be less important by both students and the school administration” (Afdeling Voorlichting van het ministerie van Cultuur, Recreatie en Maatschappelijk Werk, 1973, p.21), compared to other subjects which were designated as the final exam subjects.

A law concerning school profiles (*Wet op de profielen*) was passed in 1997 and it took effect on August 1, 1998. The purpose of this law was to (1) modernise the educational curriculum and improve its quality, (2) facilitate the students’ transition to their university, and (3) accept a school’s discretion in choosing the teaching methods for their upper-level curriculum. In addition, secondary education (VWO/HAVO) began to reorganise by splitting it into *Eerste fase* (the

first half of secondary school) and *Tweede fase* (the second half of secondary school), whereby at the end of the *Eerste fase* each student chooses the school profiles for the *Tweede fase* education. *Tweede fase* was introduced in all schools one year later, during the 1998-99 school year.

4. Art education for every student

Under the new curriculum for *Tweede fase*, subjects were grouped into four profiles (*profielen*): (1) Nature and Technology, (2) Nature and Health, (3) Economy and Society, and (4) Culture and Society. All groups included CKV1 as a compulsory subject, and students who chose (4) Culture and society were required to take CKV2 and CKV3.

The goal of CKV1, as a compulsory subject, was “to make all students acquainted with art” (Gerrits, 2016:6) and to offer students opportunities to experience various forms of art and to learn how they can make connections between different forms of art, or between art from different times and cultures (van de Kamp, 2000). In addition, the culture voucher (*Cultuurkaart*) was introduced “to bring students into contact with culture” and to “reach all students in secondary education,” which gives them the opportunity to encounter art (Bussemaker, 2013, p.7).

Thus, an appreciation for art was further incorporated into art education. This idea has endured, and it has been expressed in the statements of the Dutch Minister of Education,

Culture and Science (OCW) Jet Bussemaker. She stated that culture has value because “culture gives insight into ourselves, but especially into the experience of others” (Bussemaker, 2013, p.2). She explained that cultural education is important because “the art subjects have a function especially in stimulating creativity and developing creative skills” (Bussemaker, 2013, p.2). Mentioning the social and economic value of culture, she stated that “creativity and innovation are conditions for the further growth of our knowledge society” (Bussemaker, 2013, p.11).

5. The role of reflection

Whether or not practice (productive activities) and appreciation (receptive activities) should be left as independent activities is an argument that gradually came to the forefront of discussions about art education in the Netherlands. In the past, reflection and practice were separated, but there is a new idea that suggests reflection should not be separated from practice and appreciation. Recently, reflection is thought to enhance both productive and receptive activities. According to Vladimir Bina, art and culture should not merely be expressive subject, and it is necessary that they are integrated as other general subjects, such as language, history and geography (Bina, 2001).

But what is “reflection”? And how should we interpret the position of reflection in art education? There are several interpretations of the role of reflection as depicted in Figure 2 (Wijdenes & Haanstra, 1997, p.12):

- 5.1 Reflection is not an independent, isolated activity. It should support expressive and receptive activities.
- 5.2 Playing instruments (for example) and appreciation are both practices of art.

Reflection should support productive activities.

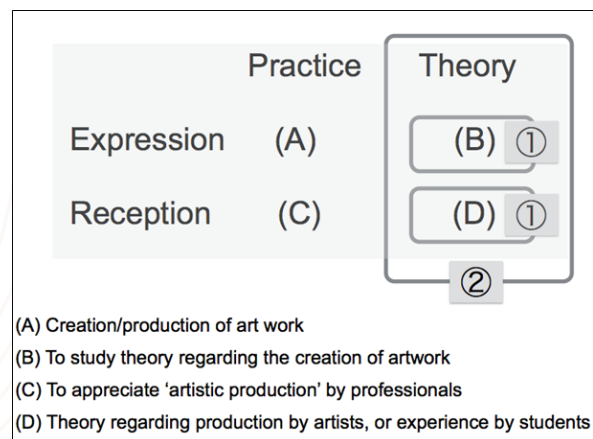


Figure 2. The interpretation of reflection: The relation between practice and theory

In both interpretations, practice (playing instruments, drawing, etc.) and appreciation (reception) are not considered to be enough. Students should have the chance to look back on their process and exchange feedback to understand how their work is based on theory and history.

Recently, the idea of positioning reflection as an indispensable part of art education has been championed. According to the idea of *hybride kunsteducatie* (hybrid arts education), production through art education should be an outcome of the following process: (1) a receptive experience, (2) reflection, and (3) a productive and creative

process, which may include research (van de Kamp, 2013, pp.3, 25). This three-step process proposes that reflection is a prerequisite for production and should be fully integrated into the learning process.

The model further indicates that the role of the teacher is to (1) instruct and demonstrate, (2) activate and motivate, and (3) monitor and evaluate (van de Kamp, 2013, p.25). This model illustrates that students learn subjectively and that teachers are responsible for facilitating students' learning process as a whole.

6. The integration of artistic activities

In August 2017, CKV was revised with the aim of providing students with “the opportunity to gain meaningful experience and knowledge” (Kox, 2017). In the new CKV orientation, one can observe how reflection is regarded. The goal of the final examination was reorganised into the following four domains (Dekker, 2016):

6.1 Explore [Reconnaissance]

Students **consider** their own artistic experiences, their views on art, and how their ideas are formed. For example, they document their artistic experiences to **reflect** on what they have already experienced and place their artistic development into a broader context. Students also discuss how their ideas differ from those of classmates and experts.

6.2 Broaden

With an open-mind, students explore outside of the art world that they are accustomed to and encounter their chosen form of artistic expression in a real, professional context. They are required to *analyse* the expression from various perspectives, such as craft, industry, tradition, and innovation. In doing so, students adopt both regional and global viewpoints.

6.3 Deepen

In this in-depth phase, students are involved in creative, artistic processes, such as engaging in the production of artworks. Throughout this practical process, students actively reflect upon their own artistic, creative process, and draw connections to their society.

6.4 Combine [Reflection]

Students **relate** the above three domains and provide feedback. They will give their feedback to the others, including classmates, teachers, artists, and audiences through discussion, presentation, and writing (i.e.: documentation). During the **reflection** of these processes at the end, students examine the entirety of their art education in a meaningful way.

In the 2017 version of the CKV, which enhances creative development and expression by actively working with art, students are to learn how they can express personal experiences and transform ideas or emotions into images, music or performances (van de Kamp, 2013, p.16). Students also learn to verbalise their own opinion, vision and feelings, and develop understanding

and insight in the opinion of others by learning about art in dialogue with others (van de Kamp, 2013). Thus the learning process not only develop students' creative skills, but also strengthen their self-confidence and self-esteem, and allow them to connect with others, which also builds social skills and empathic capacities.

The new CKV also states that reflection on one's own cultural development is central throughout their learning process (Gerrits, 2016). The reflection is indispensable to stimulate the creative and investigative attitude of the student, and to accomplish the goal of the CKV; "the active experience of art (*Kunst actief meemaken*)" (Gerrits, 2016).

As explained above, art education has moved from a focus on practical activities toward a practice, appreciation, and reflection of integrated activities. Why has this change occurred? In the next section, we examine the evolution of policy regarding art education to clarify how the CKV was developed for all students with the involvement of parties outside of the arts sector.

7. The Evolution of Art Education Policy in the Netherlands

We began our policy investigation by examining the 1960s because that is when the Dutch government started to intervene in the arts and art education.

7.1 The 1960s to the beginning of 1970s: Toward improvement of art education

The *Mammoetwet* of 1968 refers to an education law that was revised under the authority of the Ministry of Education in the Netherlands. Under this act, art courses became obligatory in all secondary schools. However, the subjects were limited to drawing, music, and crafts.

The Ministry of Culture, Recreation and Social Work (CRM) established a research group (called the 'Workgroup 03' from the original name, *Organisatie van het Onderwijskundig Onderzoek t.b.v. de Kunstzinnige Vorming*) in 1971 to set up a research organisation model in order to improve art education in the Netherlands (Afdeling, 1973, p.12).

During this period, the discussions within the research group centred around the following questions:

- What is the purpose of art education?
- Why is art education regarded as less important than other disciplines?
- Why is art education divided into drawing, music, and crafts?

As for the purpose of art education, the research group concluded that art education is not only important for developing professional artists and their craft, art education is relevant to any number of individual and family activities, as well as contributing to enhancing people's flexibility and adaptability.

The research organisation model suggested by the research group shows that not only policymakers should engage in art education research, people who work in art sectors, researchers, and practitioners, such as art teachers, should as well. This indicates that in the 1960s, they were already highly aware of the breadth of the stakeholders in art education and that these stakeholders should be involved in the policymaking process.

However, the policies in the 1960s had some defects. The CRM, established in 1965, had the goal of creating a welfare policy to prevent disparity in society. Since promoting amateur art and art education was seen as the common goal, art education was incorporated into the welfare policy (not cultural policy) to advance this goal.

The outcome of the policy was not clearly recognised in the 1970s by the policymakers, as will be shown below.

7.2 1970s-1980s: Art education as participation in art

In the 1970s, Dutch society was gaining financial power, and people's leisure time and overall level of education were on the rise. With these gains, the government expected that culture should spread to more people. However, the data showed that, in reality, only a limited number of people engaged in the arts and culture. After becoming cognizant of this fact, there was an emphasis on the significance of "participation in culture" in the policies of the 1970s. For example, a policy statement was delivered in 1976 by the Minister of CRM, Harry van Doorn, which declared that participation in art contributes to the creation of social consciousness.

Moreover, it stated that amateur art and art education increase public participation in art (CRM, 1976).

Art policy is not independent of other policies. Even though art has evolved, and the number of productions has increased, this has not resulted in increased participation in the arts. Policy must focus more on the interaction between art and society. Thus, it was quite logical that in 1985, a new policy declared in the hope to accomplish an accessibility to art for the vast majority of people in society, which entailed increased focus on ordinary people's activities and participation (WVC, 1985a).

In 1985, another policy declared that amateur art and art education should be included in art policy (WVC, 1985b). This policy stated that amateur art and art education should not be independent or isolated from professional art. Each of these policies resulted in an infrastructure that was indispensable for the creation of art that reflected people's daily lives.

7.3 The 1990s: Art education as the central theme of cultural policy

The philosophy of 1980s policy thrived through the 1990s, and this was made evident by Minister Hedy D'Ancona's declaration in 1992 that art education and amateur practice constitute equal parts of the art sector (WVC, 1992). With the establishment of the Ministry of Education, Culture and Science (OCW) in 1994, it became clear that art education formed a part of the arts sector and, thus, art education became the central theme of cultural policy in the 1990s.

In 1997, there was a progressive policy change. The state secretary of OCW, Aad Nuis, urged that “the relationship between culture and school should be the most central focus of cultural policy in the coming period” and that “cultural education is a matter wherein parents, educators, and education and cultural sector should work together” (OCW, 1996, p.9).

To realise this idea, a new project named "Culture and School" started in 1997 and was launched in 1998/99 when the CKV was introduced as a compulsory subject in *Tweede Fase*. As we have seen in the above section (The role of reflection), art education transitioned from practice-based to appreciation and theory-based activities.

The new system provided students with the *Cultuur Kaart*, which gave them opportunities to visit theatres and museums while having interactions with artists and companies.

Around 2011, however, neoliberal influences in politics became particularly apparent. Public financial support was drastically cut, and art and culture were no exception. In 2012, Minister of OCW, van Bijsterveldt declared that art subjects should be removed from obligatory subjects at *Tweede Fase* (Trouw, 2012). The idea was that students should study computers and foreign languages more, rather than art and culture. This statement aroused many discussions among teachers, art institutions, researchers, and journalists (Truijens, 2012)(de Ranitz, 2012).

Just shortly thereafter, in 2013, the new Minister Bussemaker addressed a 19-page letter (*visiebrief*) to the cabinet confirming the value of culture from personal, social, and economic perspectives. As seen in section 3.1., she also declared that

“the art subjects have a function especially in stimulating creativity and developing creative skills” (Bussemaker, 2013, p.2), following that “creativity and innovation are essential ingredients for the further growth of our knowledge society” (Bussemaker, 2013, p.11).

Agreeing with this vision, State Secretary for Education, Culture and Science Sander Dekker stated that it is crucially important for individuals and society at large to have schools that offer high-quality art and culture education (van de Kamp & van der Vlies, 2013, p.5).

Eventually, the discussion ended when Minister Bussemaker agreed that CKV should continue as an obligatory subject with a final examination.

Furthermore, Minister Bussemaker and State Secretary Dekker declared that their focus in the period 2017-2020 would be to “anchor cultural education as an integral part of the school curriculum” (Bussemaker & Dekker, 2016, p.8).

What were the goals of CKV? According to the committee established in 2014 under the OCW to revise and improve CKV, the goal of the CKV course is “the active experience of art” (*Kunst actief meemaken*). This means both experience and creative process, and each student needs to actively interact with art. Since “the meaning of art is never established”, students are required to have “an open and investigative attitude.”

Thus, art education is “an active, constructive, productive process, that requires students’ active involvement, commitment and knowledge and skills, in accordance with scientific insights”(Gerrits, 2016, p.6).

Eventually, the significance of reflection in art education was stated at the policy level, which reflected the idea that ‘art education is related to all students’, so it is socially shared.

8. Conclusion

How has art education become compulsory in secondary school?

The idea that ‘art is indispensable to all people’ has become widely recognised by Dutch society. The significance of studying art and culture has become widely recognised at a policy level; as a result, art education has become a compulsory subject. This research demonstrated that the following elements and circumstances of Dutch art education have evolved and the major transformations are as follows:

8.1 Policy changes in positioning

Art education has become the fundamental theme of cultural policy in the last half-century. Art and art education are not merely under the jurisdiction of welfare policy.

8.2 A change in the importance of subjects

In the past, the study of art was comprised of practical competencies in individual subjects, such as music, painting, and crafts. The reflective study of art and culture, which focused on its position in Dutch society, developed later.

8.3 A broadening of target students

Art education has become recognised as an essential subject for all students.

8.4 The recognition of art education’s significance

The study of art plays a role in stimulating students’ creativity and developing creative skills, which means that it is essential for personal, social, and economic growth. Thus, it is crucially important for individuals and society that schools provide excellent art and cultural education.

8.5 The relationship between art education and professional or amateur art

It has been clearly stated at the policy level that art education, professional art, and amateur art are closely tied. Art education should be conducted under the cooperation of the arts sector outside the schools.

9. Why is it necessary to integrate reflection?

Recently, art education in the Netherlands has further incorporated “reflection” to “give [students] scientific insight into the experience.” For a “meaningful experience”, it is necessary for students to learn how to reflect upon such elements as one’s interpretation, method of analysis, and scientific perspective. In recent years, the idea of positioning reflection as an indispensable part of education has been supported,

rather than conducting the process in isolation. Reflection is a prerequisite for production and appreciation, and thus, it should be fully integrated into learning.

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Adult Alumni Recounts of the Reggio Emilia Approach: Reflections on Challenges in 21st Art Education

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Abstract

This paper examines a well-thoughtful illustration of art education in the Reggio Emilia approach (REA). In the literature, REA art education implements mainly through the aspects of the aesthetic environment, the hundred languages of children, and *progettazione* (Rinaldi, 2006). This paper incorporates some data from my previous study employing a qualitative inquiry with a field study from October 2009 to September 2010. The investigation embraced REA practices, especially in art education, with the perspectives of eleven adult alumni. The purpose of my previous study was to uncover a fact of REA art education, which may not easily obtain from the existing publications. As such, this article aims to answer: (1) What is the Reggio Emilia approach? (2) What do the adult alumni remember their REA experiences, especially regarding art education? From the eleven adult Reggio alumni recounts, it unfolded REA as an open pedagogy running within an educational system with the inclusion of a whole society. Moreover, the adult Reggio alumni provided the working situation in ateliers in detail and further made the meanings of their aesthetic experiences in the afterward lives. The findings of the Reggio alumni accounts lead to a conclusion of reflection on challenges in 21st education both in a micro and macro dimension.

Keywords: the Reggio Emilia approach, art education, early childhood art education, qualitative, alumni recounts

1. Introduction

The Reggio Emilia Approach (REA) is an early childhood educational approach run by the municipal government in Reggio Emilia, Italy. The first Reggio preschool was founded by Loris Malaguzzi in 1963 (Gandini, 2012a). Many REA concepts are fascinating for educators in other countries, including its approach to projects, documentation, unique learning environments, artistic languages, and more (Cadwell, 1997; Fraser & Gestwicki, 2002; Hendrick, 1997). More specifically, art educators are interested in REA because it centers art as a significant instrument in children's growth (Danko-McGhee & Slutsky, 2003; Schiller, 1995; Vecchi, 2010). REA's inventions regarding art education—which include the *atelier* (art studio), the *atelierista* (art teacher), an aesthetic environment, and the hundred languages—are influenced by relationship-based pedagogy (Gandini, Hill, Cadwell & Schwall, 2005; Pitri, 2004; Tarr, 2001).

Considering 21st art education, Eisner (2001) reminded us of the attention of pluralism, which welcomes differences, heterogeneity, and possibilities. REA is exemplary to this goal. This article aims to review my previous study and incorporate part of findings to inform the reflections on challenges in 21st art education. In my previous study, I examined a year-long field study in Reggio Emilia in pursuit of deeper understanding of REA due to the insufficient literatures of REA and lack of research in my country. Therefore, this article aims to answer: (1) What is the Reggio Emilia approach? (2) What do the adult alumni remember their REA experiences, especially regarding art education? Answering

these questions aims to search for the values of REA art education and further the insights for 21st art education.

2. The Reggio Emilia approach (REA) and Its Art Education

In general, there are three characteristic aspects of REA frequently depicted in the literature, which are the aesthetic environment, hundred languages of children, and *progettazione*. This section will address each aspect in the context of art education.

2.1 Aesthetic environment

REA's environment is aesthetic-featured and named for a third teacher (Tarr, 2001). When I recall my initial visit of Reggio schools in Reggio Emilia in 2009, I remember the first impression I had as I stepped into the school: it was an absolutely stunning aesthetic environment. The brightness encouraged me to move through the inner and outer space in delight; the well-designed and well-arranged furniture provoked my desire to explore with joy. The children's displayed art works, aligned with the artistic atmosphere, astonished me because of the children's creativity (see Figure 1). This experience leads many to questions, such as: Why is the aesthetic environment so important for REA? Why do they emphasize the brightness, elaborated furniture, and children's art works? And, is the attentive care on beauty overemphasized in REA pedagogical practices?



Figure 1. Classroom, Municipal Preschool at the Loris Malaguzzi International Center, Reggio Emilia (Italy) © Preschools and Infant-toddler Centers – Istituzione of the Municipality of Reggio Emilia

To begin answering this, I turn to Vecchi (2010) who discussed why REA emphasizes an aesthetic environment:

The aesthetic quality of an environment requires attention and gestures of care, the maintenance of things and of culture, an attitude of respect for the things around us to which we should dedicate careful thought, organization and financial resources. If children live in well-tended places and see how a community looks after them, they will more probably become citizens who are attentive towards the environment housing them. (p.88)

Vecchi's (2010) claim corresponds to Malaguzzi's assertion that the environment plays an influential role on our affection, cognition, and literacy

(Gandini, 2012a). The aesthetic elements in the Reggio environment are not present for its own sake; rather, they are strategically placed in the classroom and guided by the theory that beauty is a way of understanding the world (Cooper, 2012). Vecchi (2010) explains this theory stating that, "if aesthetics foster sensibility and the ability for connecting things far removed from each other, and if learning takes place through new connections between disparate elements, then aesthetics can be considered an important activator for learning" (p. 9).

There are several principles regarding the Reggio environment as both aesthetic and pedagogical, such as: transparency, flexibility, multi-sensibility, and reciprocity (Ceppi & Zini, 1998; Fraser & Gestwicki, 2002). As mentioned earlier and seen in Figure 1, the aesthetic environment of the Reggio schools I visited employed transparent glass, unique furniture design, and thoughtful arrangement of numerous materials. These features are characteristic of Reggio schools. Elaborate designs and arrangements align with REA pedagogy, which emphasizes the building of relationships as the constant conversation in learning (Lewin-Benham, 2006). All the specific configuration in the Reggio environment is amiable and intriguing for children to discover a new world with affluent relationships (Vecchi, 2010). In this regard, aesthetics promotes the connections, relations, differences, and complexity of things. When we align this insight with our teaching practices, how can we claim that artistic attention and care are an unnecessary or exaggerated focus in education?

2.2 The hundred languages of children

“The child/is made of one hundred. The child has/a hundred languages/a hundred hands/a hundred thoughts/a hundred ways of thinking/ of playing, of speaking” (cited as in Edwards, Gandini & Forman, 2012, p.3). Malaguzzi wrote this poem in order to advocate for the rights of children to have the hundred languages to express their understanding of the world. The hundred languages is a metaphor representing multiple ways of expression (e.g. verbal, written, graphic, bodily language, and others) against the situation where children usually utilize the dominant languages (e.g. writing, reading, and verbal languages) (Gandini, 2012a). Therefore, Malaguzzi founded *ateliers* in schools with the mission to support the right of the hundred languages of children (Vecchi, 2010). In this section, I will discuss how *ateliers* work in Reggio schools with the focus on pedagogical philosophy in its functional and material usage.

Every Reggio school has an *atelier* as a central place of learning (Vecchi, 2010). *Ateliers* are full of materials arranged by categories and colors. Most importantly, these materials are exposed in the open instead of in closed and nontransparent cabinets, because the materials stand for “a message of complexity, connection, and openness” (Schwall, 2005, p.22). Each *atelier* has an *atelierista*, with professional competencies, to support the teachers’ and children’s learning and provide the materialization of the children’s learning (Gandini, 2012b; Vecchi, 2010). The materialization of learning includes children’s exploration and communication with materials and pedagogical documentation (Gandini, 2012b).

Vecchi (2010) described *ateliers* as follows: *ateliers* are the places “where project work...is associated with things taking shape through action; places where brains, hands, sensibilities, rationality, emotion and imagination all work together in close cooperation” (p.1-2). In other words, the *atelier* is a place for children to create project work. Children can holistically apply all of their capacities, without exclusion, to their work in an *atelier*. In this sense, the *atelier* serves as a place where art teachers work in an integrative manner with a holistic, transdisciplinary understanding and teachers’ collaboration. What *ateliers* and *atelieristi* offer is not separated from the children’s learning in the classroom nor from the body to the mind. The task of *atelieristi* is not to make children produce works of art, but rather to make the children’s learning visible.

When *atelieristi* work with children, it is also important to consider the materials’ role in learning during play. In an interview with an *atelireista*, Giovanni, in Gandini’s (2005) article, discussed the relationship between materials and how an alphabet is crucial to understanding materials’ active role in engaging with learning. Giovanni clarifies that “as children use their minds and hands on a material using gestures and tools and begin to acquire skills, experience, strategies, and rules, structures are developed within the child that can be considered a sort of alphabet or grammar” (Gandini, 2005, p.13). Giovanni explains that an alphabet can be developed through the interactions between a child and a material (Gandini, 2005). This is because when children first encounter and explore materials, the material is static in a sense because it only offers the affordance of difference (Gandini, 2005).


Such vision for using materials shows that, for art teachers, materials are not only a medium to explore novelty, instead, it is more important for art teachers to focus on how to facilitate children's use of familiar materials in new ways and trigger the development and inventing of children's own alphabet systems through materials (Griebing, 2011).

In this regard, the materials for Reggio *atelieristi* are the vehicle to produce difference and complexity through imagination and creativity in pursuit of new thoughts. The *atelier* is a space of research in the sense that "it has allowed rich combinations and creative possibilities among the different (symbolic) languages of children" (Gandini, 2012a, p.49). With the aim of inventing new thoughts or new alphabet systems for children, Reggio teachers, including *atelieristi*, view materials without a fixed, expected method for development and the final results without any presumptions of the children's cognitive and social development (Lenz Taguchi, 2010). Art serves as a language, instead of a medium, carrying information for communication to others and the environment. The difference between media and language is that individuals can use languages to express themselves with its inventive and self-transformative forms, as opposed to media, which is constructed as a fixed object. That is, materials in *ateliers* have "important agentic qualities interacting with [children's] imagination and theorizing" (Lenz Taguchi, 2010, p.112). Moreover, for REA, materials are stressed for their language use and their capacity for combination and complexity through a multiplicity of materials. In the next section, I will discuss how these materials operate in a manner of *progettazione* to support children to build their own theories.

2.3 Progettazione

Progettazione can be simply translated as project work. However, I prefer *progettazione* as a precise term to identify REA's pedagogical practices because Rinaldi (2006) voiced concerns that other curriculum terms employed elsewhere exist as a potential risk to covering up the crucial ideas of REA. Moreover, some researchers refer to REA's pedagogy using terms such as project work or project approach regardless of whether or not they talk about the terms using the original idea of REA or other similar ideas (Abramson, Robinson, & Ankenman, 1995; Griebing, 2011; Wexler, 2004). Therefore, Rinaldi (2006) clarifies that "*progettazione* is a word that is very dear to us, and is something different from curriculum. *Progettazione* is a strategy, a daily practice of observation-interpretation-documentation" (p. 206).

Generally speaking, there are a few stages in *progettazione*, however these do not take on a linear development. In the beginning stages, *progettazione* is child-initiated; teachers listen to the children's voices during class and find a theme that has the potential to develop a project. That is, whether or not there are enough children interested in participating in the conversation together and if the children have similar or different understandings of the potential theme that they need to discuss further (Edwards, Gandini & Forman, 2012). After deciding on the theme of a project, children are invited to search for more information about the theme, share their understanding with others, and then develop a conversation on the theme. This collaborative learning process involves negotiation, conversation, and investigation (Forman & Fyfe, 2012; Pitri, 2004). During the learning process, children need to record



all of their plans, ideas, and solutions about the theme, and teachers have to document all the details of learning events to show the thinking process of the children. To record all of their ideas on their projects, children are encouraged to use the hundred languages—especially the visual language—to demonstrate their understanding (Vecchi, 2010).

Among the practices of *progettazione*, part of the teachers' work, which is the most important, is pedagogical documentation because teachers have to listen carefully to the children's interests to make decisions and develop their project learning. Pedagogical documentation is based on the pedagogy of listening (Rinaldi, 2012). Rinaldi (2012) declares that the pedagogy of listening refers to the search for meaning with the openness to encounter doubts and uncertainty. Pedagogical documentation based on the pedagogy of listening is different from documentation, which is created under stage development theory.

Pedagogical documentation embraces the words of students, notes, and various forms of artifacts, such as drawings, figures, photos, or videos (Lenz Taguchi, 2010; Rinaldi, 2006). It is essential to keep in mind the aim of pedagogical documentation as the search for meaning, instead of assessment or evaluation (Dahlberg, 2012). Lenz Taguchi (2010) claims that pedagogical documentation is not an objective record of the events, but a form of dialogue actively performing through relations of pedagogical practices and documentation. For REA, the elements of art and the skills of art stage development are not the focal points for examining children's art works, even if aesthetic qualities are

important for Reggio teachers as an activator of learning. Rather, children's art works are situated in the profound meanings of learning the world.

Situating REA in the context of "integrated curriculum that is both child-centered and emergent" (Schiller, 1995, p.46), REA provides several guidelines which can inform art education (Schiller, 1995; Vecchi, 2010). First, an art lesson that is conducted with teacher-directed instruction or strict structure has to be reconsidered. Art teachers need to open their class design, which can foster students' interests and construction. For example, art teachers may ask students what content they would like to address, what materials they would like to use, and how long they need to complete their works in terms of the heterogeneity of their dispositions. Second, art-activity as a material exploration or a communicative medium is not sufficient for learning. Considering art with the *pregettazione* can help art teachers to rethink art materials as a powerful tool which can deepen students' understanding. That is, an art lesson is more than an activity which students display their thoughts through materials. Rather, art is a way for students to expand their knowledge through imagination, experimentation, collaboration, and problem-solving. Third, it is important to track the learning process of children with pedagogical documentation while they are engaged in art-making. Therefore, art teachers can improve their teaching practices not only through facilitated guidance but also through documentation in order to make learning visible.

3. Methods and Study Participants

This study is a qualitative inquiry in nature. For understanding more REA, the field study for this study took place in Reggio Emilia from October 2009 to September 2010. During this time, I participated in and observed promotional activities for REA, including local workshops, international study groups, international summer school, and open school days. Moreover, I interviewed eleven REA adult alumni through convenience and snowball sampling to ask about their experiences in Reggio schools. The specific interview questions are: What did they do in a school day? What did they do in the *atelier*? Among the eleven interviewees, there were six females and five males, ranging from 19 to 36 years old. As such, the memories they recalled in five Reggio schools were from 1977 to 1995.

4. Key Findings

In this article, I discovered four key findings to address what is REA and its art education by immersing myself in Reggio Emilia and connecting alumni's recollections of their time at Reggio schools. The four findings include REA as an educational system, REA educational atmosphere as free and diverse, *atelier's* role, and the meaning of working in the *atelier*.

4.1 REA is not about schools but is an educational system.

The first finding breaks my misunderstanding about REA when I study the literatures in my country, which is there are only Reggio schools in Reggio Emilia. When I was in Reggio Emilia, I visited several Reggio schools, collected relative information in various local organizations, experienced the Reggio-style life, and lived as a Reggio Emilia resident. These experiences help me understand REA in the whole picture of early childhood education in Reggio Emilia. First, there is not only Reggio schools in Reggio Emilia; rather, there are state-run, municipal-run, cooperative-run, Catholic and private preschools in Reggio Emilia. When referring to Reggio school, it means the municipal-run and cooperative-run schools. Reggio schools are majority in Reggio Emilia, but the amounts of Catholic schools are still a lot.

Further, when I went to several organizations for understanding REA, I found that the municipal organization of early childhood education and several non-government organizations are the support to Reggio schools and further mutually construct REA. The municipal organization of early childhood education is responsible for administration about human resources and budgets. Additionally, non-government organizations refer to Reggio Children, Loris Malaguzzi International Center, and Friends of Reggio Children. These three organizations play a significant role in professional development, promotion, exhibition, and publications of Reggio philosophy. As such, I realize that REA attaches closely to a huge system instead of only an approach. This finding suggests readers to

view REA practices as a massive effort which is involved in a whole city and its culture. Moreover, REA educational system is not a fixed figure but is an ever-changing and evolving organism which makes dialogues continuously with its community.

4.2 A day in Reggio schools: Free and diverse.

The second finding is that art education is situated within a REA educational atmosphere as free and diverse. This atmosphere can be demonstrated by a school schedule of REA. By asking the adult alumni to recount what they did during a school day and seeing their retained documentation from their Reggio schools, I created a general map of the REA school schedule (see Figure 2). The school schedule map is very broad and unspecific. Although the school schedule is unspecific, it is more important to identify the potential for teachers to make diverse choices during a phase. According to participants' recounts, the atmosphere in Reggio schools was free and open. For example, one participant recalled that teachers would not provide the students with a strict schedule (e.g. determining a set activity for each hour of the school day). However, students also may have assigned hours for creative activities, like going to *atelier*.

From the participants' description, I could not identify what specific activities they did during play time or what creative activities they engaged in. That is, the class activities were not predictable and fixed in one discipline but flowed according to the project development. Reggio educators use broad terms like play or creative activities to indicate students' learning in a holistic way (Rinaldi, 2006). Moreover, from the participants' recounts, Reggio students are permitted to choose activities they are interested in, instead of complying with teachers' intentions. In so doing, students are divided into small groups for various activities and each activity is flexible. The adult alumni participants shared the various activities that happened in various locations including the triangle mirror, dress up area, drawing area, block area, piazza, or school garden. Such a free and open REA pedagogy is attributed to the liberation of schedule, discipline, and location restriction. This free and open atmosphere can also describe how *progettazione* emerges and develops based upon students' interests.

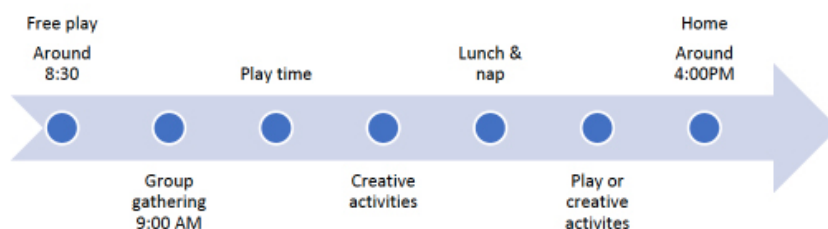


Figure 2. A school schedule of REA (Made by the author)

4.3 Atelier: Creative explorations of lives.

The third finding is that the *atelier* offered opportunities to connect the creative exploration in their childhood lives with REA art education. One of my participants described the atelier as follows:

When entering the *atelier*, there was a very, very big window extending up to the ceiling and connected to the school garden so it would be so bright, right? Then there was a short table which enabled children to work with hundreds of thousands of things and colors. Count with hundreds of thousands of, the hundreds of thousands of materials! So I remember that [the *atelier*] was a place full of things.

The *atelier* being full of material created a mysterious ambience for children to explore different kinds of stuff. One of my participants depicted that this feeling is alike to a sense of freedom when staying in the *atelier*. In line with ample materials in the space, the *atelier* provided opportunity for all kinds of expression (e.g. painting, collage, ceramics, mask, craft-making, light and shadow, etc). Among the aforementioned expressions, one participant shared that even though he did not like collage very much, he still loved to stay and work in the *atelier* because *atelier* provides various ways to express thoughts. While thinking about the working environment in the *atelier*, one participant shared that only a few students (four or five) could work in the *atelier* in one day. This participant further shared that although she cannot go the *atelier* every day, she still loved to stay in the atelier. An example from one participant's documentation demonstrates

the working environment present in the *atelier*. As Figure 3 shows, the children played with clay outside in the school garden. Looking at the children depicted in Figure 3 shows that they did not create similar shapes or use the same methods. Moreover, the clay works held in the adult's hands look completely different from what the children are constructing. As such, creative activities in REA art education provide specific materials, but allow the freedom for children to express their thoughts or understandings.



Figure 3. Documentation of a participant: making clay in the school garden (photo taken by the author in 2009 and cited with the participant's permission).

Looking back on these alumni's experiences and reflecting on the connections between the *atelier* and creative exploration, the creative elements stand for a multiplicity of materials, ways, and thoughts. The *atelier* encourages differences in relation by embracing multiple materials and makings. For Rinaldi (2006), creativity refers to "the ability to construct new connections between thoughts and objects the bring about innovation and change, taking know elements and creating new connections" (p.117) in the "interactive, relational and social" sense (p.119).

4.4 Working in the *atelier*: Authentic child-centered relationships.

The fourth finding is that REA children created artworks in authentic child-centered relationships, and the used materials aimed for expressing children's understanding, not for aesthetic pursuit. During an interview, one participant showed me an artwork she created while enrolled in a REA school (see Figure 4). While describing this artwork, she began with the words "I drew" and then proceeded to provide a rich description of the techniques used to create this work. She said:

There was a real [peacock] in Diana school's garden, and it is the symbol of the school. I made this by clay. A square clay. And I remembered I collected leaves in the garden and put them on the clay and printed them. Then I cut them around the edge so you would have a clay leaf. I put [clay leaves] beside my peacock. I remembered this.

Her detailed description of her creative process impressed me; how does such a vivid memory remain with an adult Reggio alumnus for such a long time? Looking at the design in detail, the profile of the peacock is not a common representation of this animal. Typically, the front side of peacock with its tail fanned in the back, displaying the vivid colors of its tail, is what is commonly depicted. If there was an art class on drawing peacock, how many art teachers would skip the colors of peacock's tail? The unusual representation of the peacock in profile and without color demonstrates that REA art teachers

encouraged student creation in the authentic child-centered relationships. Moreover, looking the composition of this image, the clay leaves printed by real leaves were not placed in the perfect location according to composition theory, therefore the focal point of the image is not balanced. The left side of the image looks heavier than the right. However, as demonstrated by this artwork, such design theory dictating beauty is not the focus for REA education. Rather, the primary aim of art-making is to express students' understanding with real and concrete experiences, instead of pursuing the aesthetic. However, in this sense, could we think that is this artwork not beautiful? I do not think so. I think this artwork is beautiful because of the participant's sensibility (i.e. her experiences about peacock) and ability to connect things (i.e. her experiences depicted on clay) (Rinaldi, 2006).



Figure 4. An artwork of a peacock created by one of the participants during her time at her Reggio school (photo taken by the author in 2009 and cited with the participant's permission).

5. Discussion and Reflection

The above findings suggest several assumptions regarding REA art education. First, REA art education should be viewed as a result of an operational system involved with the schools, community, cooperative organizations, and government. In other words, REA art education includes the efforts of students, parents, educators, administrators, and politicians. All roles are inter-related and indispensable. As such, REA can be seen as a pedagogical crystal coexisting and interacting with its society. The extent of the influence of REA art education is situated in a massive collaboration. In this study, I found that REA is not a simple strategy or approach, but an ecological system continuously interacting with its surroundings. By considering REA as an ecological system, REA inspires art educators not to consider their practices in a narrow perspective of education but in a holistic standpoint of its society or environment.

Second, REA art education aims to connect learning to the children's lives through an open pedagogy. In REA, an open pedagogy is demonstrated by a learning freedom on school schedule, learning locations, and students' expression. This sort of learning forces an openness for art educators to rethink what is art and further influence a corresponding pedagogy. For example, the openness provokes art educators to redefine what is art and what they could teach. Additionally, this openness to art education could also free students to learn art from fine arts, which means that Reggio educators do not teach students as artists but teach art for life. REA as an arts-based pedagogy for life eliminates

the boundary of art education and informs the possibility of inter-disciplinary or trans-disciplinary teaching practices.

Third, REA art education substantially affected the eleven adult alumni through retaining a desire of working with their hands. For REA, working with their hands refers to a creative practice for expression. In this sense, working with their hands is not a technique, but an attitude to openness, curiosity, exploration, connection building, and displaying cultural aesthetics. The third points of discussion provides a reference for art educators who wonder how art education can influence students to some extent or the meaning for art education. Although this study does not provide a concrete result to claim the positive relationship between art education and a desire of working with hands, it does serve as an envision to rethink about the meanings of art education. Thinking of cultivating visual literacy, I find myself wondering why many people set themselves aside from art and then are afraid of it. They put art on the shelf because art seems sacred and esoteric. However, REA demonstrates an example that art is not a talent but as a way of living and learning. From Reggio adult alumni's experiences, it shows art educators an example of teaching art as a way of thinking, a tool to express thoughts, and an attitude of curiosity.

Finally, the results demonstrate that REA art education is a circulation of experience, understanding, and expression. In Taiwan, a traditional or academic approach to art education focuses on expression dimension, which means cultivating students' ability to make a beautiful painting. Or, a modern approach of art education

emphasizes the creation of aesthetic experiences or the expression of students' understanding. REA, unlike a traditional nor modern approach in Taiwanese art education, encourages art educators to move beyond a linear or separated thinking on experience, understanding, and expression. Instead, REA pays more attention to a circulation of these three elements for knowledge expansion.

Reflecting on 21st art education, REA still poses several challenges to the current art education in Taiwan. In a micro lens, the aim of REA art education is to critically point out the limitation that we still think about education within the binary divides of teacher/student, art/science, school/community, and theory/practice, an either-or logic (Lenz Taguchi, 2010). REA, as such an open pedagogy, offers a distinct way to encourage art educators to abandon the either-or thinking in pursuit of more possibilities in education. In a macro perspective, REA art education identifies art education as not only pedagogical, but also political. We cannot only think about art education pedagogical configurations, a political involvement is necessary and beneficial to show how the government and the community support and maintain an operation of educational practices and further promote the educational values for others.

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Teaching Practice

教學實務

美国课标 × 中国“非遗” ——以美国课标为依据的本土文化视觉 艺术课程设计探索

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摘要

美国国家视觉艺术课程标准（下文统一简称为“课标”）为 K-12 阶段的视觉艺术教学提出了“创作”、“展示”、“回馈”、“连接”四个艺术过程的课程设置要求。笔者依据这四个过程，设计了“国际少儿艺术课程在地项目”系列课程，旨在探索国际前沿的教学理念和教学方法如何与学生所在地的本土文化相结合，让学生了解自己成长的土地，并与自身经验和知识背景结合起来，运用艺术的方式来传承文化精髓与表达自己的观点，避免仅停留在“活动导向”的课程中，体验各种有趣的本土文化活动而没有对文化现象获得理解，或在“灌输式”的课程中因忽略了为达到目标所做的学习活动而无法获得学习迁移能力。笔者希望透过对中国非物质文化遗产（简称“非遗”）的课程设计探索，对这两种当下本土文化课程出现的普遍问题，能够提供改善的参考。

关键词：美国国家视觉艺术课程标准（课标）、本土文化、中国非物质文化遗产

一、当前我国本土文化课程的普遍问题

在 Wiggins 和 McTighe (2015) 对教学设计的研究中提到“两个误区”，一种是以活动导向的课程设计，其不当之处在于“只动手不动脑”，就算学生有所收获，也是伴随着有趣的体验偶然发生的，而不是基于课程设计来获得对全体学生掌握学习目标的推进。另一种是灌输式的课程设计，在有限的时间内尽可能多地陈列事实数据，大量的信息让学生没有时空进行思考，感受不到促进学习的观点、问题和学习目标。

这两个误区明显且普遍地存在我国的本土文化课程中，以中国非物质文化遗产（以下简称“非遗”）课题为例，活动导向的课程最常见的为“再现”和“即兴”，灌输式的课程则是片面强调热爱本土文化，为知道而知道，脱离学生生活经验。详见下文：

1. 活动导向的课程设计

活动导向 (Wiggins & McTighe, 2015) 中的“再现”，包括再现技艺和再现场景，即用相同的或代替性的材质媒介，将“非遗”相关的事物和场景仿真出来。此种课程，学生只是参与各种操作的活动，往往涉及的材料广泛，容易激发兴趣，且制作出“像模象样”的作品，也能获得一定成就感，但评估学习的效能则有待考究。且不论创作主要是来自于老师还是学生，“再现”已显然占据目标中的绝大部分，“再现”只是艺术教育一个细小组成板块，当被如此放大，学生本该从中获得理解的机会将白白浪费 (图 1)。

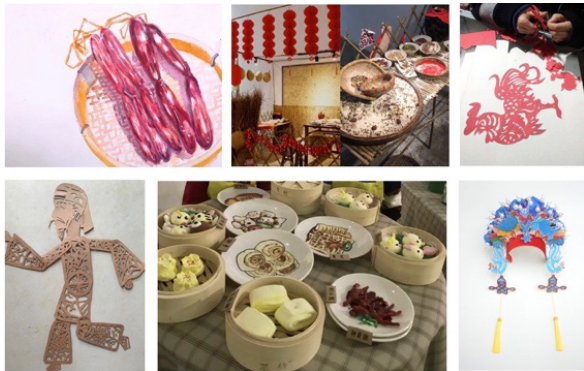


图 1：“再现”的作品

活动导向中的“即兴”，指学生缺乏思考逻辑地制造作品，包括在模拟“非遗”的现成品上进行自由加工装饰等。此种课程，学生轻松玩乐，获得畅快淋漓的“创作”体验，同时还可以学到某种材质的运用。然而这样的收获换成其它主题也并无两样，“非遗”在这里只是个幌子，学生无需知识的输入与内化，凭对“非遗”的印象和对材料的操作就可以完成一件“作品”，对具有文化特色的内容却只是一带而过，学习成为走马观花似的到此一游 (图 2)。



图 2：“即兴”的作品

2. 灌输式的课程设计

灌输式的课程设计 (Wiggins & McTighe, 2015) 则是老师罗列“非遗”项目的各种事实数据，在有限的时间内尽可能多地让学生知道得更多，但文化、技艺，或理解之后的迁移能力促进上，都没有深入教学。学生努力耳闻手记，却无法获得理解，更无从思考传承的问题。灌输式经常与“即兴”成为组合，也就是在课堂中，前半部分是老师灌输式讲述，后半部分是学生随意即兴创作一件看起来像该“非遗”项目的“作品”。

这两种误区，在智力引导性的目标上都模糊不清，导致缺乏针对性的学习内容及效果来佐证达到这些目标，从而也就失去了具有清晰逻辑和优先次序来架构的教学过程。如何避免误区，要回归到设定“目标”这一首要的课程元素中。

3. 避免误区的设想

在下文的一个美国课程例子中，学生能够在哲学基础和终身目标中提升综合的艺术素养，这是我国学生了解与传承本土文化所急需挖掘的深度。如果将课标运用进来，课程的方向和内容要清晰，教师提供的信息不再冗余、散乱，教学引导不再只是好玩的活动，技法的教学不再是生搬硬套；学生将能收获到比“再现”更加广博的知识和更独到的见解，比“即兴”更深入的思考和更严密的逻辑，且能将学习内容和自身相联系，在各情境中有迁移能力，最终从更大范围中去理解“非遗”、传承“非遗”。

笔者设计“在地项目”系列课程，萌生于这样的愿景：虽然美国的教材与我国相关的内容非常少，而本土文化的重要性，对国家、小区、个人，都有不同层面的意义。从最直观的方面看，当学生与探讨的内容有所相关时，更能在情感上产生共鸣，为学习注入最重要的灵魂而不仅是知识的堆积。由此笔者便组织团队开发“在地项目”。

二、课标的主要内容和运用例子

1. 课标的主要内容

课标由美国国家核心艺术标准联盟于2014年6月发布(National Art Education Association, 2014)，从纵向上看，它基于“创作”、“展示”、“回馈”、“连接”这四个艺术过程，设定了11个定点标准，并

在横向上用“持续理解”和“基本问题”将教学目标清晰化，明确了学生不同年级中的学习内容，为教师设计课程提供了科学和全面的思路依据，也为评估学习绩效提供了可衡量的和可视化的样本制作模型。其中“创作”要求学生构思和建立新的艺术理念和作品；“展示”要求学生阐述和分享艺术品；“回馈”要求学生懂得并学会评估艺术是如何传达意义的；“链接”要求学生将艺术理念及作品与个人意义和外部环境相连接。课标的设计反映了一个有凝聚力和一致性的系统。

2. 美国关于民间艺术的课程目标设置例子

美国一节三年级的秘鲁民间艺术课，与本课程实践有着相似的背景，同样以美国课标为依据，内容同样涉及异域文化（对于美国来说），教学对象同样在小学3-5年级区间，因此以其为例。该课例以“生活与艺术”为大概念，设置了在四个艺术过程中的目标：回馈—学生观察并描述秘鲁陶瓷小玩偶，分析民间艺术家如何学习艺术和展现技能，他们的文化背景（秘鲁的民间故事、动物在秘鲁文化中的重要地位等）如何对其创作产生影响，思考并评估小玩偶的特点和价值；链接—学生解释赏析秘鲁小玩意对自己产生了什么影响，并思考自身的成长背景和个人喜好对赏析和创作产生的影响，提供并接受自己作品的回馈意见；创造—学生对如何运用材料搭建骨架进行学习，选择并构思创作对象的形体和细节如何传达自己的想法，进行创作；展示—学生展示并介绍自己的作品，也评价同学的作品（见表1）。

表1：美国课例的目标设置

艺术过程	所选定的“定点标准”	课程中的执行内容
回馈：懂得并学会评估艺术是如何传达意义的	感知并分析艺术作品； 解释艺术品的意图和意义	学生观察并描述秘鲁陶瓷小玩偶，分析民间艺术家如何学习艺术和展现技能，他们的文化背景（秘鲁的民间故事、动物在秘鲁文化中的重要地位等）如何对其创作产生影响，思考并评估小玩偶的特点和价值
连结：讲艺术理念及作品与个人意义和外部环境相连接	综合知识和个人经历进行艺术创作； 将艺术理念和作品与社会、文化和历史背景相联系来加深理解	学生解释赏析秘鲁小玩意对自己产生了什么影响，并思考自身的成长背景和个人喜好对赏析和创作产生的影响，提供并接受自己作品的回馈意见
创造：构思和建立新的艺术理念和作品	组织和建立艺术理念和作品； 提炼并完成艺术作品	学生对如何运用材料搭建骨架进行学习，选择创作对象并构思其形体和细节如何传达自己的想法，进行创作
展示：阐述和分享艺术作品	展示：阐述和分享艺术作品	学生展示并介绍自己的作品，也评价同学的作品

从这四个艺术过程的目标和执行内容中可以看出，学生需学习的内容明确且相互联系着，即理解了该民间艺术的文化，又结合了自己的情境，即学习了艺术作品制作的原理和手法，又发展了自己的创意，同时还训练了梳理自己学习过程、学习成果和艺术交流的能力。

三、以国家“佛山木版年画”为例的“非遗”课程设计

基于文章第一部分第3点提出的设想，笔者团队对具有本土文化性质的内容进行考察，选取部分作为教学资源。最终将三项“非遗”确定为前三站—佛山木版年画、佛山剪纸、陆丰皮影。参与的学生以8-14岁为主，对应的课标为3-5年级和6-8年级两个阶段。下面以“佛山木版年画”（以下简称为“年画”）为例，用表格形式对该课程实施过程进行介绍（见表2）。

根据课程的基本信息，笔者将课标中四个艺术过程的各锚定标准与年画数据信息相对照来制定学习目标（见表3）。

预期结果中的学习目标定得恰当与否，关键在于是否与大概概念匹配，有没有对“持续的理解”产生促进作用。学生将探讨哪些基本问题、获得何种程度的预期理解、掌握哪些重要的知识和技能，以及有什么具体的表现可以证明他们达到目标，也需要依据课标内的条目逐条明确出来（见表4）。

评估项目学习的结果是否达到预期目标，达到的程度如何，需从学习过程和成果中获取左证（见表5及附件的学习过程和成果）。

明确了预期成果和相应的左证内容后，学习计划就几乎跃然纸面，要做的仅是将其细化，捋顺学习程序、思考如何让学生最大限度地参与学习活动（见表6）。

表2：课程基本信息

<p>课程标题：国际少儿艺术课程在地项目—第一站·佛山木版年画 学生年龄：8-12岁 课程时间：六天，共21小时（6小时×1天、3小时×5天） 课程概述：在这个关于年画的课程中，学生到“非遗”传承人冯炳棠老师的老铺做考察，将收集到的素材与自身经验、知识背景相结合，生发出对“生活环境对年画的影响”的思考，并用版画的方式进行创作以表达观点 大概念：生活环境对艺术的影响 特定理解：1.在年画中，充满了人们对生活的愿景，有祈求平安幸福、多子多孙等； 2.因对愿景有大量的表达需求，年画应运而生，逐渐兴盛。而时代变迁，生活环境产生变化，人们表达愿景的方式产生巨大改变，年画衰微 关键词：佛山木版年画、中国非物质文化遗产[“非遗”]、生活环境</p>	
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表3：预期的结果

<p>学习目标： 描述并解读年画中图像所传递的信息、通过使用数据、分析相关主体、媒介和形式特点，来阐释年画在生活中的意义 探索人文地理、时代变迁等对年画的影响 学习操作工具制作版画，将考察的数据运用于创作中，表达自己对“生活环境对年画的影响”这一主题的思考与他人交流，并在课室中展示自己的数据收集、实验过程、作品、做创作自述</p>	
<p>學生將會知道： 關鍵術語—“非遺”、木版年畫、套色、填丹 年畫的特色與製作工藝 年畫發展的歷史</p>	<p>学生将能够： 赏析年画，了解、体验制作工艺 分析生活环境对年画的影响 用版画的方式创作以表达观点 展示作品和陈述观点</p>

表4：持续和预期的理解		
持续的理解	基本问题	预期的理解
回馈 1.视觉图像影响我们对世界的理解和回馈 2.人们使用不同的标准来评估艺术品	在生活中，我们会在什么情境下与木版年画相遇？	以前人们逢年过节时，会买年画来祈福、辟邪。现在年画更多的是作为艺术品被收藏和欣赏，作为“非遗”“被保护”
	观赏者如何阅读一件年画作品？	可以欣赏作品的表现内容，它大多来源于民间故事、吉祥语、历史人物等；可以欣赏作品的线条，它雕刻之后印刷出来的；可以欣赏作品的色彩，传统的丹、黄、青、黑、白各有寓意，佛山木版年画还有个“填丹”的特色工序
连结 人们通过与艺术品的互动来进一步拓展对于社会、文化和历史的理解	年画如何帮助我们了解生活在不同时期、地点和文化中的人？	年画的兴盛是由于人们有大量表达愿景的需求和版画的复制功能。它的衰落和“非遗”身份是由于机械设备、居住环境、审美趣味等的变化，让人们表达的方式产生巨大改变
创作 1.具有创新和创造力是生活中所需的必要技能 2.艺术家在创造和完善作品的过程中会平衡实验与安全、自由与责任之间的关系	年画的传统创作方式是如何说明我们进行创作的？	這些是我們思考創作內容的源泉，創作所使用的技法也來自於此
	馮氏世家如何使用和維護材料工具？良好使用工具有何好處？	他們愛惜材料工具，會自製工具來讓創作更加順暢，有些材料還屬於獨門秘方，良好地掌握工具使用和製作程式，能讓創作免於混亂
展示 艺术家和策展人等在不同情景中会考虑各因素和方法来准备展览，决定是否收藏以及如何保护艺术品	你在展示自己的作品时，会使用什么样的方式？	将自己实验材料的痕迹和最终作品粘贴于墙上，并做个小汇报演讲

表5：学习成果的左证	
表现性任务	其他左证
<ul style="list-style-type: none"> · 考察年画老铺时填写学习单 · 创作一件版画作品 · 自我评估表 	<ul style="list-style-type: none"> · 在构思创作过程中的思考和草图 · 在创作中对工具材料的掌握程度 · 通过小汇报演讲做创作自述

表6：学习计划
第一天 1.前往传承人工作坊，了解整体概况，和年画在近代的发展历史 2.传承人介绍年画工艺，演示制作工序；进行操作体验 3.与传承人进行交流，提出自己关注的问题，记录获取的信息 4.详细参观工作坊，完成学习单的填写，并记录所见所闻所感 第二天 5.展示收获，讨论地域文化、生活习俗，和时代变迁对木版年画的影响等问题 6.根据各自的关注点，结合收集的数据，思考创作内容，与老师讨论草图方案 7.确定方案后，开始试验材料，熟悉凸版版画的工具材料和印刷方法 第三天 8.开始创作作品，老师随堂辅导 第四天 9.继续创作作品，根据老师的回馈意见进行作品调整 第五天 10.完成作品，书写学习回顾和反思 第六天 11.成果展示，阐述对大概念的理解和对年画的看法，进行作品自述、评价同学作品

效果上，学生在四个艺术过程上均有显著收获，了解了年画的基本工艺和艺术特点，对其文化内涵及现状原因有多角度的思考，能结合理解和背景知识创作作品表达观点，同时意识到文化的传承方式不只是模仿样式，它是多样的，且与生活相关的。在交流中也能明显感受到学生获得了迁移能力，做到真正的理解，这在之后的“佛山剪纸”、“陆丰皮影”课中也得到印证。

最后，依据学习过程中各项表现进行评估（见表7），50%学生优秀、43%学生良好、7%学生达标，没有不达标的学生。

四、结论与省思

在课程设计过程中，课标起到桥梁的作用，它连接了大概念和学习计划这两端，提供了按年龄划分、按四个艺术过程划分的内容和评估模版，让教师清晰如何设置目标、明确学生需要理解的内容和学习过程。这些优势同样可以运用在我国本土文化教学中，避免进入两个误区。

表7：评估量规

目标与持久的理解		依据	优秀	良好	达标	不达标
反馈	找出图像所传递和表达的信息	学习单、讨论、回顾表	全面地发现图像信息并解读	发现并进行一般的解读	发现，但解读不完整	无法发现
	分析主体、使用的媒介和形式特点来阐释艺术	学习单、批判性的鉴赏	描述生动、分析有理有据、解读到位、评价真情实感	一般性描述、分析、解读和评价	描述、分析、解读和评价不完整	无法进行描述、分析、解读和评价
连结	认识到对于艺术的理解是与作品所处的时空背景相关的	批判性的鉴赏、创作思路	能纵观全局，深刻理解到生活环境对艺术作品的影响，并运用在自己的创作思路	找到部分原因说明环境对作品的影响，创作有所涉及	知道环境对作品有影响，但没提供理由，创作中涉及较少	尚不能理解，在创作中也没有涉及
创造	在创作中应用自己的理念并使用资源、工具和技术来展开进一步调查	创作思路、学生作品	对年画的背景、历史和传统有深刻感触，并转化成创作资源	能将信息转化成创作资源	转化信息为创作资源有一定困难	尚不能转化
	在创作中，展现安全精炼地使用材料、工具和设备的能力	试验材料、学生作品	对工具材料有很好的操控能力	掌握了操控方法	操控有一定困难	尚不能操控
展示	找到一个展览空间并准备需要展示的艺术品和创作自述	作品展示、创作自述	展示内容全面、有条理，自述时思路清晰、语言流畅，很好地面对同学的提问，自信沟通与交流	展示内容清晰，自述时语言流畅，可以和同学沟通与交流	展示内容不全，自述思路不太清晰，未能应对同学的提问	展示内容不全，尚无法自述

反之，课标是在四个艺术过程中探讨大概念和习得持久的理解，这要求学习内容要尽可能是学生可感知的，而不仅是通过书本或网络获取的遥远事物。在使用国外教材和课程时，应结合在地文化，进行合理的、必要的调整。

以“非遗”为例，当学生可以移情至项目里人和事中去感受与思考，运用收集到的数据进行演绎、解说和转述，有理有据地说明自己的观点和行为，在变换的现实情境中使用这些知识，同时还能认识到人们自身的条件如何促进与妨碍对“非遗”的认知和发展时，他便能够从更大范围中去理解“非遗”，用各行各业的、更多样的方式来传承“非遗”。

用美国课标作手脚架，让我们对如何将本土文化转化成当代所需的艺术课程的资源，提供了一条清晰的思路，可推广至各地教师共同探索继续优化，为更多少年儿童带来兼具国际视野，又与自身密切相关的优质课程。

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附件

学习过程概览：



图一：在冯炳棠木版年画老铺中考察、体验

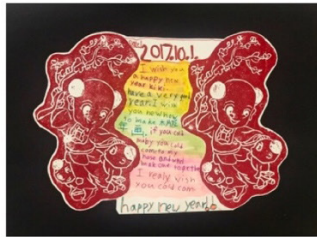


图二：与老师、同学交流讨论，进行材料试验



刘焯 11岁 繁荣与衰微

木版年画从家家必备的日用片，逐渐变成只有少数爱好者的收藏品，其中有很多原因，包括科技发展替代了手工印制、人们审美的变化、居住环境的变化等等，该学生通过印制出色彩渐变的“财神”形象，来表达佛山木版年画繁荣与衰微的现象



Claire Wang 7岁 年画贺卡

以前人们将“梅花童子”贴于家中或送给家中有小孩的朋友，祝愿孩童如梅花般不畏严寒茁壮成长。该学生将此图式设计成一张贺卡送给好朋友



**朱逸言 9岁
公园徽章设计**

人们把印有神仙的木版年画贴在房子里来祈求获得“守护”。这种符号的运用从古至今皆有，该学生的作品里，阳光守护树木，树木守护小道，小道守护人群，人群守护花朵



**傅耀兴 9岁
军队守护国家的安全**

同样关注到“守护”这一内容，该学生认为现在不能只是靠“门神”，而应该有自己的实际力量



**黄子淇 9岁
被囚禁的木版年画**

黑白的“五谷丰登”和“铁栏杆”，隐喻着佛山木版年画在历史中的遭遇



**袁亦麟 11岁
木版新年画**

木版年画色彩鲜艳，各色有寓意。该学生用版画的雕刻、印制结合拼贴的手法，创作这件作品来表达佛山木版年画给他的最深印象——色彩，以及他希望能有新的年画样式来满足现代人的审美需求

图三：部分学生作品



图四：成果展示、自述、评价

美術館攝影教育展之創新多元感官詮釋 與互動展示設計

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國立臺灣美術館

摘要

美術館是學校藝術教育之延伸學習場域；攝影是視覺藝術形式之多元轉化美學。本文旨在探討攝影藝術在美術館的創新教育形式，如何結合攝影史、光學原理、暗房技法及影像美學等主題策劃具有教育性質的展覽活動；並思考如何透過館校合作，發展中小學及特殊學生的文化教育體驗活動；再以創新展示設計手法發展多元感官詮釋內容，挑戰不同需求的特殊觀眾突破影像以視覺或聽覺賞析之限制。

本文以臺灣美術館 2017 年舉辦之「時·光·機：從古典到當代攝影藝術教育展」為對象，分享該展之「展覽策劃理念」、「互動展示設計」、「教育體驗活動」及「無障礙導覽服務」四個面向，分享攝影藝術之博物館教育創新形式，並思考特殊族群參觀需求的設計、挑戰與效益。

展覽以創新理念推廣攝影藝術教育，除建構完整攝影歷史與知識內容，亦從特殊觀眾參觀需求為展示設計基礎，將視覺影像內容以多元感官訊息轉譯與再現，讓攝影超越視覺欣賞影像藝術的可能性，創造多元感官之文化詮釋與溝通多樣性。

關鍵詞：美術館教育、攝影藝術、多元感官詮釋

一、前言

在攝影被定義為藝術前，早在 10 世紀時便有阿拉伯學者提出光學與視覺相關的理論探討人類對於如何將影像停留在視覺記憶 (James, 2003)。一直到文藝復興時期，達文西透過漆黑的空間塑造「暗房成像」的經驗，透過暗箱 (Camera Obscura) 的細小開口投射出顛倒影像，成為後來精細素描的最佳利器 (James, 2003)。到了十六、十七世紀暗房成像的技術為畫家開啟了一扇寫實之窗。而後暗房成像演變成了「暗箱成像」，暗箱又成為可移動式的觀察設備，隨著體積逐漸縮小，演變為針孔相機的開端 (吳鋼, 2007)。

如今的攝影技術發展已超過一百五十年。隨著感光素材的發現，再結合精密的光學成像技術，攝影在 1839 年終於被定義為藝術形式的一種 (鄭意萱, 2007)，甚至對長達數千年的繪畫藝術發展產生巨大的衝擊與變革，無論是「照相寫實繪畫」或是「攝影畫意風格」，都是影像被人為時間與自然時間介入所衍生的產物，一直到現今攝影藝術仍在探討時間與記憶的辯證。

當代對攝影的詮釋，不再停留於平面感光沖印或數位輸出，而是透過跨領域與跨媒材構成藝術的多樣性，尤其在美國觀念藝術家 Joseph Kosuth 的 *One and Three Chairs* (1965) 作品中，從真實的椅子物件、椅子的文字釋義，以及椅子成為被攝物體所複製的影像，三個椅子的定義被區分成為三種詮釋媒介 (Siegel, 1985)，如同當今博物館再現人文、藝術與歷史的詮釋手法，影像也不僅能觀看欣賞，亦能抽象理解或觸摸互動，突破攝影詮釋的藩籬，以多元管道探索影像記憶與靈光。

下文以臺灣美術館於 2017 年 4 月 22 至 11 月 19 日舉辦之「時。光。機：從古典到當代攝影藝術教育展」(以下簡稱「時·光·機」展覽) 分享其策劃理念、展示內容、教育體驗及「無障礙導覽服務」四個重點，說明如何以攝影藝術規劃具有創新教育思維之展示設計。

二、展覽策劃理念

「時·光·機」展覽係以「時間」、「光影」與「相機」三大主軸去回溯攝影藝術、從光學成像與攝影歷史、攝影靈光與照相寫實、多元感官影像平權三大議題去探討攝影本質，同時設計流動暗箱帶領民眾進入光影成像的起源，並辦理多樣性攝影教育推廣活動，結合各類攝影工作坊與師資培訓課程，讓攝影藝術融入學齡與青少年觀眾的美感教育之中。

同時，以建構觀眾攝影藝術的發展與演變，探討影像美學的詮釋與思維，從三大主題進行規劃，以光影變化的魔術概念帶領 18 歲以下學生理解古典到當代的攝影藝術，包含探討攝影成像原理的「暗箱繪畫術」、攝影藝術本質的「時空召喚術」，以及透過多元感官藝術形式演變而成的「影像變身術」，展場設計將以相機面板與鏡頭作為入口空間意象，並模擬相機內部構造圖之線稿與底片造型的設計風格詮釋攝影教育展的策展理念。

1. 暗箱繪畫術

首先，「光的黑盒子」是針對影相成像原理與發展介紹，包含介紹攝影與相機歷史，透過可操作體驗的傳統光學相機實體裝置結合圖像、文字與語音資訊，以及從類比到數位元的影像轉化與觸控體驗。另外，本展覽將製作互動展示裝置「流動暗箱」，模擬攝影術尚未發明前的暗箱影像經驗，早期畫家

如何透過暗箱觀察周遭環境並描繪其細節，可供觀眾進入暗箱後，待瞳孔適應後，便可從箱內牆面看見箱外景象，或者鏡頭前的景色投影。

透過「光的黑盒子」概念影響了後來相機與底片的發明，以及藝術家進行暗房創作的發展，形成拼貼重製的攝影作畫與構圖表現，以及照相寫實繪畫藝術家又如何透過幻燈片，展現其平面藝術媒材轉換特性，打破攝影藝術決定性瞬間的影像再現特性，以重疊的時間概念，透過畫筆創造人為的寫實影像情境與故事。

本子題將展示攝影發展簡史與相機模型，並以郎靜山（1892-1995）的集錦攝影作品再現暗房技術創造的作畫式攝影風格，思考繪畫如何影響影像攝影。另一方面，攝影底片的發明所帶來的可複製與投影特性也進而衍生了照相寫實畫家的誕生，卓有瑞（1950-）老師的作品中思考如何透過投影再現攝影場景的真實感，以及從夏陽（1932-）的《穿牛仔褲的人》作品中描繪人物移動的速度感，可從相反的角度思考攝影又如何影響繪畫的發展。

2. 時空召喚術

第二主題則為「時間」與「空間」去探討攝影藝術中的「景物關係」、「光影關係」、「記憶關係」。從陳石岸（1930-2008）、沈昭良（1968-）與高志尊（1957-）的系列攝影作品中可以探討攝影本質的幾個問題，第一個係探討攝影中的風景、人物與事件關係的「景物關係」，以藝術家的生活紀實與觀察報導中感受與觀眾的生命經驗與事件情境連結，從畫面中可以回溯相同事件在不同時空下，風景與現象的異同，呼應著那曾經留下生命中的事件。第二則是探討攝影藝術中的「光影關係」，攝影術發明之前的氡版顯影技術，透過日光實物或投

影顯影，不需相機完成攝影的創作手法，係以光線作為攝影繪畫的主體（Mrhar, 2013）。攝影術發明後，從藝術家作品中可見攝影美學取決於藝術家的視覺景框，如何取捨光與影的再現比例，以及光與影的配置與安排，讓看得見與看不見的人事物透過鏡頭折射與感光藥劑一一躍於紙上，透過紀實手法重現人文歷史與環境互動的觀察與反思。第三則是探討攝影的時間與記憶，如同每一個瞬間都代表曾經的逝去，藝術家如何在影像留下時間有形與無形的軌跡，決定性地留下靈光，在這過程中，攝影又如何能代表生命記憶並訴說歷史與故事，將攝影進化立體裝置，亦或成為另一種過渡時間的型態，截斷或重複時間元素創造連續的影像串流。

3. 影像變身術

以影像的多元詮釋與形式轉變認識攝影藝術的多樣性發展，透過攝影立體化、影像轉譯、形式轉化等手法發現攝影藝術的各種面向。尤其當代攝影的發展，首先是打破攝影的平面特性，從平面轉化為立體，尤其是陳順築（1963-2004）的攝影裝置作品《好消息：機器饅頭來了》，如何透過複合媒材重新詮釋攝影的記憶本質，也讓攝影跳脫藝術再現形式的束縛。其次，攝影藝術不再僅是真實的紀錄，而是作為創作表現手法，以李正樂（1971-）的《島上的生命樹 5-4-1》超長時曝光作品中可見人為介入攝影藝術的多元可能，遷入道具、燈光，但仍運用攝影的時間元素去塑造藝術家所構思的作品情境。再者，攝影的時間切片也是電影的元素，攝影靜態藝術也能透過連續性的分鏡影像製造電影的連續畫面效果，林家文（1988-）的《遙遠國度》則是以黑框模擬早期電影的框景，塑造攝影與電影手法的錯置。

三、互動展示設計

趙欣怡（2017）以攝影方法記錄了展覽的互動展示設計實景，包含展場入口意象、暗箱互動空間、攝影史與相機介紹、照相寫實畫布投影、日光顯影教育展示區、暗箱觀察操作區、無障礙互動區等。

1. 展場入口意象

展場入口左側的展覽主題牆上，以相機面板與鏡頭進行木作設計，並加上感光設計，運用感應裝置營造拍照時的聲音與閃光效果，形成互動的攝影情境（見圖 1）。



圖 1：展場入口意象（國立臺灣美術館提供）

2. 暗箱互動空間

暗箱設計為觀眾可進入的互動空間，安置於展覽室外側，作為攝影教育展指引地標。觀眾進入暗箱後，約等待 1 至 2 分鐘，待瞳孔適應後，便可看見投影於牆上的倒影，亦可觀察箱外的動態景致，想像十七世紀畫家如何透過暗箱作畫（見圖 2）。



圖 2：大型暗箱互動空間（國立臺灣美術館提供）

3. 攝影史與相機介紹

該區將提供攝影發展簡史，以魚骨圖呈現攝影術與相機的演變，並在展場擺放幾個代表性古典相機，提供參觀民眾學習認識（見圖 3）。



圖 3：展場攝影史與古典相機（國立臺灣美術館提供）

4. 照相寫實畫布投影

本區以夏陽照相寫實繪畫原作，以攝影作品的幻燈片進行描繪寫實的藝術家創作情境，以夏陽與卓有瑞老師作品在畫布上投影，呼應照相寫實繪畫與攝影技術發明的關聯性（見圖 4）。



圖 4：幻燈片投影互動區（國立臺灣美術館提供）

5. 日光顯影教育展示區

本區以高志尊老師的氫版作品作為日光顯影技術展示的開端，介紹氫版攝影所需的感光藥劑成分，以及日曬與沖洗步驟，在展覽期間並規劃現場手作體驗時間（見圖 5）。

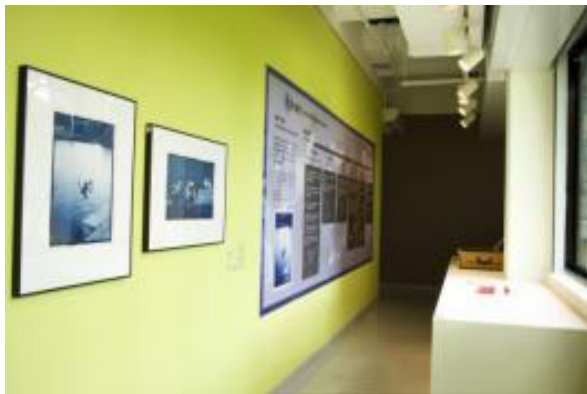


圖 5：氫版攝影互動體驗區（國立臺灣美術館提供）

6. 暗箱觀察操作區

搭配大型暗箱裝置，將製作小型暗箱供參觀學生透過教具觀察戶外景致，並召喚早期畫家運用暗箱進行風景描繪的情境，認識光圈與焦距的概念（見圖 6）。

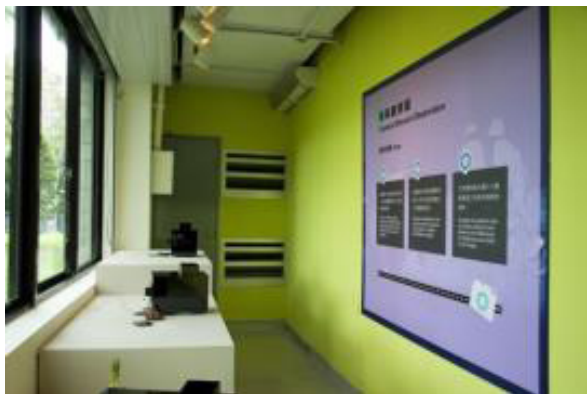


圖 6：暗箱觀察操作區（國立臺灣美術館提供）

7. 無障礙互動區

除了展場擺放手語動畫影片提供影片導覽，也製作視力不便觀眾需求的點字與導盲引導規劃。另在展場入口右側規劃無障礙互動區，製作展品觸覺熱印圖、3D 列印模型，並提供口述影像語音資訊給身心障礙極一般觀眾以觸覺、聽覺，以及多元感官形式認識攝影作品（見圖 7）。

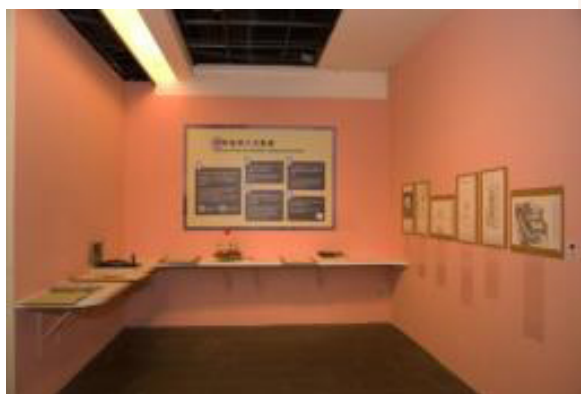


圖 7：無障礙互動體驗區（國立臺灣美術館提供）

四、教育體驗活動

展覽期間舉辦週二館校日活動 28 場，超過 1,000 人次參與本展覽正式的教育活動，從高中、國中、國小不同階段的學生參與，分為三個不同的攝影文化體驗流程，以搭配學校以分組方式進行活動。體驗項目包含一小時的暗箱空間體驗、展覽與作品介紹、氫版攝影與觀察暗箱、3D 列印無障礙互動，以及 30 分鐘的學習單動手作活動。

文化體驗過程中，先由經過培訓的導覽人員帶領學生進入暗箱進行互動，理解光學原理（見圖 8），在進入展場依照不同子題介紹作品（見圖 9），最後則到研習教室進行學習單填寫與手作立體紙暗箱（見圖 10），完成具有攝影藝術教育的完整學習。



圖 8：文化體驗活動參觀大型暗箱（國立臺灣美術館提供）



圖 9：文化體驗活動聆聽導覽員介紹作品（國立臺灣美術館提供）



圖 10：文化體驗活動進行立體暗箱學習單填寫與製作（國立臺灣美術館提供）

五、無障礙導覽服務

為了讓有特殊需要人士參與，本展以文化近用理念規劃無障礙觀覽設施，以館內已有的熱印機製作展出攝影作品之觸摸圖，以及配合點字圖說資訊，並且設計點字雙視之主題說明板牆、作品牌與宣傳品，規劃無障礙引導設施，製作攝影作品之觸覺圖像，以及運用 3D 列印技術將館內典藏攝影作品立體化，同時結合本館「國美友善導覽 APP」製作教育展作品口述影像語音與手語動畫導覽內容，搭配微定位 Beacon 安裝設定，讓觀眾可借用館內無障礙導覽機或使用個人智慧型行動載具，完成豐富多元的參觀經驗。以下簡單介紹觸覺圖轉譯、立體互動模型和自主導覽科技在展覽中的應用：

1. 觸覺圖轉譯

影像的解讀主要來自視覺認知，然而對於視覺障礙觀眾，影像的文字詮釋與觸覺感知則是另一種影像理解的形式。該展出 20 件攝影及繪畫作品，包含郎靜山、夏陽、卓有瑞、陳石岸、高志尊、沈昭良、李正樂、陳順築、林佳文共九位藝術家，依展覽無障礙展示整體規劃設計原則中，從 20 張攝影作品中選出 15 件，透過影像的高反差轉化，把攝影或繪畫作品的內容分析為黑白的點線面資訊，並針對展品主題、空間訊息、物件輪廓、材質肌理進行觸覺轉化，再將圖片複製到覆膜感熱紙上，經過感熱機加溫後，圖片上的深色點、線、面範圍會感熱凸起，依導覽重點改變不同觸覺重點區域，讓視障觀眾可透過觸摸感知內容以增加對作品圖像的理解。

由於熱印圖僅有凸起與平面的浮雕特性，無法提供太多立體的複雜訊息，加上視障觀眾所閱讀的資訊如同導覽內容須經過簡化取捨，如圖 11《摸蛤兼洗褲》的原作（陳石岸，1959）為具有空間性的斜角構圖，經過高反差極簡化手法，以黑色強化作品

主題，製作凸起的熱印圖，以簡易圖案表示屬性雷同的複雜影像，透過簡化並統一河邊雜草線條樣式表示樹叢或草地，作品中的牛隻凸起，孩童的身體造型及輪廓也較為明顯。因此，製作平面作品的立體轉化必須依據其內容特性去選擇不同的製作設計方式。



圖 11：陳石岸《摸蛤兼洗褲》觸覺圖
(國立臺灣美術館提供)

其次，在聽覺理解上，作品導覽文字則以口述影像敘述作品內容，將視覺資訊中的色彩、線條、形狀、造型、材質、肌理、構圖、空間等訊息，輔以文字描述作品基本資料、畫面口述影像內容、作品技法與藝術性。而口述影像描述內容可搭配觸覺圖引導視障觀眾觸摸觸覺教材，依展品內容可從主題的重要視高至低，從範圍大至小，試圖構成視障者的視覺圖像認知概念。

2. 立體互動模型


「時光機」展覽中雖提供 15 幅浮雕觸覺圖及口述影像語音，但對於視障觀眾而言，對於被壓縮後的空間平面資訊仍難以透過觸覺圖轉化獲得完整的立體空間認知。因此，策展人從 9 位藝術家的 20 件作品中選擇郎靜山 1957 年《鹿苑長春》、陳石岸

1954 年《投籃競賽》及沈昭良 1997 年《映射南方澳系列 -2》的作品，從平面轉化為半立體與全立體形式互動模型，運用 3D 列印技術搭配多元媒材的組合設計還原攝影內容的空間資訊，並在傳統黑白攝影作品加上原始色彩資訊及語音互動，提升視障觀眾對於藝術家拍攝情境的感受與想像。

以《鹿苑長春》作為攝影轉化為觸覺立體模型之說明案例，該作品是郎靜山的知名集錦攝影作品，有別於當時西方盛行的蒙太奇集結複合媒材的藝術創作手法，而是集合多張照片，在暗房進行各種畫面層次變化、空間遠近透視、光影增減技法去構成中國山水畫的意境。因此，在設計過程中則以可移動式的物件作為互動重點，以作品的主角「梅花鹿」與「檜木」製作成半立體造型，並且依原始畫面內容比例繪製背景，區分為不同層次的影像。再將作品主角作為移動目標，畫面的左方「檜木」可上下移動，畫面右下方的「梅花鹿」則可自由在畫面中移動，在梅花鹿後方加上磁鐵，可吸附回歸藝術家作品的設定位置，可移動的互動特性，模擬郎靜山大師在暗房進行底片多層次堆疊與調整的特色（見圖 12）。



圖 12：郎靜山《鹿苑長春》攝影作品的彩色立體互動模型 (國立臺灣美術館提供)



數位元影像媒體洪流下，如何去認識與想像攝影藝術的起源與美好，進而探索影像的多元意涵與詮釋角度，讓攝影美學種子能逐步深植於教育沃土中。

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实践与创新—— 数位媒体艺术在高中艺术教学中的探索

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摘要

艺术是人类文明的重要组成部分。随着 21 世纪信息时代的到来，艺术教育不再局限于传统的课堂、音乐厅或美术馆，基础教育阶段的艺术教育正日益走向多元化。数位媒体艺术作为一种新的艺术形式正逐渐进入传统课堂，它融合了各种学科和多种艺术元素，将人的理性思维和艺术的感性思维融为一体。数媒艺术教学利用数位媒体技术资源，为学生提供生动有趣、丰富多样的艺术感受及创作机会，更加关注学生创新实践能力的培养，从而拓展学生的艺术视野，提升视觉文化素养。本文以定格动画和数位绘画制作教学为例，探讨数字媒体艺术在高中艺术教学中的实践，通过相关课程的开设丰富学生的艺术表现形式，使艺术学习更有趣、容易，使每个学生都能获得艺术创作的成功感。

关键词：数位媒体艺术、实践创新、高中艺术教学

21 世纪，我们正身处一个视觉文化迅猛发展的时代，数位时代机遇与挑战并存，数位科技不仅改变了人们的生活，更对传统的艺术教育带来了极大的冲击。艺术媒介的变化和基于数位手段的内容整合，使得以数位技术为核心的数位媒体艺术逐渐为人们所认识。如何使高中艺术教育课程内容与时俱进是信息化社会对高中教育工作者提出的重要挑战。

一、关于“数位媒体艺术”

数位媒体艺术（以下简称“数媒艺术”）是指以数位科技和现代传媒技术为基础，运用多媒体技术将信息、传播、图像等进行艺术创作的形式与过程，它融合了各种学科和多种艺术元素，是将人的理性思维和艺术的感性思维融为一体的新艺术形式（李四达，2008）。数位媒体艺术既可定义为数位艺术作品本身，又可以定义为利用计算机和数位技术来参与或者部分参与创作过程的艺术（陈莉莉，2013）。数媒艺术既是对传统艺术的继承，同时对艺术发展又具有革命性的贡献。

将数媒艺术引入高中艺术课程，旨在为学生提供多元化的艺术体验感受及创作机会，丰富学生的艺术表达途径，拓展艺术视野，提升视觉文化素养，培养学生创造力和实践能力，增强艺术学习的兴趣（钱初熹，2006）。而我校在数媒艺术课程的教学实践中基于学校艺术教学特色，以传统艺术的人文底蕴为内核，把不断发展的数位技术作为支点，为艺术教育插上数位技术的翅膀。我们强调在艺术创作中凸显人文教育，体现人文精神，并最终落实课改理念，促进学生在个性、能力和特长等方面的全面发展（王大根，2013）。

二、数媒艺术在高中艺术教学中的实践

我校数媒艺术课程教学充分依托上海音乐学院、上海理工大学等高校优质数媒艺术资源，在立足自身发展的基础上进行课程资源的有效整合。数媒艺术教学将艺术与数位技术相结合，强调跨学科知识的融汇贯通，并在数媒艺术的创作中凸显艺术学科的人文性特质，培养学生的实践创新能力。创新：《辞海》里讲创是“始造之也”，是首创、创始之义；新：初次出现，与旧相对。有三层涵义，一是抛开旧的，创造新的；二是在现有的基础上改进更新；三是指创造性、新意（夏征农、陈立，2010）。本文中所指的实践创新能力则特指学生通过数媒艺术的相关学习后，能运用数媒艺术的全新创作形式，融入媒体艺术的理念，创造出具有新意的艺术作品表达情感，促进个性完善和全面发展。其中，定格动画和数位绘画制作等课程的开设不仅丰富了艺术的表现形式，也改变了传统的教学内容。详见下文：

1. 定格动画创作

据笔者对我校高一至高三年级学生的访谈调查得知，动画艺术一直深受学生们的喜爱，而随着数位技术的不断发展，动画电影的创作不再曲高和寡，学生们也能尝试制作一部自己的定格动画。定格动画是一种对设定好的对象进行逐格拍摄，并连续播放所拍画面，利用人的视觉暂留现象让观者产生视觉动态影像感的动画艺术形式（余春娜，2014）。我校动漫社借鉴了上海理工大学动画设计学院动画电影制作的先进经验后，立足自身，克服硬设备简陋、制作经验欠缺等困难，边实践边摸索，通过一学期的努力，创作了属于自己的定格动画《小忻老师的班会课》。

“人文艺术学习”是学校艺术教学的特色所在，长期以来我们自主开发了人文美术的校本教材，拟定了“艺术与自然、社会与国家”、“艺术与生活”、“艺术与心灵”三大人文版块的学习内容。《小忻老师的班会课》是学生们基于“艺术与生活”的学习版块自编、自导、自创的定格动画，讲述了我校的青年班主任教师吕忻在班会课上通过自身实例和学生们交流分享社会热门话题《老奶奶摔倒了要不要扶？》的精彩故事。

在老师的悉心指导下，动漫社的社员们根据动画的创作及社员的各自特长对人员进行了合理分工，按工作任务成立了合作学习小组，包括脚本创编组、模型制作组、场景绘制组、动画摄像组、计算机后期组，并依据定格动画完成的各步骤制定了任务表（见图1）。

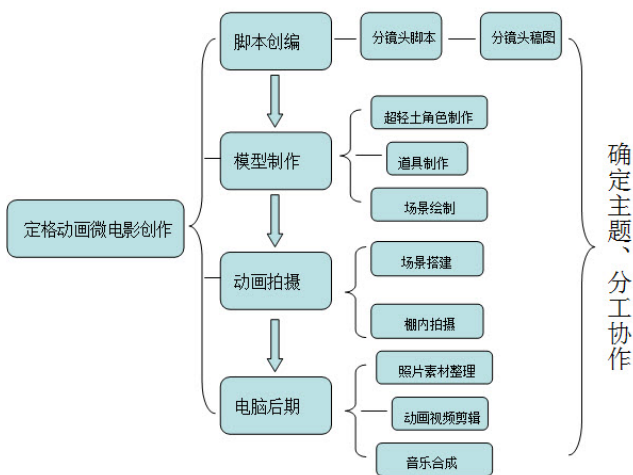


图1：定格动画任务表

学生们在完成了分镜头脚本的创编后，运用超轻土工艺制作完成了主要人物及道具的制作，其中主角人物小忻老师更因其生动有趣的造型和与教师原型极高的相似度成为整部动画电影的一大亮点。负责场景绘制的学生们依据分镜头稿图运用数位绘画

软件分别完成了教室、马路等动画场景的绘制，之后就进入关键的动画拍摄阶段，同学们在棚内完成了主要场景的搭建，准备好相应的数码摄像设备并调整好室内光源，依据故事情节发展需要进行动画的逐帧拍摄，为了保证后期动画成片的完整流畅、不出现跳帧情况，学生们进行了艰苦的拍摄，由于缺乏专业的动画拍摄轨，每一个细微的动作变化都需要学生设计运动轨迹并严格按照轨迹进行模型摆拍，短短的几分钟的动画，社员们付出了大量的心血，积累了多达数百张的数据照片。最后的计算机后期合成是整部动画电影的关键，我们对所有拍摄的素材进行了整理，完成了后期配音并运用会声会影软件对音、视频做了剪辑并添加了动画特效，最终成功完成了定格动画的制作（见图2）。



图2：定格动画其中一帧

当然，我们对数媒艺术的探索不仅仅局限于一个定格动画的完成，我们更致力于数位媒体艺术的全新呈现形式。在观摩上海音乐学院数媒艺术学院学生的汇报演出后，我校学生大开眼界，对于这一全新的艺术形式表现出极大兴趣，我们决定放手一试，通过音乐学院的专家指导，我校动漫社学生与话剧社的学生联手，首次尝试跨社团的合作模式，历经几轮的实验磨合，我们以交互媒体的新形式重新演

绎了校园剧《小忻老师的班会课》，前景的学生真人实景演出与背景 LED 屏播放的定格动画交相呼应，亦真亦假、一实一虚（见图 3-4），全新的演出方式令人耳目一新，数位媒体艺术更让参与其中的学生获得了非同寻常的艺术学习的极大乐趣。

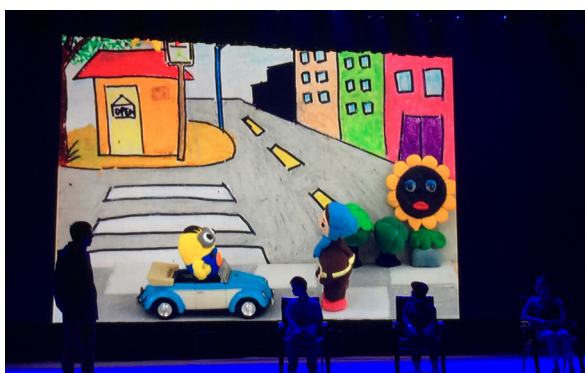


图 3：《小忻老师的班会课》演出场景



图 4：我校学生参与数媒艺术成果汇报演出

我校的交互媒体原创校园剧《小忻老师的班会课》在上海市拓展型课程数位媒体艺术成果展上进行了汇报演出，并获得了观摩演出的专家及观众的一致好评。全程参与活动的话剧社学生小薛在“数位媒体新形式的演出与传统校园剧演出的区别”访问中抑制不住满脸的欣喜，她激动地说：“我喜欢这种

全新的演出形式，交互媒体演出不仅更好地诠释表达了我们原创的意图，而且其有趣、新颖，生动的呈现方式拉近了我们与观众的距离，带来更好的互动效果。”而动漫社社长和话剧社社长则纷纷表示跨社团的活动形式不仅丰富开拓了各自社员的眼界，为他们带来了更广阔的艺术展示空间。同时，各社团成员间的合作交流和体验也增强了社员之间的团队协作能力、整合创新和跨域转换的多种能力，社员们的艺术素养和综合能力得到全面提升。

2. 向大师致敬——数位绘画创作

笔者在艺术课闲暇时会找同学们聊天，通过交流得知学生们总对课堂上老师介绍的或在美术馆里、画册上看到的经典油画作品怦然心动，当被问及那有没有可能创作一幅属于自己的油画作品时孩子们都只能无奈地摇头。的确，对于大部分没有接受过专业绘画训练的学生而言，创作一幅油画艺术作品只是美好的奢望，而数位绘画课程则能说明学生梦想成真！“数位绘画创作主体是以计算机为工具，以数位技术为手段对绘画作品进行数位化创作的一种艺术形式，又被称为数码绘画”（付霖筠，2018，页 29）。“向大师致敬——数位油画创作”正是凭借先进的数位技术——数位板和绘画软件的组合运用，通过学习大师的绘画技艺，继而创作出属于自己的独一无二的数位油画作品，使没有绘画基础的学生也能享受绘画创作的乐趣。在我们的系列校本课程中精选了那些深受学生喜爱的绘画大师，如：梵高、塞尚、毕加索、蒙克、克里姆特等，设计了结合绘画本体语言的作品赏析，每幅作品选择 1—2 个欣赏的切入点，通过经典解析和临摹学习—二度创作，三个层层递进的学习步骤，借助数位技术说明学生完成从“欣赏—理解—创作”的艺术学习实践的整个过程。

以挪威表现主义画家蒙克的代表作品《呐喊》为例，我设计了“向蒙克学表现”的子课时，《呐喊》是典型的表现主义绘画风格的作品，夸张的造型，动感的线条、鲜明的色彩和极具形式感的构图都使作品充满粗犷、强烈的艺术表现力。作品所有的形式要素都表达了画家深深的忧郁和不安。通过作品赏析，让学生了解表现主义绘画风格中画家象征和隐喻手法的运用，之后学生们借助数位板和 ARTRAGE 绘画软件，运用软件中的油画笔工具对原作进行临摹学习，感受作品夸张扭曲的变形效果和强烈炫目的色彩对比，在临摹学习的过程中我引导学生体会画家作画的情感：蒙克因其个人经历和遭遇，在作品《呐喊》中表现了“世纪末”人的忧虑与恐惧。我鼓励学生在理解作品的基础上大胆尝试，既然《呐喊》是蒙克基于自身体验创作的作品，那我们也完全可以结合自身的生活经历和情感体验借助数位技术，模仿蒙克的艺术表现方法，来进行自己的二度创作，通过绘画释放个性，展现自我（如图 5）。

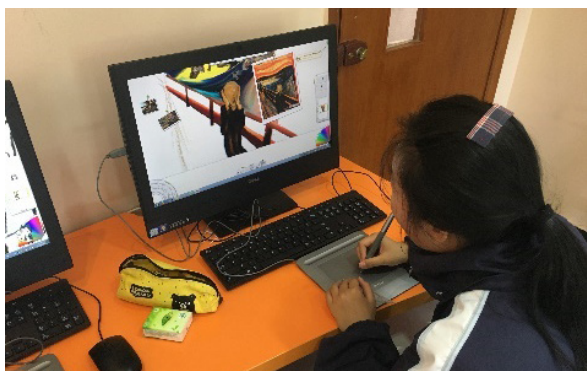


图 5：学生运用数位板在进行创作

学生在我的指导下纷纷开始了绘画体验，最后的作品让我赞叹于他们非凡的创造力和想象力，无论是迫于学业压力的无声呐喊还是对于日益拥堵的交通现状的忧虑，都是他们各自真实情感的流露表达，作品因真实而动人。借助数位技术的翅膀，学生们在艺术的天空中大胆翱翔。通过课程学习，每个参与学习的学生都能借助软件激发创意，并最终完成属于自己的个性化和独一无二的画作。基于此设计的文创衍生品（见图 6 - 9），课程最大程度地调动学生的创作热情、创新思维，让艺术学习更好地与学生的生活经验相联系，为培养学生综合艺术能力奠定良好的基础（学生创作的数位油画作品和文创衍生品）。



图 6：学生创作的数位油画作品

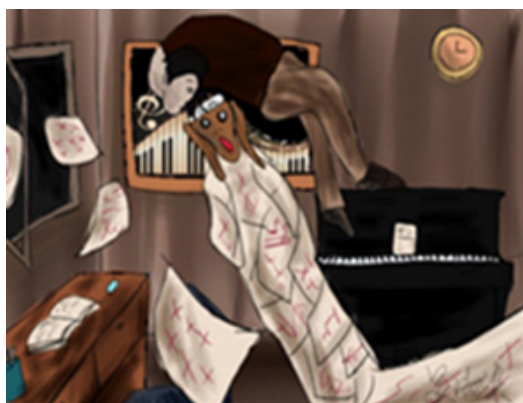


图 7：学生创作的数位油画作品



图 8：学生创作的文创衍生品



图 9：学生创作的文创衍生品

三、开展数媒艺术教学的反思

我校开展的数媒艺术教学实践为我们开启了全新的艺术呈现方式，她以一种新趣味、新视觉、新形象为学生带来全新的艺术创作与体验方式。数媒艺术教学始终强调艺术学习的实践创新，无论是定格动画还是数位油画的创作都是引导学生关注社会生活的有意义的创意表现，帮助学生形成完整、深刻的学习体验，激发创意思维，发展创新实践能力。

在高中艺术课程中开展数媒艺术的教学其优势是显而易见的，具体表现在以下三点：一，教学内容更丰富多元化。《定格动画》、《数位油画》等课程的学习内容顺应时代发展的需求，是对传统经典艺术学习的有益补充。同时课程内容增强与其他学科及学生现实生活的关联，在帮助学生提升艺术文化素养的同时也满足学生全面而有个性发展的需求。二，课程教学创新艺术的表现形式。数媒艺术的教学内容以数位技术为抓手，让学生探索艺术创作的全新表现形式，突破以往传统美术教学在媒介工具使用上的局限性，增强教学的可操作性，引领学生运用新颖的艺术表现表达自己的思想和情感。三，课程教学增强艺术课堂的实践性。数媒艺术的教学方式将艺术与信息技术相结合，有助于提升学生的学习兴趣，通过艺术的创意实践培养学生对美的感知与理解，拓宽艺术思维，提高学生动手实践能力。此外，数媒艺术因其艺术性、科技性、人文性相融的特性，也对艺术教学带来了一定的挑战。

1. 提升数媒艺术教学的人文性内涵

数媒艺术全新的交互媒体的演出方式让学生沉浸其中，感受数位技术带来的欣喜效果。显然，数位媒体艺术教学有利于提高学生的创新实践能力、跨域贯通转换能力，但在教学中我们也不要一味追求艺术呈现方式的华丽新奇，而忽略其背后的人文内

涵，使其沦为华而不实的伪艺术。教师在学生的数媒艺术创作指导中尤其要加强人文性教育，促进艺术创作与学生已有艺术经验及生活体验的联系，从而促进学生的综合全面发展。

2. 加强传统艺术与数媒艺术的整合

快速发展的数位技术大大降低了艺术创作的门坎，使学生人人都能成为艺术的创作者。数位绘画创作，让学生不再拘囿于传统的绘画技能，帮助他们在构思、方法上有了新的突破，让他们敢于尝试，挑战和表现，最大限度地激发学生本能的创作热情。但这并不意味着我们就能摒弃传统艺术的精髓，我们在艺术教学中仍需正确看待数位媒体艺术与传统艺术的关系，使数媒艺术与传统艺术相辅相成，有机结合，让学生以传统艺术精髓为内核，将不断发展的数位媒体技术为支点，从而更好地开展艺术的学习实践。

四、结语

在教学中融入数位媒体艺术顺应了数位时代的发展需求，符合现代审美方式（廖祥忠，2008）。数位媒体艺术是技术与艺术的完美结合，而教学中我们也只有以传统文化精髓为内核，将不断发展的数位技术为支撑并加强数媒艺术创作中的人文性内涵，才能使数媒艺术教学发挥其更大的优势，从而更有利于学生的艺术学习。我校开展的定格动画及数位油画创作正是在数媒艺术教学中的探索实践，在教学中笔者也越来越清晰地感受到其对于学生的人格成长、情感陶冶以及艺术综合能力提高等方面具有的重要价值。数媒艺术给传统艺术教育注入了新的生命力，值得广大艺术教育工作者共同探索研究。

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敦煌艺术主题中小学跨教育阶段教学研究

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摘要

敦煌莫高窟是中国古代艺术的宝库，是建筑、雕塑与壁画结合的综合艺术，在中国美术史上有重要价值和意义。敦煌作为世界文化遗产地，作为中华文明的一个代表，值得中小学学生进行系统性学习。本文阐述了在小学、初中、高中不同教育阶段的敦煌主题课程实践，突出了课内外有机结合的课程方式，达到在实践中切实提高艺术修养的目标。课程内容开发侧重主题式创意实践、并运用综合思维归纳课程内容、以自主性创作为宗旨，在敦煌艺术主题的情境中展开美术教学，以图像识读为基础，运用美术表现与创意实践提升艺术能力，让学生体验中华传统文化、领会中国审美精神。

关键词：敦煌艺术、跨教育阶段、核心素养、创意实践

引言

敦煌作为一个丝路文明的重要地域，是当时各国艺术文化交流的汇聚地，汇集了各地艺术特征。敦煌学现今也是世界研究的一门学科，正如季羨林先生1988年在“中国敦煌学研讨会”上说：“敦煌在中国，敦煌学在世界”。如今，敦煌也是进行文化艺术交流合作的重地，如文化部“一带一路”文化艺术交流合作国际学术研讨会，围绕“发挥文化遗产在公共教育、审美教育中的作用”“丝绸之路上的艺术交流、交融与合作”多个议题进行研讨（杜蕾，2017）。因此在中小学将敦煌艺术课程纳入校本课程有重要的意义。在现阶段中小学美术教材中，涉及到敦煌的内容常以碎片化呈现，没有系统了解敦煌艺术相关内容，加之敦煌地理位置偏远，少有家长带孩子去实地旅行，学生对敦煌的了解也就知之甚少，学生了解的程度仅停留在听说过“敦煌”。因此开发敦煌艺术主题的课程内容，对于学生认识中国传统文化，了解敦煌艺术精髓有重要意义，加之老一辈艺术家常书鸿、常沙娜对敦煌文物做出了系统而深入的艺术研究与修复，其专研精神以及榜样的作用值得传承。结合当下提倡核心素养的理念，开发敦煌艺术课程，以其为内容线索做到培养学生的审美能力、实践能力和创新能力。

核心素养是一种教育观念，是基于人的发展而延伸出更高层次的价值追求。“基于学科核心素养的美术教学就是要在现实情境中去引导学生去发现问题，明确任务，以自主、合作、研究等方式去获取知识技能，将知识技能加以运用来解决问题、完成任务。这是一个基本的教学路径。”尹少淳老师如是说（尹少淳，2016）。美术学科的五大核心素养分别是图像识读、美术表现、创意实践、审美判断、文化理解。简单来说，基于学科核心素养的美术教学就是要在现实情境中去引导学生去发现问题，明确任务，以自主、合作、研究等方式去获取

知识技能，将知识技能加以运用来解决问题、完成任务。敦煌艺术涵盖了洞窟、彩塑和壁画，三部分组成了有机的整体。洞窟、彩塑、壁画每一个部分都有丰富的、经典的艺术内容，可根据不同教育阶段的特点，采用多样的教学方式方法进行实践。笔者在北京市建华实验学校小学、初中、高中跨教育阶段进行了敦煌艺术课程的实践，体悟了核心素养在跨教育阶段实践中的连贯性与系统性。

一、多层次、多角度的敦煌艺术主题课程开发

无论是小学、初中还是高中阶段，均由对“敦煌”基础知识的了解为起始，需要思考与解决的问题有，敦煌只有一个莫高窟吗？为什么称之为“敦煌”？等。对于基本知识内容，学生在地理及历史课程中会有所涉猎。通过对敦煌整体概貌的了解之后，教师选取典型的敦煌艺术内容，与学生共同分析敦煌艺术造型语言，如线条、色彩和组织原理等。进而学生掌握材料相应绘画材料工具，运用一定的技法进行创作实践。教师依据不同阶段的特点选用特定的主题内容，学生运用美术方法解决具体的问题。最终，学生通过实践体会出其艺术的美与妙，并加深和升华了对敦煌艺术的理解与认识。

1. 可选择的教学主题多样

通过对敦煌艺术洞窟、彩塑、壁画内容梳理，发现洞窟部分可以从其形制入手，配以窟内的彩塑和壁画内容进行学习（表1）。而彩塑和壁画则相互补充，塑绘结合。彩塑的优点在于具体生动，缺憾在于能表现瞬间，不能表现过程；只能够表现一个人的活动，不能表现许多人的活动。因此当表现较为复杂的情节，就要有壁画作为彩塑的补充。彩塑部分以雕塑为主，多为人物主题（刘永增，2015）。壁画部分涵盖面广泛，人物、动物主题均有。例如，

表 1：各时期典型洞窟特点

洞窟	形制	彩塑菩萨像	壁画题材	色彩
第249窟 第257窟	覆斗顶窟 中心塔柱式	造型简练，眉清目秀神态坦然，瘦骨清像	以佛传故事和神话故事为主	色彩明快
第390窟 第322窟 第112窟	覆斗顶窟	面向方圆适度，体态健硕神态端庄优美，高度理想化	以本生故事转变为经变画、说法画为主	色彩绚丽 平涂背景 渲染人物
第320窟 第012窟	覆斗顶窟	身躯呈“S”型，重心平稳，形势活泼，有较强的动势感和节奏感	出现描述世俗文化、建筑的壁画，题材丰富，人物刻画逼真，色彩和谐、雅致；壁画发展的顶峰	绚丽多彩 浑厚精准
第003窟	覆斗顶窟	千手观音像居多，更接近于真人	佛像居多，形象生动逼真，人情味十足，线描艺术及色彩颇具造诣	简淡润泽

千手千眼观音、飞天、九色鹿本生等经典故事内容。对敦煌石窟来说，装饰图案是壁画中一个重要组成部分，藻井图案是重中之重，其形成和演变体现出各时代风格的特点。各朝代典型藻井图案内容（表 2）可作为素材（杨东苗，2016）（关友惠，2016），既可以讲授其艺术特征也可成为设计的灵感来源。

2.运用整合综合思维归纳课程内容

通过梳理敦煌藻井图案，发现这项内容适宜贯穿于小学、初中、高中三个教育阶段。根据不同教育阶段的学生特点由浅入深进行鉴赏与创意实践。综合敦煌艺术的三部分内容，小学阶段应该以更活泼有趣的方式进行内容的选择，同时学生具有一定

表 2：各时期藻井图案特点

年代	藻井图案	纹饰/边饰
北朝 (公元386-581年)	莫高窟431窟-莲花飞天化生童子纹平棊、251窟-莲花飞天纹、428窟-莲花飞天四虎纹	428窟-莲荷忍冬摩尼宝禽鸟纹人字坡、莲荷忍冬仙人神鹿纹人字坡
隋朝 (公元518-618年)	301窟-莲花纹套斗藻井、407窟-三兔莲花纹藻井、403窟-莲花缠枝联珠纹藻井	425窟-翼马联珠纹边饰、401窟-莲花联珠纹、56窟-十字花联珠纹边饰
初唐 (公元618-781年)	387窟-葡萄莲花纹藻井、322窟-葡萄石榴纹藻井、41窟-叶形瓣莲花纹藻井、215窟-桃形瓣莲花纹藻井	217窟-单枝石榴卷草纹边饰、120窟-百花草纹边饰、217窟-斜方格纹边饰
中晚唐 (公元781-910年)	360窟-灵鸟卷瓣莲花纹藻井、144窟-三兔莲花纹藻井、161窟-观音像藻井	237窟-石榴茶花卷草纹边饰、158窟-石榴卷草纹边饰、12窟-菱格纹边饰
五代-宋朝 (公元914-1036年)	35窟-团龙团花纹藻井(宋)、100窟-团龙莲花纹藻井(五代)、235窟-五龙团花纹藻井、400窟-凤头双龙团花纹	榆14窟-缠枝花草纹边饰、365窟-折枝花卉
西夏-元朝 (公元1032-1360年)	西夏:榆2窟-团龙纹藻井、榆3窟-坛城图藻井、榆10窟-甬道双凤圆环套联纹 元: 465窟-五方佛图藻井	西夏:榆10窟-八页九佛图藻井边饰、榆3窟-缠枝牡丹纹藻井边饰、榆10窟-几何纹藻井边饰 元:榆4窟-藻井边饰/藻井边饰一角

的表现能力，五年级学生所处年龄段是拟写实期，其特点是儿童的绘画从自发的艺术活动过渡到理性活动，注意比例、明暗、透视等，试图精确地表现事物，自我批评能力增强。因此这个教育阶段的学生适合开展此项内容。初中设定在选修课进行，即对美术感兴趣的学生进行相关内容的学习。高中设定在高一年级，培养学生提高运用艺术语言解决问题的能力 and 发挥创造力。根据各教育阶段的学生特点，同时注重知识和技能的连贯性与递进性，笔者设计了如下的跨教育阶段的课程内容方案（表3）。

表3：跨学段课程内容方案

小学段（五年级）	黑白藻井图案表现	彩色三兔造型表现	九色鹿故事创作
初中段（选修课）	飞天创意书签设计	藻井图案应用	
高中段（高一） (校内)	敦煌艺术赏析与实践	藻井图案的现代设计	
高中段（高一） (校外)	莫高窟之行参观报告表单	每日手绘视觉日记	敦煌艺术课题研究

3. 强调自主性创作

在敦煌艺术欣赏基础之上，由鉴赏走向创作。在过程中提升学生的艺术表达能力，通过不同的艺术表达形式使学生在实践过程中体现对艺术的认知。它包括造型中的线条、色彩，形式构成方法和材料选用，为最终的创意实践应用打下基础。小学、初中、高中三个教育阶段均以自主创作为核心内容。

(1) 小学五年级

第一阶段进行黑白表现部分，以藻井的讲授为基础，学生了解什么是藻井，以及藻井的特征，并学会运用藻井图案的表现特征自己创作一幅藻井黑白图案（图1A）。第二阶段，体验黑白到色彩的转变，学生根据双兔藻井（隋代第407窟）中的“三兔”造型，对运动中的动物形象表达有所了解，并运用油水分离的表现手法进行实践，领会敦煌色彩的特征并予以运用和创作（图1B）。第三阶段，通过讲授敦煌艺术中经典的《鹿王本生图》（北魏第257窟西壁）的故事叙事方法，小组合作进行“九色鹿的故事”创作，四人一组，小组合作探讨故事情节并予以综合表现（图1C）。



图1：小学学段作品
A. 黑白藻井图案；
B. 彩色三兔造型表现；
C. 九色鹿故事创作

(2) 初中年级

初中阶段课程面向我校“华之脉”传统文化社团开设，普及敦煌艺术的基础知识，使学生理解并掌握关于敦煌艺术的特征。通过对“飞天”形象理解和认识之后，学生设计并制作“飞天”创意书签（图2），思考什么是“飞天”、飞天的寓意等，让学生明白“天人”的概念，并掌握“天人”、“天女”、“仙人”、“天仙”通过壁画的形式表现出来即是飞天。了解飞天是各种文化艺术的复合体，是中国人物画艺术中的一朵奇葩。

(3) 高一年级

在高一年级阶段，首先进行敦煌艺术赏析与实践（6课时）部分，学生从宏观上了解敦煌、敦煌艺术概貌，在掌握敦煌艺术的洞窟、彩塑、壁画三大主要门类基础上，对藻井图案重进行分析，总结出造型特点之后每位学生从中提取元素进行藻井图案的现代设计（图3）。



图2：初中阶段作品——「飞天」书签设计

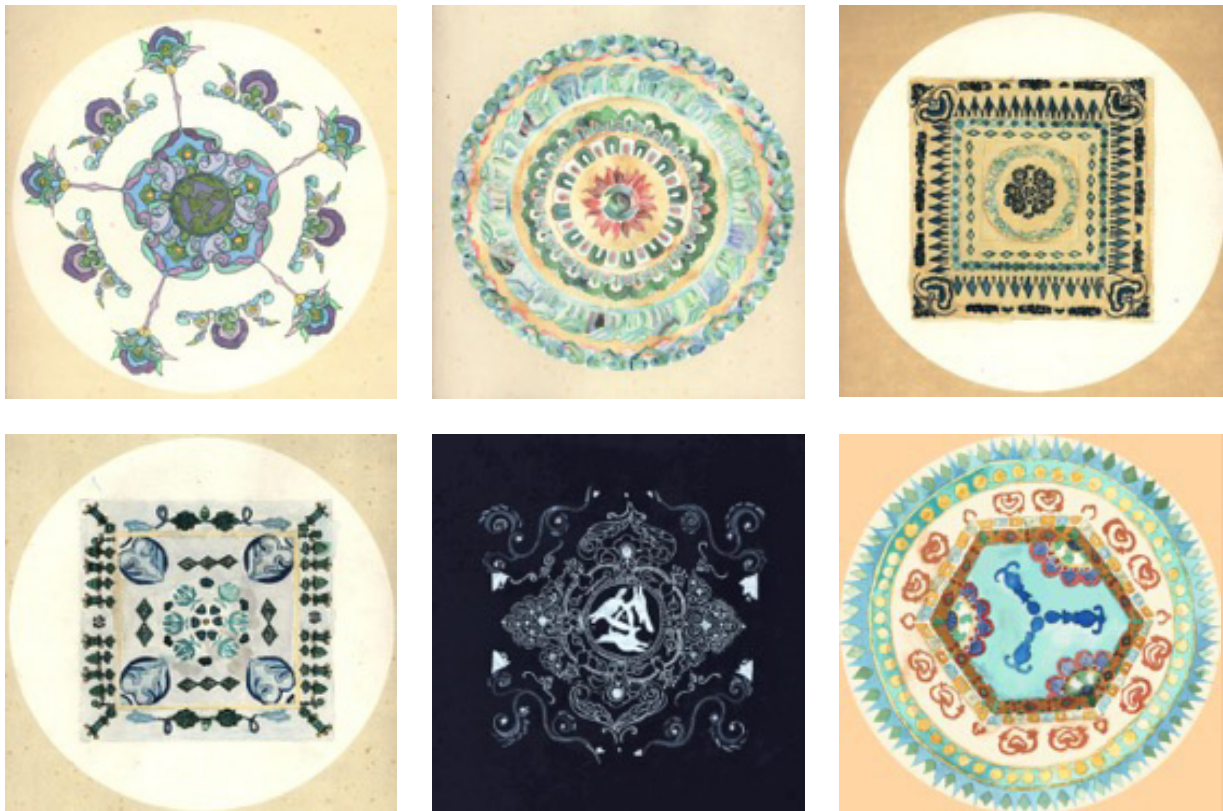


图3：高中学段作品——藻井图案的现代设计

2. 论文撰写与汇报——艺术选题部分

第三模块研究报告艺术选题面向对艺术课题感兴趣的学生分小组进行，商讨选定主题，并选择自身感兴趣的研究内容方向，从艺术语言和形式的角度分析，撰写论文。艺术课题有如下选项：一、敦煌隋唐藻井装饰艺术；二、敦煌唐代彩塑风格特点；三、敦煌故事画的叙事表达；四、敦煌唐代壁画与中国人物画比较研究；五、从敦煌壁画看中国传统绘画的色彩观念。通过小组成员的讨论与分工进行研究，学生梳理了选题的内容同时对自己感兴趣的方面有了更深入的认识，小组成员在交流中产生思想碰撞也锻炼了合作能力，并将研究成果整理为论文。待外出空间课程结束，学校安排组织课题汇报，学生从历史、地理、艺术等方面阐述考察过程中对敦煌的认识（图5）。敦煌社会空间课程充分体现了我校人生中心教育理论指导下，社会空间课程具有的强大的聚合性教育功能，使学生增加了社会知识、了解了社会民情、认识了现实社会。以实现优秀做人、成功做事、幸福生为目标的教育课程。人生中心教育是我国教育家李金初先生提出的中国

第一部本土教育理论，他认为人生应当以人生为中心；任何人终其一生，有且只有三项内容，即做人、做事、生活；教育的作用就是教人做人，教人做事，教人生活；然而人生是多种多样的，“人生中心教育”主张优秀做人、成功做事、幸福生活，即实现美好人生（李金初，2019）。

三、聚焦中华优秀传统文化，弘扬艺术精髓

从上世纪40年代以来，常书鸿、段文杰、常沙娜先生等前辈从历史、考古、艺术等多方面展开深入研究，倾其一生致力于敦煌艺术的保护、研究与教育，孜孜不倦的专研敦煌。通过完整的敦煌艺术课程体系，学生不仅学习了关于敦煌的历史文化和艺术的相关知识，也继承了先辈艺术家的精神。这种传承和创新不断将敦煌艺术的魅力发扬光大。在敦煌艺术课程内容实践中，高一学段“藻井图案的现代设计”还进行了校园文创产品的开发，运用



图5：研究报告一例



图6：校园文创产品——抱枕

学生设计的图案，制作了抱枕（图6）。使学生深刻的体会到设计联系生活，增进了学生的设计创作热情，也进一步加深了学生对传统文化的理解和升华，将敦煌文化变成“带得走”的文化。

围绕敦煌艺术主题校本内容的实施，根据不同教育阶段的学生特点展开，将趣味性、知识性、连贯性和艺术性有机结合在一起。结课后，对各教育阶段学生进行调研反馈，学生评价反应良好，表示在学习传统经典的同时发挥了创造力。尤其对校内与校外课程的结合给予高度评价，对知识的理解和掌握有了更进一步的提升。因此，同主题、跨教育阶段的内容实施，可以更好地、系统性地做内容深化，探究更丰富的教学方式与学生实践方式，且不同阶段的学生对同主题创作的作品也可进行观摩，促进学生间的相互交流。校内课程内容由鉴赏到创作，校外游学研学内容由观察到记录的方式进行，将两者进行了有机的结合。

敦煌艺术主题跨教育阶段课程在实施过程中，教师需要注意针对不同年龄的特点，且有针对性的进行内容设置，小学高年级阶段的重点是分小组进行故事片段创作，运用多样的材料进行画面表现；初中阶段重点是在理解传统文化知识基础之上，结合日常生活进行设计应用；高中学段重点在研究传统艺术形式之上对其进行再创作。无论在哪个阶段采取什么样的内容进行教学，都要以学生的创造力培养为主要目标，充分体现艺术课程的功能。

敦煌艺术内容多种多样除了藻井、飞天、壁画故事之外，未来的教学实践中还可以从雕塑、中国画人物特点、建筑形制等角度切入，不断丰富敦煌艺术主题校本课程内容与创作形式。学生学习的过程中从被动欣赏变为主动欣赏，进而在欣赏的基础上创作，通过敦煌艺术主题校本课程的学习，学生学会欣赏生活中的美，创造生活中的美，能够在生活中联想作品，以此日积月累逐渐转化为自身的审美能力和艺术修养。

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白裤瑶族美术课程资源的开发与小学民族 文化传承实践

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摘要

中国国家教育部门鼓励构建科学的民族优秀文化美育课程体系。将美术学科与少数民族美术、生活相联系，是建立民族精神、价值信仰的时代需要。开发少数民族美术课程资源不仅能促进民族地区学校对美术课程的开发，还能积极地传承优秀的少数民族文化。本文基于中国少数民族美术教育的研究背景，通过挖掘、筛选、整合，开发适用于当地的白裤瑶美术课程资源融入当地小学美术课堂，选取了学生熟知的且特色鲜明的白裤瑶族“服饰资源”、“工艺资源”、“民俗资源”、“建筑资源”、“自然资源”来设计课例、实施教学，并开展系列课内外民族美术教学展演活动，说明学生多方位理解民族美术文化、提高对民族美术的审美眼光、增加对民族文化的传承热情。系列教学实践期待能为少数民族地区学校师生共同参与民族美术文化的传承提供经验参考。

关键词：白裤瑶族、美术课程资源、开发、文化传承

一、课题研究背景及意义

白裤瑶族居住在中国西部大开发的广西、贵州偏远地区，由于居住环境闭塞、经济条件相对落后，白裤瑶族文化的多样性保存得相对完整，民族美术教育有着得天独厚的优势与前景。2001年白裤瑶族被联合国教科文组织评定为民族文化保留最完整的一个民族，被誉为“人类文明的活化石”。随着时代的发展，白裤瑶族的生活方式和经济条件有了很大的改变。但脱离本土文化的全国统编美术教材仍难以适应当地教育，加上现代化的席卷、西方价值观的冲击、对文化的片面理解和应试教育的升学观，造成本土文化教育长期被忽视。经本人实地走访调查发现，近年来当地居民传承和保护民族文化意识淡薄，导致许多带有本土印记的文化逐渐流失。如：富有白裤瑶族特色的原始谷仓因无人修葺而损坏消亡、瑶寨泥土房绝大部分被改建成普通的水泥房、制作白裤瑶服饰的妇女不了解服饰纹案的含义等等。白裤瑶族无自己的文字，古书中几乎没有相关白裤瑶族历史文化的记载，许多白裤瑶族文化故事只有通过年长者的回忆和流传的白裤瑶族歌谣才得以传承。但值得庆幸的是：近年来，当地政府开始鼓励和支持白裤瑶族文化传承活动的开展，当地白裤瑶族协会和一些有识之士积极参与到文化挖掘和保护的行动中来，白裤瑶族文化越来越受到外界的关注。

中国教育部门先后颁布的一系列美术教学大纲，从1979年的《全日制十年制中小学美术教学大纲（试行草案）》到2011年的《义务教育美术课程标准》都可以看出融入少数民族文化的美术教学理念在不断发展，内容在不断更新。近年中国教育部审定后出版的中小学美术教材：人民教育出版社出版（人教版）、江苏教育出版社出版（苏教版）、湖南教育出版社出版（湘教版）、广西美术出版社出版（桂

教版）等版本的教材都有民族民间美术的内容。2003年至今，由中国教育部艺术教育委员会和中国美术家协会连袂主办的“成就未来”大型美术科研和教育推广行动——“蒲公英行动”课题项目专家对全国大部分少数民族地区纯正的地方民族美术文化进行探索，推广了新的美术教育模式，对推动非遗文化进校园、民族民间美术进课堂、延续民族文化多样性在农村可持续发展积累了很多经验和方法。

“美术课程资源”是从美术学科课程教育目标出发的，为达成美术课程目标的各种因素的总和。《义务教育美术课程标准（2011年版）》将“美术课程资源”划分为：“学校资源、自然资源、社会资源和网络资源”（中国教育部，2011）。本研究开发的白裤瑶族美术课程资源包含自然资源和社会资源，属于校外课程资源，是地方层次的美术课程资源。开发白裤族美术课程资源的教学意义：首先，是中国教育的时代发展需要。随着经济全球化的冲击和小农经济的解体，民族民间美术正走向衰退和消亡，面临着失传的危险境地。国家教育事业发展“十三五”规划（国发〔2017〕4号）提出：“鼓励非物质文化遗产进校园、民族民间优秀文化进校园，以提高学生艺术素养、陶冶高尚情操、培育深厚的民族情感，构建科学的美育课程体系”（中国国务院，2017）。对民族文化的传承，学校是最好的基地。把美术学科和民族美术、民族生活相联系，是尊重民族精神需求、价值信仰的时代需求。开发少数民族课程资源不仅拓宽了美术教学内容、丰富了美术教育内涵、完善了美术课程体系，还推动着中国学校美术教育的改革与发展。其次，可以促进少数民族地区学校对美术课程的开发。针对乡村少数民族地区开发美术课程资源，对教学内容、文化价值、教学方法和教学评价进行研究，解决现行教育知识体系的空缺，是探索少数民族美术教育

的革新之路。再次，有利于引导学生参与传承优秀的少数民族文化。学校对新一代青少年儿童进行民族美术文化传承教育，不是单纯对技艺的复制和临摹，而是文化生命精神的记忆传承。美术课程中通过激发学生对民族文化的兴趣，让学生学会运用美术的形式融合自己的审美情趣与民族个性化特征，返璞归真、认祖归宗，传递思想和情感。同时加深其对本民族文化的认知、认同与自信，及时保护和传承少数民族文化。本研究还希望能引起当地教育部门及社会各界关注白裤瑶族学生对民族美术文化内涵的传承，为农村少数民族地区的美术教育提供经验参考。

二、白裤瑶族优秀美术课程资源的开发

白裤瑶族地区文化资源种类多样，涵盖面广。为保证开发的科学性和合理性，需要经过筛选、提炼、加工和整理，变成具体的、可操作的课程。在开发的过程中遵循因地制宜原则（全面考察、充分利用资源突显文化个性）、灵活性原则（灵活选取和运用资源进行教学，将美育与文化传承和学生发展相结合）、以学生为本原则（重视学生主体地位，选取贴近学生生活，能被学生接受的资源），根据中国美术课程标准对资源整合、教学设计和课堂教学的指导开展教学。（图 1）

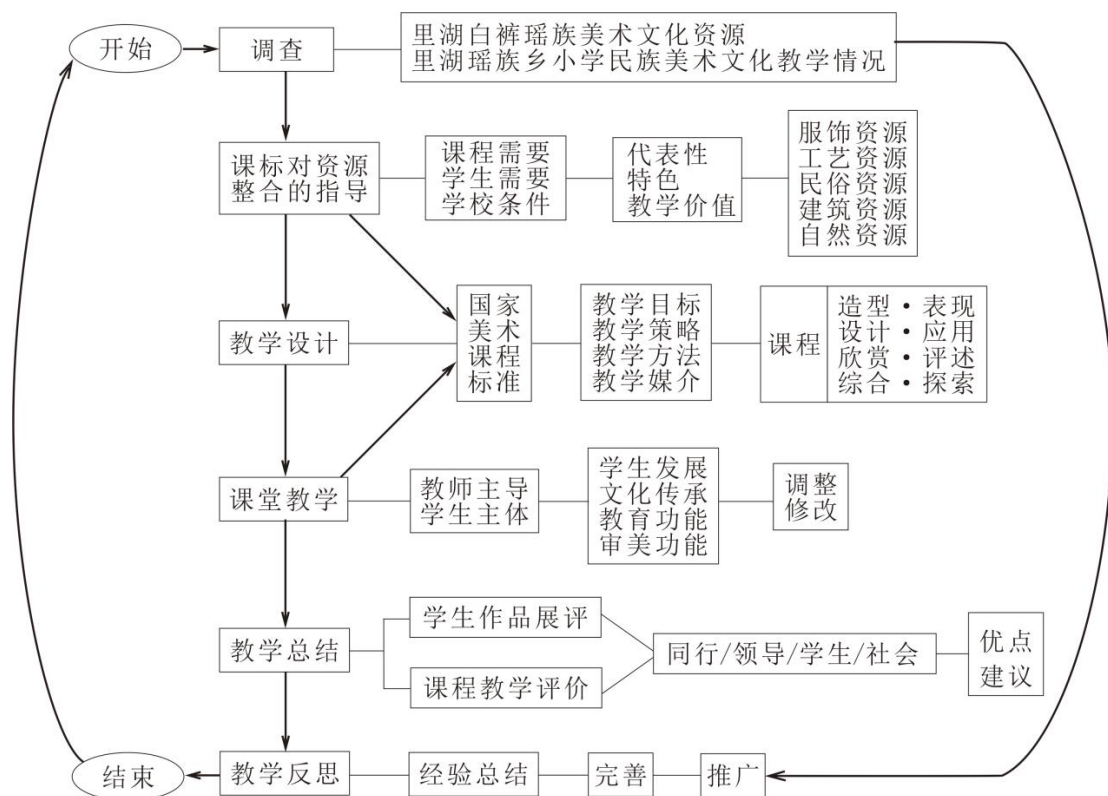


图 1：开发与应用里湖乡白裤瑶族美术文化资源的步骤图

1. 当地白裤瑶族美术文化资源与小学教学情况调查

白裤瑶族美术文化资源丰富，目前白裤瑶服饰和勤泽格拉舞蹈已经列入中国国家级非物质文化遗产名录。经过资源梳理，将白裤瑶族美术文化资源分类为服饰资源、工艺资源、民俗资源、建筑资源和自然资源。服饰资源有女子的花卦衣、百褶裙，男子的五指印白裤子、腰带等；工艺资源有刺绣、蜡染、轧棉花、纺纱、绞纱、跑纱、织棉布、织金丝蚕布等；民俗资源有勤泽格拉舞蹈、打陀螺、打铜鼓、打皮鼓、吹牛角、斗鸟、长席宴、赶圩文化、年街节等；建筑资源有粮仓、泥土房等；自然资源有粘膏树、蓼蓝等。

白裤瑶族小学生是白裤瑶文化传承的新生力量，本研究选择了中国白裤瑶族人口聚居最多的广西河池市南丹县里湖瑶族乡的“国家非物质遗产瑶族服饰制作技艺传承基地”、“河池市未成年人传承民族文化示范基地”——里湖中心小学进行研究。2017年6月本项目开展前，本人调查到该校民族文化遗产条件非常优越，少年宫开设多种白裤瑶族文化传承兴趣班，如：瑶族刺绣班，皮鼓传承班，铜鼓传承班，陀螺表演队、勤泽格拉舞蹈班等。白裤瑶族文化传承兴趣班表演队经常参加区内外演出，其中《瑶童戏鼓》节目曾获全国中小学艺术展播一等奖，《陀螺炫技》节目曾获全国第十届少数民族运动会表演类项目二等奖，《猴娃闹鼓》节目曾获河池市第十四届铜鼓山歌艺术节非遗类节目特等奖等等。最近的大型演出是2018年广西电视台三月三特别节目直播表演和广西壮族自治区成立60周年大庆表演。根据校方提供的内部资料《2017-2018学年里湖中心小学第一学期在校学生信息表》，该校白裤瑶学生占比70%。2017年6月，经实地调

查发现，虽然学校白裤瑶族文化传承兴趣班活动丰富，但仅涉及技法表演。本人同时又对里湖中心小学学生进行了“白裤瑶族文化知识储备调查”和“美术课程兴趣调查”。从收回的302份有效调查问卷（见附件2）和访谈调查统计发现：仍有80%的学生对白裤瑶族的历史和文化内涵不太了解、不懂欣赏白裤瑶族艺术。然而学生非常喜欢美术，对民族美术文化也充满了兴趣。实地调查还发现：学校领导重视美术，学校配备有专门的书画室和美术教学器材，如画板、画架、几何石膏等，每周三定期开展美术兴趣班活动。但由于美术师资缺乏，学校几乎没有白裤瑶族美术文化传承活动，美术课也由其他科任教师代课。领导和教师们都非常希望能有专业力量帮助学校开发白裤瑶族美术校本课程。

2. 白裤瑶族美术课程的构建

本研究以中国义务教育美术课程标准为指导，针对里湖中心小学1至3年级学生开展白裤瑶族美术课程教学。根据学生喜好、学生绘画心理、学生认知水平和学校教学条件，整合出可利用的白裤瑶族美术文化资源，开发四个美术学习领域的课例共17个（表1）。引导学生因地制宜使用乡土材料如：芭芒草、干禾草、枯松针、泥土、石头、麻绳、棉布和旧报纸、旧纸箱等废旧材料进行美术创作（部分课程作品见附件1）。课堂中以学生为本，通过创设情境、游戏教学法等形式激发学生主动探索白裤瑶族文化的热情。从“探究性学习”、“互助合作”、“成果展示”、“评价交流”等环节增进学生对白裤瑶族文化的了解，增强学生的民族认同感和自信心。让学生学会欣赏白裤瑶族美术文化，学会利用民族美术文化美化生活。

表 1：白裤瑶族美术文化传承课堂教学内容

序号	资源	具体资源	课例	课程类型	年级	白裤瑶族美术文化传承教学内容
1	服饰资源	花褂衣	《大印里的故事》	设计应用	—	瑶王印的“井、田、回、旦”结构及寓意
		百褶裙	《我们的百褶裙》	欣赏评述	二	百褶裙工艺及水纹、菱形纹图案造型、色彩搭配
		腰带	《五彩腰带》	造型表现	三	腰带五彩刺绣图案及吉祥如意
		挂饰	《美美挂饰》	设计应用	三	挂饰吉祥如意及造型、配色
2	工艺资源	轧棉花、纺纱、绞纱、跑纱、蜡染等	《服饰制作秘籍》	综合探索	三	白裤瑶服饰制作30道工艺程序
		刺绣	《瑶绣的花纹》	造型表现	二	刺绣工艺、刺绣花纹的图形象征意义
		织棉布	《快乐织布机》	设计应用	三	织布工艺及机器构造
		织金丝蚕布	《金色蚕丝布》	造型表现	一	金丝蚕布的制作工艺及用途
3	民俗资源	勤泽格拉舞	《勤泽格拉舞》	造型表现	三	猴棍舞的历史文化、舞蹈的姿势、场合
		陀螺	《旋风小子》	造型表现	一	白裤瑶族陀螺的涉猎文化及娱乐、体育用途、美术造型结构特点
		铜鼓	《神秘的铜鼓》	欣赏评述	二	铜鼓历史文化、造型特点、用途及太阳纹、云雷纹、游旗纹、动物纹、几何纹等纹案的含义
		长席宴	《长席宴》	造型表现	三	白裤瑶族特色饮食文化
		年街节	《年街节真热闹》	综合探索	三	赶圩文化、游艺文化
4	建筑资源	泥巴房	《千户瑶寨》	造型表现	三	“柱头式”房屋构造、瓦顶、泥墙、石基的功能、房屋颜色特点
		谷仓	《给粮食搭个家》	设计应用	二	谷仓材质、结构及仓顶、仓身、仓脚各部分功能
5	自然资源	粘膏树	《美丽的粘膏树》	造型表现	一	粘膏树在白裤瑶族服饰中的用途及地位
		蓼蓝	《蓼蓝之美》	欣赏评述	二	蓼蓝在白裤瑶族服饰中的用途、与美术的关系

三、传承教学活动措施

本次教学实践以 1 至 3 年级的白裤瑶族美术课程教学为重点，结合系列课外美术宣传和推广活动，通过以点带面的作用，以低年级带动高年级主动关注白裤瑶族美术文化。最终形成全校师生乐于学习、积极参与交流与传承白裤瑶族美术文化的校园氛围。

1. 利用当地有利的民族传承条件优势教学

第一，美术课堂的教具使用上，借用里湖中心小学民族传承兴趣班皮鼓、铜鼓、陀螺、刺绣、服饰等

物品进行授课，让学生通过直接接触民族美术文化资源，真实地感受民族文化（图 2）；第二，美术课堂上邀请白裤瑶族艺人给学生上课。如《勤泽格拉舞》一课邀请当地知名的皮鼓表演艺人——黎老师给学生讲解“猴棍舞”文化及该舞蹈的动作姿势。黎老师模仿猴子击鼓时惟妙惟肖的表演动作让学生真切地感受到了民族舞蹈中自然、原始的魅力（图 3）；第三，带学生到民族工作坊参观体验。如粘膏蜡染工作坊制作人现身说法给学生上服饰工艺课，让学生体验用三角铁皮画刀绘制民族服饰的菱形连续纹案（图 4）；第四，与里湖中心小学民族文化传承班的教师合作给学生上美术课，如请刺绣班教师示范教学。让学生体验针线交织的民族艺术之美（图 5）。



图 2：用学校民族传承兴趣班的铜鼓上美术课



图 3：请民间知名艺人给学生上课



图 4：带学生到民族工作坊学习蜡染工艺



图 5：与学校刺绣传承班教师合作上课

2. 依靠学生美术活动打造民族文化传承氛围

首先、举办 1 至 3 年级学生 17 个课程的白裤瑶族美术作品展，设置观众留言评价区域，吸引全校师生对民族美术的关注度和活动参与度（图 6）；其次，在学校开展“小老师民族蜡染工作坊”教学活

动，由 1 至 3 年级学生指导 4 至 6 年级学生及学校教师进行民族美术体验活动，提升全校师生积极参与民族文化遗产的热情（图 7）；接着，在全乡小学艺术节文艺晚会中用学生美术作品《千户瑶寨》进行表演，提升学生的民族自信心和自豪感（图 8）；最后，在中国里湖白裤瑶生态博物馆举办课堂教学过程回顾展，引起社会关注（图 9）。



图 6：美术展评论墙



图 7：小老师民族蜡染工作坊教学



图 8：全乡小学艺术节《千户瑶寨》美术表演



图 9：美术课堂教学过程回顾展

四、成效反馈

系列白裤瑶族美术教学活动收到了良好的效果，推动了白裤瑶族文化在学校教育中的交流、传承和发展。实践过程出现过一些困难，如学生住校只能周末收集乡土材料，材料准备时间较长；学生年龄偏小，难以理解与白裤瑶族文化相关的文字资料；乡土材料较为杂乱，需要花费较多的时间进行课后卫生清理，影响下一节课的上课等等。然而，过程中有热情的老师们帮忙采集乡土材料，有白裤瑶族老师提供图文资料帮助学生理解民族文化，有重视美术教学的校长特批书画教室给学生在上美术课时使用。老师的帮助和校领导的支持，让项目得以顺利进行。里湖中心小学的师生问卷及访谈调查结果显示，无论学生还是学校教师、领导都对本次教研活动作出了很高的评价。1至3年级学生通过对白裤瑶族美术课程的学习，发自内心地热爱白裤瑶族文化，并通过美术课程作品和系列美术活动交流，感染了4至6年级的学生对民族文化的热爱与自信。在美术展留言板上，四（3）班的郁星志写道：“我喜欢三（1）班蒙建学的画，因为他的画能让我知道瑶族的传统表演是多么的好看，让我了解瑶族的文化特色，知道瑶族是多么有魅力的民族”；六（2）班黄嘉琳写道：“我希望我可以拥有一副自己的画，把它放到画展上让同学们看到”；六（1）班的覃芳佩写道：“我喜欢这次美术展，它代表着我们对白裤瑶民族的热爱。我想上这样的白裤瑶美术课。”问卷调查了学校32位专职教师，他们均考虑在以

后的教学中加入白裤瑶族文化的内容。教师们开始关注白裤瑶族精神文化的传承，他们在反馈调查问卷中写道，“以白裤瑶民族文化元素为美术课素材，培养学生民族感情和民族自信，激发了对美好生活的向往”；“希望白裤瑶族美术课程能持续开办”；“民族美术展非常有意义，是白裤瑶族学生对本民族文化传承的良好开端”；“希望覃老师把这一一年来的学生民族美术课的教学方法以文字形式留存学校，以便今后的工作借鉴”；“欢迎引荐更多的艺术老师关注白裤瑶族民族艺术”……

五、白裤瑶族文化传承教学后记

本次教学研究结束后，当地学校的民族美术文化传承活动有了更进一步的发展：当地学校的领导教师积极地投入开展白裤瑶族美术文化传承教学研究活动中，与广西艺术学院美术学院达成了合作，建设成为高校美术教育实习基地。实习基地的建成对于当地学校来说，有助于学生继续学习和传承白裤瑶族美术文化知识；对于高校来说，有助于实习教师提升教学能力、研究能力。最终形成“教-学-传承”的良性循环。此外，当地学校教师积极组建课题组，申报了市级白裤瑶族文化教学的课题研究，并与白裤瑶族生态博物馆进行合作，开展学生传承白裤瑶族文化作文比赛。学校的各项教研活动得到了广西河池市委宣传部门领导的高度认可，也为周围少数民族学校提供了可借鉴的经验。



图 10：里湖中心小学学生在广西成立 60 周年区庆上表演



图 11：广西艺术学院美术实习生为里湖中心小学绘制用于广西 60 周年区庆表演的皮鼓

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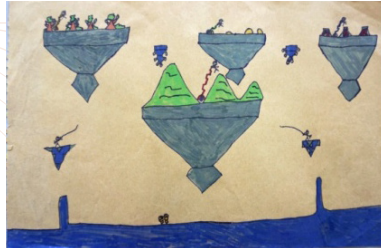
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附件1：里湖中心小学1-3年级学生部分白裤瑶族美术课程作品



一 (1) 班 《旋风小子—陀螺》



一 (2) 班 《大印红包》



二 (1) 班 《谷仓》



二 (1) 班 《百褶裙》



二 (3) 班 《瑶绣的花纹》



三 (3) 《班五彩腰带》



三 (3) 班 《白裤瑶服饰制作秘籍》



三(1)班《千户瑶寨》



三(1)班《白裤瑶长席宴》



三(1)班《年节街表演》、《年节街民族比赛》

想像力教育教學分享：以夏天為主題的詩畫創作

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摘要

Greer (2015) 認為需要注重藝術教育的聯想功能，因為，它超越上課的用途，豐富我們日後對於知識詮釋與藝術美學的教育價值。作者認為，身為藝術教育者，應該謹慎思考藝術教育建立的鷹架作用，並將堅持的教育理念在科技的發達和便利性之下，與之擴增其多元性。

本研究為想像力教育之教學分享，利用藝術強化國小學生國文科的學習。其中，安排兩天完整課程，做啟動文字與影像聯想之應用，並以教育啟發孩子最好的機制是給予他們想像的空間，而非非強迫孩子接受成人的思考架構的初衷，探究實踐成效。

最後，根據研究結果，提出教學之成果展現、應用情況以及檢討，並做為日後教育之研究參考。

關鍵字：想像力教育、跨領域、藝術教育

一、引言

我們都說想像力很重要，但想像力到底能做什麼呢？我想以四歲時所創作的一幅畫作說明（圖一）。媽媽曾經稱讚我：「這幅畫是你人生的藝術高峰。」正想著，媽媽會不會過於浮誇了一點，她緊接話了：「這幅畫的主題是青蛙，當時的你，生活中是沒接觸過青蛙的。這是經由藝術老師所說的故事，讓你藉由想像力所完成的。」媽媽說當時她十分不解，右下的三角形是什麼，詢問了我，我答道：「我有穿內褲，所以青蛙也要穿內褲。」這一小段真實經歷，時常聽媽媽談起。我時而覺得媽媽放大了想像力的能力；時而思考「富有想像力」的定義到底是什麼。愛因斯坦曾說：「邏輯會把你從 A 帶到 B，而想像力能帶你去任何地方（林少峯、黎子良，2016，頁 27）。」為此，我構想了一個試驗：若從孩子本身的經驗世界出發，和外在的世界做連結，是否即為想像力的觸發點？藉由想像力讓孩子悠遊於教育當中，開放式的學習是否為教育的理想指標？

二、初出茅廬：學生到底需要什麼？

我利用研究所學習之餘時間，為增加教學經驗而踏入補教業。在輔導國小五年級國文科時，一項弊病——背誦全課課文，時常困擾著我。舉個例子：第一課是在介紹加拿大溫哥華的旅遊心得。課文中利用造詣瑰麗的詞彙，介紹了蒸汽鐘（Steam Clock）、葛勞士山（Grouse Mountain）以及市區的煤氣鎮（Gas Town），課文中唯一的圖片為 3 公分乘以 4 公分大小的蒸汽鐘照片，其餘景色則未清楚交代，這種狀況是十分令人訝異的。

綜觀現今的教育環境，培育想像力的空間是缺乏的。Egan 曾抨擊教育體制總是不斷地把學生的大腦比擬為機械、甚至電腦。藉由考試來提取學習紀



圖一：研究者四歲創作作品（楊敏昕，1999）

錄，並考驗記憶的內容是否可以長時間保存，幾乎讓人以為，學習的意義等同於「機械式的儲存與提取」（張曉琪譯，2014，頁 34）。當今學生沒有因為資訊時代的來臨，進而顛覆傳統記憶取向的教學模式，反而成為學習負荷的開端。學生需以負荷量過度的方式，更深更廣的記憶所有知識。其中，教育者、評鑑者皆忘了，知識只不過為前人所累積的學習經驗，並非屢世屢代的終極價值。

在我讀到 Greer (2015) 的文章，一句話是使我十分有感觸的，他質疑有多少人記得當初唸書時的細節知識、我們自己過去學習過什麼。換句話說，身為教學者不該汲汲於將畢生所學所讀，全部強迫學生們吸收，是要教育他們真正需要且得以運用的。學校環境是讓學生們茁壯，而非成為填充知識與信念的宰割，就猶如洪蘭 (2012，頁 27) 所述「(孩子的) 所謂成熟 (maturation) 指的是水到渠成，急不得的。」我想，若成熟是如此，教育亦是如此。

三、星火燎原：想像力教育的起始點

在諸多導致學生們學習經驗不彰的因素下，我萌生了想要為學生帶領一個不一樣的教育活動的想法：利用藝術強化國小學生國文科的學習，並以教育啟發孩子最好的機制是給予他們想像的空間，而非強迫孩子接受成人的思考架構的初衷，探究實踐成效。

於設計課程前，我訪談了一位很欣賞的老師（代稱T），作為前導研究。T表示踏入教育行業後，與當初對教育的預期完全不一樣，孩子的學習沒有真正的多元與差異包容，目前孩子們的學習仍得一切符合未來所有的考試，且課後的作業是一項又一項的記憶考驗與解題培養，孩子們花大把的時間坐在椅子上與埋在紙堆裡，限制於紙上。孩子讀進一堆文字，對渾然天成的感受很有限。

T舉出他曾看過的一篇文章，之中，國文老師透過聽覺的欣賞，帶孩子們學習白居易《琵琶行》，孩子們記憶深刻，明白了文章的創作起源與文字運用的美，同樣的嗅覺、品嚐或觸覺的運用，這些如此渾然天成的學習能力，目前沒有被開啟，加諸的反而是更多的是限制，很可惜。在訪談最後，我詢問T：「你認為國小階段的孩子們，最難能可貴的能力是什麼？」老師回覆一段引人發想的話，他說：

「感受力，（我）覺得親身體驗是最直接的學習，人的五感，在幼童階段，是最直接又單純，而感受力也隨著年齡成長與社會經驗變得較複雜或具目的性（成人的感受力較封閉，或容易為了迎合大眾而改變自己）。覺得孩子若能在幼小階段，多一些感

受力的刺激與培養，敏銳度與好奇心的激發，相信學習變得不需費力，只需引導，而學習將是自然而真誠的（訪T，2018年6月17日）。」

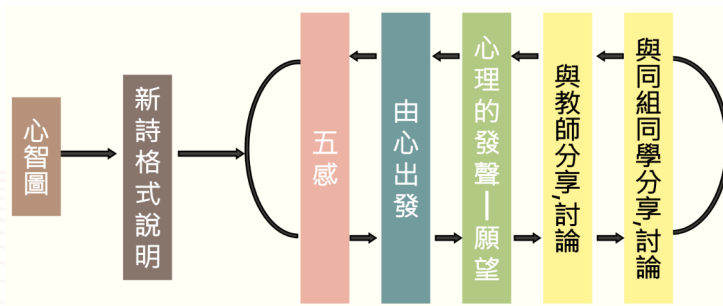
因此，我將T老師強調的「感受力」與Greer的想像力教育之「建立影像資料庫（build a store of images）」做結合。因為，想像並不是憑空的捏造，它是建立於「生活」之上的，經由生活中的「五感感受」，去「想像」、去「聯想」，這才是藝術想像力的起始點。

四、厲精更始：不一樣的教育

我設計了一個名為《夏天》的教案給學生們。會選定夏天這個主題，主要是行動研究正值暑期期間，夏天是孩子容易感受到的，也是容易形容的。學生人數共16人，年紀為國小二年級至六年級。課程規劃總共兩天，共十二個小時。

教學目標為引發學生的知覺感受，讓孩子藉由創作四張藝術作品以及一首新詩的書寫，將被遺忘的感官敏覺度做喚起。區別於過往制式性的文章格式，期待學生們能夠拋開瑰麗的成語、華美的詞彙，讓他們自己去創造課文。我想，唯獨在不受規準下的自由書寫、自由形容的方式，學生們才有辦法將心中的「真」表現出來。

教學流程（圖二）是經由教師與學生個別討論以及學生與學生間的互動做教學產出。在教學評量的部分，不單單以其成果作品做評斷，當中加入人際互動、溝通表達、成果發表等多元評量方式。



圖二：教學流程步驟

課程第一階段，我將學生們分組，四人為一組，將年齡拆散，以作相互的學習、鷹架的建立。其中，教師不干涉學生間的溝通，只提供協助。接著請學生們創作心智圖，與同組同學討論有關夏天的五感與其相關的聯想。此階段，我發現許多不一樣的答案，舉佳佳的例子做說明，之於夏天的第一聯想是西瓜，第二聯想則是冰山，我訪問，為什麼是冰山呢？她回答：「因為西瓜與冰山的形狀很像，而且也都冰冰涼涼的，所以想到它（冰山）。」完成心智圖後，進入第二階段，簡單的介紹新詩格式的書寫，並傳達學生：要發自內心做創作，唯有這樣的創作才具有「真」的價值。

第三階段，引導學生將心智圖中的關鍵字繪畫下來。其分成兩張作品，第一張為視覺、聽覺的創作，畫出學生印象中看到的、聽到的夏天（圖三）是什麼？創作者唯唯告訴我：「夏天的晚上，總是會有很多小鳥叫的聲音，爸爸說那是夜鷹的聲音。雖然，我沒看過夜鷹，但我想牠們應該跟麻雀很像吧！而且，我覺得他們一定是在雲上盪鞦韆，所以才一直嘰嘰喳喳的叫著。」第二張為觸覺、味覺和嗅覺的創作（圖四），班上的學生中，唯獨 Steven 沒將自己畫入畫面當中，因此，我詢問他畫面中的故事。他說他剛從綠島回臺灣，而他認為夏天最美好的體驗，就是將自己當作梅花鹿融入夏天當中。



圖三：唯唯作品《夜鷹》



圖四：Steven 作品《綠島》

第四階段，我給予學生們透明片，利用卡典西德，在底色不受限制、媒材不是畫筆的同時，看看他們「心」中夏天的顏色是什麼？舉單單的作品為例子（圖五），我詢問他，正常我們畫太陽不是以黃色為優先嗎，怎麼你貼起紅色來了呢？他回答道：「因為他是一顆特別活潑的太陽，所以是紅色的。」第五階段，引導學生們為下一個夏天許一個願望。再舉出一件令我會心一笑的作品，Ian 說他希望自己能變成魚，除了能在熱熱的夏天泡在涼爽的池子中，又能和外公的魚一起玩。



圖五：單單作品《太陽》，此作品底圖為透明，為方便拍攝，以綠色卡紙作為襯底。

倒數兩階段，讓孩子們根據他們四張圖中的小故事，去做文字的敘述。以往孩子在寫作文時，時常呈現恐懼於書寫的狀態，主要因為不知道自己表達什麼，以及有想法卻不知從何下筆。這是教師必須從旁協助的，也是為什麼會在第三階段到第六階段的流程圖畫它為一個循環的理由。孩子的書寫過程中最常來詢問我：「老師，我不知道該怎麼寫。」這時候我會要求學生多給自己一點點的信心，

拿著他們的四幅畫作真心的說：「孩子，其實你會的，看看你的圖，這是一個很好的故事，你已經將它畫下來了，現在試試看用你的文字去表達，你可以的。」讓學生與教師和同學的互動當中，多一點鼓勵，想像力的發揮就能無所不在。最後，舉出國小二年級學生翔翔的創作作品以及全首新詩作分享（表一）。

表一：

翔翔創作作品	翔翔創作新詩
	<p>炎熱的夏天，恐龍們本來過著平靜的生活，直到，世界末日的來臨。</p>
	<p>炎熱的火山爆發，硫磺流了出來，龍捲風把樹一棵棵的捲了起來，食物都發霉了，恐龍因此消失了。</p>
	<p>恐龍的消失，讓我的心變得很暗很暗。恐龍的消失，讓我存在在傷心的時空（此作品底圖為透明，為方便拍攝，以黃色卡紙作為襯底）。</p>
	<p>我希望我可以，搭時光機去恐龍時代，拯救恐龍。讓牠們脫離像夏天的隕石災難。</p>

五、清夜捫心：教學結果探討及結語

教學過程中，有兩件事讓我修正著教學活動。第一件事：活動雖然為期兩天，但實際上，我陪伴了他們兩個月的時間。當中，我發現學生的語言詞彙，比預想的少、表達能力比設想的差。我將之歸因於：臺灣的國文一直將目標放置於精讀，仔細的分析每一字句的格式與揣摩作者心境。我認為，國小階段的學生學習國文要的不是精，而是廣。學生必須有廣的閱讀書目與圖片、廣的眼界、勇敢的創造能力，這些是臺灣教育環境所缺乏的。因此，在進行新詩創作前，我每天要求學生輪流講故事給班上同學聽，以小組的方式，不管是輪流的或猜拳猜輸的，都要試試看。臺上的組別因為要與別人分享故事，所以會增加國文科中閱讀的廣，而臺下的學生，更會因為臺上的學生會出題目，他們可以舉手搶答，培養了積極的專注能力。

第二件事：必須告訴學生，其實人的眼睛有幾顆、太陽是不是位於左上角、狗狗能不能站起來都沒有關係，重要的不是現實生活的真實樣貌，而是你們心中所烙印的。因為，唯有從孩子自身的經驗世界出發，透過五感去與外在的世界做出連結，如此的學習才會是自然且渾然天成。

當今家長以及教育方式，都是直接給予正確資訊和標準學習程序，希望學生能以最便捷、快速的方式成長。孩子們摸索；孩子們張羅；孩子們迷惘；孩子們成長，一路上孩子們努力的在自己的智力和他人定義的目標間尋找平衡。然而，學生要的不是兢兢業業於學習文字、章節的摘要、形式以及同樣的制式化教學程序，而是從閱讀當中打開眼界，並由藝術的廣，帶領學習者悠遊於想像力中。這樣的學習，才能給學生留得下，帶得走的能力。

在教學活動中，我的學生們教導了我一件很重要的事情—藝術的獨特貢獻：讓藝術成為彼此溝通最好的媒介。因為，唯有在藝術當中，才沒有標準答案，學生才能從中獲得自信與成長，且於自信中，學生才能將想像力發揮，找到適切自己的學習方法。期許未來的教育家們能夠用心欣賞、傾聽學生的小小聲，學會感受學生的「真」溫度。不再將學生的成就以學科成績作為絕對評價，而是細心呵護著每一份孩子想述說的故事。

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瘋狂換臉術課程設計與實施

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摘要

隨著社會變遷，藝術教育不斷推陳出新，不再只強調繪畫教學，更著重學生的性情陶冶、創意開發以及對文化的認識，透過本課程實踐，提升學生的認知、技能與情意發展。

為符上述趨勢，本研究目的在設計並實施國中美術課程的教學計畫《瘋狂換臉術》，檢視實施歷程與學習成果，作為日後相關教學主題教案開發的參考。教學目標 1. 由八家將和布袋戲，讓學生認識本土文化。2. 關懷在地及全球藝術，接納多元文化。3. 感受藝術與生活的關聯。課程四單元如下單元一從介紹臉部彩繪出發，藉由認識各種臉部彩繪，拉到中國的布袋戲再回溯到臺灣八家將臉譜的認識與欣賞。第二單元延續第一堂，藉由了解臉譜各組成特色，綜合設計自己的紙偶。第三單元介紹臺灣當紅一霹靂布袋戲並指導劇本寫作。第四單元完成自創布景以及小組彩排。第五單元小組上臺成果發表，同儕互評及回饋，統整知識及技能。

教學研究分兩階段。首先，於學期中與合作學校前導教學，經教學實務修正課程，再於暑假本校所推動活動白沙夏日學校實地教學。綜合課程設計、實施與教學省思以及學生學習狀況，進行分析與歸納，提出教學成果及課程實施上建議。

關鍵字：藝術課程設計與實施、布袋戲／臉譜、白沙校日學校

一、引言

在閱讀國小六年級下學期藝術與人文之課程第一單元—視覺經驗之藝術瑰寶中，介紹大量的藝術瑰寶，其中有一節民俗藝術蒐藏，使我們決定以現今社會中經常被大眾誤會成不良習俗的八家將文化帶入教案中，並於彰泰國民中學進行五節課的教案延伸與擴充。教案於暑假期間實施，帶領小六生國一的學生適應國中生活和國中課程的銜接。

筆者認為八家將是臺灣傳統的經典文化活動之一，我們希望藉由這兩次難能可貴的機會將八家將的文化與京劇臉譜的特色文化推展出去，期待日後八家將文化之鑑賞能繼續被推展與開發。臺灣八家將的臉譜保存了豐富的非物質文化之價值及在地特色，從古到今日仍可以見得到其演變。

二、論青少年學習心理與後現代教育觀之應用

1. 青少年學習心理

高秀蓮（2001）提到青少年在生理、心智、認知、社交上都進入一個成長快速的狀態，大腦開始進行抽象思考，心靈上追求獨立自由；從身心靈發展延續到繪畫，由無意識的自我表現，轉成仰賴視覺觀察，繪圖雖不如成人完整成熟，但已逐漸脫離兒童式的圖像，容易屈就於現實物貌，失去主觀創作，間接影響表達想像力上的信心。如何能幫助青少年減輕喪失信心，提供合適的教學，便是藝術教育中重要的課題。因此課程中透過臉譜的描繪表現認識、布袋戲角色妝容的剖析，提供青少年實作時的範本，讓同學多一點揣摩，協助繪製作品能更好掌握。

在心理發展層面，青少年處於兒童與成人的過渡期間，重視自我認同的問題，同儕影響極為重要，常牽涉建立社會與自我認同、角色的定位。在升學主義的臺灣，有許多中輟生、邊緣的學生，因在學校常常得不到溫暖，只好離開學校，尋找另一個自我認同的歸屬地，八家將團中有許多生活、求學環境背景較接近的同儕，因此這類團體即成了他們互相取暖與建立認同的棲所。畫上特定角色的臉譜，與獨有的服飾衣著，在廟會英姿煥發，展現各種舞步及舞技，獲得觀眾如雷的掌聲，對這些同學來說，比起學校繁重的課業，透過表演八家將可以贏得更多的關注及認同，也是找回自尊最好的方式之一（王雅莉，2002）。

2. 從後現代藝術教育觀認識臉譜藝術

(1) 藝術是文化的產物

在討論後現代時，藝術被視為是一種文化的產物、投射。以文化的角度來評論，質疑高文化與低文化，認為所謂的精緻文化，都是文化的結果。因此後現代藝術通常會將他們個人的動機讓觀眾知道，觀眾會了解這些動機代表的意義，且在作品中會引用某種文化符號，像是在臉譜藝術中八家將臉上的動物、植物等象徵圖案就隱射了背後不同的故事與象徵，經過臉譜描繪、裝飾，呈現特有的視覺文化符號。

(2) 多元文化的關注

後現代理論在權力與知識上，著重接納不同種族、性別及多元的社會團體；藝術上則關注地方傳統文化與價值，不侷限單一觀點，主流文化、次文化都應被認可。後現代藝術常用權充的手法傳遞其觀點，從生活的連結轉化成藝術文化，我們可以從大眾文化、種族、文化等方式，持續遞變、轉化。在

課程中，八家將文化為臺灣在地的重要文化信仰，經過介紹、認識傳統的特色文化，並與流行文化交流、比較，產生新的文化觀點。

從上述的藝術教育方向，多元文化的關注，以開闊胸襟包容與接納多元文化；了解藝術與文化間產物關係的緊密是密不可分的。因此在課程設計方向上，先由自身文化起頭，認識八家將、布袋戲兩個文化，由自身文化的軌跡，思考多元文化影響下的繪畫模式在生活中所帶來的影響，再藉由小組編劇展演，展現學生的創意發想。

3. 視覺文化藝術統整課程

視覺文化統整課程強調以視覺審美經驗串聯視覺藝術、音樂及表演藝術，進行課程統整。由於視覺文化含括從日常生活與社會，因此在教學中由學生生活中常見的事物與生活經驗為出發點，擷取視覺的審美經驗作為教材，像是臉譜的漫畫，對八家將角

色的印象，讓同學察覺自己是身處在文化中的（郭禎祥、趙惠玲，2002，頁 345）。

以領域角度來看，視覺文化領域非常廣泛，例如電影媒體、大眾傳播等，視覺文化現象是當時社會的重要表象。而建立思考能力是視覺文化藝術相關課程設計時的重要理念。以一般大眾的認知中，將米開郎基羅西斯汀教堂上的壁畫與電視劇對照，同樣它們都具有故事的敘事性，因此視覺文化藝術課程不只傳遞文化資訊及價值，還提供學生觀察視覺現象。例如課程中讓學連結與判斷八家將背後故事與臉譜圖像，再連接生活的文化元素，重新設計角色。

三、課程規劃與實施

1. 課程規劃

以下教學流程：

第一節課教學內容	<ol style="list-style-type: none"> 1. 毛利人影片為例引導，講解世界各地都有如臺灣八家將的臉譜習俗。 2. 藉由老師講述，了解八家將及京劇臉譜的特色及背景，和現代運用延伸及改造。 3. 選擇隨機翻牌，讓小組以老師教學的臉譜特色進行複習活動，並進行積分制。 4. 介紹臉譜藝術家，讓學生了解創作的多元性。
第二節課教學內容	<ol style="list-style-type: none"> 1. 運用第一堂課所學到的八家將及中國京劇臉譜特徵進行紙偶製作，讓同學立刻學以致用。
第三節課教學內容	<ol style="list-style-type: none"> 1. 講述戲劇法則及劇本的基本要素，並利用畫完的人偶進行演出。 2. 學生以小組討論的方式討論劇本走向。
第四節課教學內容	<ol style="list-style-type: none"> 1. 講述戲劇法則及劇本的基本要素。 2. 學生以小組討論的方式討論劇本演。
第五節課教學內容	<ol style="list-style-type: none"> 1. 讓學生以中國皮影戲的演出方式，將課程演出。 2. 以同儕評量方式選出最佳組別，並以頒獎及課堂積分進行獎勵制度並以簡單的問答結束此課程。

2. 課程成果分享

例（一）由於實際八家將的臉譜過於曲折，但經由老師簡化過後的臉譜造型教學、特徵提點和範例參考，學生在繪製圖一的時候得到相對的成就感，基本的臉譜樣式和造型都有基礎的掌握。雖然老師沒有特別說明八家將的服飾，但該生利用臉譜元素應用於衣著，使紙偶的整體性及完整性提升。



圖一

例（二）圖二為兩位學生的京劇臉譜丑角的繪製，左邊的是以寫實方式依樣畫葫蘆地畫出臉譜樣式和手中畫出京劇中常出現的扇子，在衣著上繪畫長袖和短褲的時髦造型，但筆者認為這樣的安排是為了將腳上的「OK 繃」（膠布／創可貼）呈現出來，表示丑角因笨手笨腳的個性使自己常常摔傷，展現丑角滑稽的一面；右邊的是從丑角的個性繪製丑角的外觀，將丑角戴上睡帽穿睡衣，並在睡衣上畫上數字和圓形的圖案。從兩位學生對丑角的不同詮釋可以看出他們的個性：畫左邊紙偶的同學個性雖乖巧，右邊則稍有個性，但兩個學生都富有想像力。



圖二

3. 學習評量

依據臺灣教育部十二年國民基本教育藝術才能專長領域課程綱要評量：

策略一、學習單

A	B	C	D	E
美2-V-3 能充分瞭解及分析八家將及京劇臉譜藝術的文化脈絡，以思考在地與全球化特性。	美2-V-3 能瞭解及分析八家將及京劇臉譜藝術的文化脈絡，以思考在地與全球化特性。	美2-V-3 能瞭解八家將及京劇臉譜藝術的文化脈絡，以思考在地與全球化特性。	美2-V-3 僅能約略瞭解八家將及京劇臉譜藝術的文化脈絡，以思考在地與全球化特性。	未達D標

策略二、紙偶創作展現

A	B	C	D	E
美2-V-1 能充分使用分析八家將及京劇臉譜藝術的文化脈絡的方法，並表達與溝通多元觀點。 美2-V-2 能充分分析視覺符號與圖像的意涵，並表達與溝通多元觀點。 美1-V-4 能充分應用生涯議題創作，展現對未來發展的省思。	美2-V-1 能使用分析八家將及京劇臉譜藝術的文化脈絡的方法，並表達與溝通多元觀點。 美2-V-2 能分析視覺符號與圖像的意涵，並表達與溝通多元觀點。 美1-V-4 能運用生涯議題創作，展現對未來發展的省思。	美2-V-1 能大致使用分析八家將及京劇臉譜藝術的方法，並表達與溝通多元觀點。 美2-V-2 能大致分析視覺符號與圖像的意涵，並表達與溝通多元觀點。 美1-V-4 能使用生涯議題創作，展現對未來發展的省思。	美2-V-1 僅能約略使用分析八家將及京劇臉譜藝術的方法，並表達與溝通多元觀點。 美2-V-2 僅能約略分析視覺符號與圖像的意涵，並表達與溝通多元觀點。 美1-V-4 能嘗試生涯議題創作，展現對未來發展的省思。	未達D標

策略三、小組表現

A	B	C	D	E
美1-V-1 能充分應用文字及多元視覺符號詮釋生活經驗，並與他人溝通。	美1-V-1 能運用文字及多元視覺符號詮釋生活經驗，並與他人溝通。	美1-V-1 能使用文字及多元視覺符號詮釋生活經驗，並與他人溝通。	美1-V-1 能嘗試以文字及多元視覺符號詮釋生活經驗，並與他人溝通。	未達D標

四、課程省思檢討

這五堂實驗性的課堂是從臺灣人熟知的八家將分析介紹，成功地引起大部分學生的興趣，讓美術課的範圍不侷限在純繪畫的美術課程。檢討部分以列點說明。

- 第一節課在引起動機的部分，可以修改成老師分享八家將的小故事或遊戲方式代替，毛利人的影片部分則刪除，除了因為學生不太熟悉毛利人，也因為對於學生來說，影片中的毛利人跳的戰舞的吸引力更高。
- 第二節課中，學生運用學習到的八家將知識延伸，在學生的製作過程中，教師以先製做好多樣面板的紙偶，許多學生便模仿教師的紙偶設計，是教師沒預測到的現象，但在課堂進行時，我們有另外提醒同學衣著的部分要自行思考，不可全學老師的示範，因此出現人物臉部設計有許多是相同的，但衣著部分大相逕庭，因此在範例的這一塊，則思考是否有更恰當的方式，引導學生想像力結合實體樣式的思考。
- 第三節的部分因為第二堂的紙偶學生實際製作的速度不如預期想得快，因此第三堂的前半段時間讓學生繼續製作紙偶，在最後的十分鐘講解起承轉合，時間明顯不足，因此在製作紙偶的時間還得再延長改進。
- 第四節課，在學習起承轉合時，部分小組因組員配合度較高而很快速地完成，但也有小組因程度太過參差變成都是程度較好的幾個人思考，可利用第二代拼圖教學法來改進，讓學生成立專家小組，老師利用每位同學的優勢進行專家小組教學，讓每位學生都能在一個團體中發揮最大用處。
- 第五節課未考量到國中生在上臺的生怯和扭捏，必須要思考如何讓每位同學大方地面對觀眾，解決方法是可事先讓學生把要講的臺詞錄好，上臺是以存操控紙偶演出，就不會因麥克風擋住臉部或傳遞麥克風而無法持續演出。

五、總結

整體而言，除了事前的準備，教師還得不斷克服諸多環境條件上的限制，像是學生程度不一、授課時間過短、資源設備不足等問題；在開親師座談會時，會發現大部分的家長還是較看重其他升學為主的主要科目。而對家長而言，藝術依然被認為是不必要的存在，但在學生的反饋上，藝術課程是讓學生最感到放鬆和自在的課程。

在思考課程時，教師須加強藝術相關概念的深入討論與溝通，如在課程開始前先與同學統論對八家將的看法等等，讓藝術課程的思考跳脫在要「畫的好」和「做得好」，這種僅是用在少數畫畫天才身上，讓學生領會即便未來不把藝術家當成職業，能可以參與藝術，實踐於生活之中。

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Discussion

論述文章

STEAM 教育下的小学美术体验式教学应用探究

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摘要

以灌输式、忽视学生自我体验、学生缺乏学习兴趣、学习效率偏低的传统式教学难以满足学生需求，也跟不上时代的步伐。小学美术的体验式教学作为一种开放式、灵活多变的教学模式越来越受关注。体验式教学注重学生自我体验，注重学生课堂参与，能够激发学生学习兴趣、提高学习效率。STEAM 教育理念强调培养学生的批判性思维、实践能力，提升学生的审美与创造能力。因此，STEAM 教育下的小学美术体验式教学以学生为中心，注重学生的情感体验与实践体验，着力培养学生的知识建构能力与解决问题能力，成为培养学生综合素养的一种有效教学方式。

关键词：小学美术、STEAM 教育、体验式教学

一、引言

时代在变化，教育作为培养人才的摇篮也不能落后。教育领域工作的专家和教师们从未停下推进教育发展的步伐，试图将新的教育理念与时代发展相结合，培养出符合时代要求的创新人才。STEAM教育是在STEM教育中加入“A”的艺术元素。STEAM教育具有统整学科和项目探究学习两大特色。它在这个需要培养创新和综合能力的时代下应运而生，并必然引起艺术教育领域的变革。美术教育作为艺术教育的重要组成部分，很多美术教育研究者基于STEAM教育的理念，也进行了教学模式和教学方法的探索，同时这种教学模式的应用也因学习阶段不同而有所区别。体验式教学的特点是教师作为教学主导，正确引导学生自主学习，让学生在教学过程中获得体验和知识（豆海湛、王林发，2017）。本文以小学美术教学设计为例，探讨STEAM教育指向下的体验式教学应用的理论和实践意义。下文会通过探讨STEAM教育和体验式教学的内涵，分享两者结合下的教学设计。

二、STEAM教育的内涵及教学特征

为更好地将STEAM教育的理念融入小学美术体验式教学，有必要对STEAM教育下的内涵进行挖掘，对其教学特征展开分析，为STEAM教育下的体验式教学方式开发奠定基础。

1. STEAM教育的内涵

STEAM教育是科学、技术、工程、艺术及数学教育的统称。它是在美国提出的STEM教育上加上了“艺术（arts）”，形成当下具有特色的STEAM

教育（李小涛、高海燕、邹佳人、万昆，2016）。STEAM教育理念契合建构主义理论的发展，主张以学生为主体、教师为引导的教学模式（徐溪溪，2018）。STEAM的教学一方面强调学习资源的设计，使学生在在学习过程具有目的性、针对性以及自主探究性；另一方面还重视情境设计，通过创设一个利于学习的情境来实现教学目的（徐溪溪，2018）。STEAM教育的发展为培养学生思维能力和解决问题能力提供了一种新途径，与基于建构主义理论支持的体验式教学不谋而合，都强调学生面临的问题首先必须具备真实性、复杂性以及多阶段性；学生在所创设的教学情境中通过解决大量同一类型的问题，引导学生学会图式组合，形成积极主动、有意识的意义建构，从而在实践中具备发现问题、解决问题的能力，锻炼学生的创新思维（徐溪溪，2018）。因此，教师需要为学生创造真实的情景，让学生在体验学习的过程中构建知识，学会思考，学会表达自我，全面发展。

2. STEAM下的美术教学特征

STEAM教育作为一种新型的教学理念，具有统整学科和项目探究学习两大特征，就美术学科而言，统整学科和项目探究学习与美术教学联系最为紧密。下文将会分析统整学科与项目探究学习如何增强学生思维能力和实践能力。

(1) 统整学科教学——增强思维能力

学科统整是STEAM教育的一个重要属性。课程的统整往往范围太大，难以去把握课堂的核心。学科统整可能更好理解一点，统整学科是把两个以上的学科知识有效地联结、利用、融合成一个整体的教学构架，来帮助学生跨越各学科，获得对知识的全面理解（陈怡倩，2017）。跨学科学习的本质是避免学生产生分科学习的单一思维，将其他学科知识进行整合，培养批判思维。因此，跨学科学习的

特征就是使学习内容更加多元化，不再局限于单科知识的学习。而对于美术教学而言，也不再是绘画的教学，而是会融入科学、技术等学科知识，将感性思维与理性思维相结合，强化学生的思维能力与创作能力（陈怡倩，2017）；统整学科是在跨学科的基础上对知识进行更有效的整合，我们不是形式上追求跨学科，也不是为了跨学科而进行跨学科学习，统整学科的目的是为了让学生更深刻和更全面地进行学习，所以学习知识之间的联结与融合是要有效且有意义的。美术是一个人文学科，然而随着时代的发展，仅限于绘画知识的学习是远远不够的。首先媒体技术的发展也带来了教育的变革，美术教育引进新的教学技术，也能促进学生想像思维的发展。再者，对于科学、工程学习的引入是学生开阔眼界、拓展思维的重要基石。

(2) 项目探究学习—增强实践能力

项目式学习是 STEAM 教育的一种重要学习形式。项目的学习（Project Based Learning，简称 PBL），也称专题学习，是让学生通过安排围绕项目的真实学习任务，综合各学科知识，在合作学习的环境下，设计并实施一系列的探究活动，并把探究成果进行表达和交流的教学模式（教育部教育管理资讯中心、北京师范大学、北京国信世教资讯技术研究院，2017）。项目的学习在我国是一种新型的教学模式，它是以问题为导向，以项目学习为手段，让学生通过项目的合作与学习提升探究与实践的能力，培养合作意识，增强学生的思考与思维能力（教育部教育管理信息中心等，2017）。在美术教育中，项目的学习体现在学生为了完成一个美术课题，例如：对环境保护议题进行合作和探究，学生搜集各种美术信息和学习材料，共同完成一个与美术有关的学习项目。

三、体验式教学的含义及现状

STEAM 教育理念强调增强学生的批判性思维，提升创造力。然而，什么样的教学方法可以有助 STEAM 教育的实施？下文会简介可行的体验式教学。

1. 体验式教学的含义

在小学阶段，学生的记忆、思维和理解力还未完善和成熟，我们的教学不能只是讲授和传达，应该让学生进行体验和理解，激发学生对美术学习的兴趣，在美术教育中获得快乐。体验式教学要求教师创设与学生生活环境、知识背景相关，同时又是学生感兴趣的课题，让学生在观察、操作与反思等活动中逐步体会知识的产生、形成与发展的过程，获得积极的身心体验，并彰显自己的个性（豆海湛、王林发，2017）。体验式教学注重学生参与学习的过程，弥补灌输式教学忽视的直接经验的获取。学生在体验学习的过程中，教师不仅要关注学生的感受，而且要指向个体的认知、情感与思维等多维的心理活动（豆海湛、王林发，2017）。

2. 小学美术体验式教学的现状

体验式教学作为一种新型的教学模式，相对于灌输式的教学，体验式教学提倡学生作为学习的主体，注重学生对知识的体验和感受，培养学生的思维和自主创新能力（程明，2014）。近年，国内教育研究者开始对体验式教学进行研究，但主要集中在外语或物理化学等学科教学，主要是探讨体验式教学的价值、特征及其实现途径。体验式教学虽然值得推崇，但在实施阶段有一定困难，对教师的要求也较高，加之课堂时间有限性，要实施有效体验是较难达到的。对美术教学而言，首先，如何增强学生视觉的感知和体验是我们要考虑的。其次，体验的形式和时间需要教师有好的设计和把控。由于体验

的形式多样，要选择与教学主题相契合的形式，才能够有效促进学生的体验和理解。最后，体验不能形式化，不能为了体验而体验，要紧扣教学主题，体验式教学才能够利于教学效果的达成，而不是画蛇添足。

四、STEAM教育下小学美术体验式教学设计

体验式教学的形式有多种，基于 STEAM 培养学生思维、实践与创造等综合能力的教育理念，本文主要从情境体验和探究求知式体验形式展开设计，期望能促进学生的感知，激发学生的创造，以及提升学生的综合实践能力。

1. 创设情境体验，引发多重感知

小学生对美术的兴趣来源于对事物的感知，视觉、知觉、感觉的直接体验都将引发学生的兴趣和思考（范铁山，2005）。教师创设适合教学主题的情境更易于推进教学活动的实施和教学目标的达成，例如教师在引导学生学习五年级上册“有表情的面具”时（徐淳、陈通顺，2014），教师可以以表演秀为主题，组织学生参与表演，创设表演秀的舞台情境。首先选择部分学生上台做不同的表情，真实而丰富的表情引发学生视觉、知觉的体验，引导学生思考——这些表情有什么特点？为什么大家会做出不同的表情？接着展示不同表情面具的作品，组织学生进行小组讨论，讨论不同表情面具表达了作者什么样的情感？从而引导学生进入表情学习的情境。随后，进入表情制作环节，不同的表情可以直接用造型来表达，还可以借助不同的材料进行制作。向学生们展示不同的材料制作的各种各样的面具，并鼓励学生选用适合的材料，通过制作表情面具来传达自己的感受。最后，学生完成自己的面具

制作后，上台展示自己的作品。可以采取投票的方式，让学生选出最吸引自己或者自己最喜欢的一个，并说明原因。这样通过舞台情境，学生在真实情境中进行体验学习，上台表现自己，展示自己的面具，在学习过程中不仅有了视觉、知觉等多重感知体验；学生之间、学生和教师之间的互动也会增强，多样化的评价还有助于学生掌握不同的表情特征，有助于学生想像力的发展和创作能力的提高。

2. 实施探究求知式体验，提升想像创造力

儿童创造力的释放是教育的必需条件（赫伯·里德着；吕廷和译，1993）。在小学阶段，对学生想像思维的启发与创造能力的培养成为现在小学美术教育的关注点。不管是国家人才的培养方向，还是新课程的教学目标指向都是要培养人的创新创造能力。STEAM 教育在提出教育理念革新的同时，教育目标也是培养有创造力的人。在此背景下，STEAM 教育的“综合探索”一是要把美术各学习领域融为一体，二是美术要与其他学科相综合，三是美术与现实社会相联系（中华人民共和国教育部，2011）。学科统整是教育的趋势，学科间的融合有助于发散学生思维，激发学生的想像力与创造力，例如教师引导学生学习四年级下册“字的联想”时（徐淳、陈通顺，2014），教师引导学生从不同的角度对字进行联想和变形，在体验中学习，在探究过程中产生想像和创作灵感。从文学的角度，文字可以引发有关字的诗意联想，如“春、夏、秋、冬”，有关这几个字的诗很多，诗中有涵盖季节的花鸟、农作物、季节的景象和特点，我们可以将文字化为诗中的景象；从生活的角度，我们可以将文字的设计融入生活，使文字具有艺术造型和实用的双重价值；从现代信息及多媒体发展的角度，促进了艺术多元化，我们的设计不仅可以是静态的，还可以是动态的，可能四年级的学生很难达到专业的电脑设

计，但是我们可以借用多媒体让学生体验字的动态表达，突破对文字的静态认知。一个字包含着文化、生活和艺术，可以从多角度、多层次对文字的联想，对字进行各种不同的夸张、变形和创造，探究文字的潜在艺术魅力，并展开富有想像的设计体验。

五、结语

体验式教学作为一种教学方式，注重学生本身的体验，通过体验的方式让学生感受与学习。它突破教师作为主体的传统教学，改变学生被动的学习状态，注重学生的感受与理解，激发学生内生的兴趣与创造能力。STEAM教育的理念提倡培养学生的批判性思维与实践能力。在此理念的导向下，开展实践活动体验，以问题为导向，给学生构建适于学生学习的活动主题，分成小组进行合作与探究，在项目活动的学习中，提升自主思考、合作探究、动手实践的能力。在STEAM教育理念的支撑下，体验式教学在小学美术中的应用还将实现跨学科学习，可以组织学生进行简单化的项目式学习，在支撑学生学习的同时，也发散学生的思维，培养创造能力。

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論博物館藝術教育中隱性教育形式 ——以澳門地區博物館社區教育為例

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摘要

本文主要以隱性教育理論為核心，來闡述該教育理論在博物館藝術教育中的運用。隱性教育理論源自美國，得到了教育界的廣泛認可。研究表明隱性教育存在無形教育以及無意識教育等特徵，相對於顯性教育更廣泛的存在於博物館的公共教育領域。因此，博物館在社區教育中所開展的隱性教育形式將作為本文的研究目標。文中以澳門地區的博物館為例，在博物館與社區教育實踐中，圍繞隱性教育及其獨有的教育推廣形式成為社區教育的重要教育手段，研究透過文獻分析法、參與觀察法、訪談法以及邏輯論證等方法總結博物館社區藝術教育隱性教育形式的種類與特徵，以及隱性教育在博物館與社會連接中的作用。

關鍵字：博物館藝術教育、隱性教育、澳門博物館社區教育

一、引言及相關概念闡述

1. 博物館藝術教育

博物館教育作為博物館與社會溝通的重要橋梁，與社區的聯繫愈加緊密。美國的大都會藝術博物館曾宣稱：「自 1870 年大都會創館以來，教育一直是我們的基本使命」，其終極理想就是「為國民提供教育」（陶金鴻，2012）。2007 年國際博物館協會（以下縮寫 ICOM）首次將「教育」作為博物館的第一功能來定義：博物館是一個為社會及其發展服務的、向公眾開放的非營利性常設機構，為教育、研究、欣賞的目的徵集、保護、研究、傳播並展出人類及其人類環境的物質及非物質遺產（ICOM，2007）。這充分表明博物館教育已經成為博物館的首要位置，尤其強調博物館對社會所承擔的責任。博物館的藝術教育以教育情境和藝術體驗為主要特徵，依託博物館的展覽展示與藝術活動設計，形成與學校藝術教育截然不同的教育方法與教育環境，逐漸受到公眾的關注和認可。

2. 博物館社區教育

「社區」原本是社會學的基本概念，博物館與社區是社會學與博物館學交叉的學科領域。隨著 20 世紀 60 年代新博物館學運動，傳統博物館的觀念慢慢發生轉變，博物館已經不僅僅是傳統的儲存物件空間，更加關注對地方民眾的生活經驗和回憶的保存，博物館界開始強調「博物館致力於社會和諧」，逐漸重視博物館的社會參與性。教育是社區博物館活動與溝通公眾的中樞，博物館的「學生」多源自社區居民，當他們踏進博物館的那一刻就開始接受博物館的教育，無論他們是有目的的參與學習還是進館參觀，或是閒逛和躲雨，會對博物館資源有更多的認識。

3. 隱性教育

隱性教育在中西方的教育理論中均早有體現，但作為教育理論中的一個專業概念發端於美國。研究者普遍將隱性課程作為隱性教育研究的邏輯起點。1968 年美國教育社會學家傑克遜在其專著《Life in Classroom》一書中首次提出「隱性課程」（hidden curriculum）這一概念，（蔣述卓、張桂國，2004）之後 1970 年美國學者 N·V 澳渥勒提出「隱蔽性課程」（hidden curriculum）的研究。中國自古在教育理念上就重視環境對於人「潛移默化」的教育，如著名的「孟母三遷」的故事，從某種意義上正是對隱性教育價值的一種肯定。隱性教育是相對於顯性教育而言的，是指受教育者在沒有受到教育者向其實施任何目的明確的具體舉措，而僅憑自身對周圍的人、事、物、景的感知、認同、欣賞、崇敬，進而被感染、薰陶，在潛移默化中受教育（王楊，2008）。隱性教育讓研究者重視了一種無意識的、無形的教育，其教育方式具有間接性、非正式的特點，強調教育的情境與感染力。因此，博物館教育所開展的情境教育正符合隱性教育的特質，如展廳的參觀、導賞、社區表演、遊戲、比賽等活動都為參與者創造一種藝術情境，透過組織引導來感染觀眾，從而達到一定的教育效果。

二、澳門的博物館社區教育發展概況

澳門是一座僅擁有約三十平方公里陸地面積的島嶼，分佈在澳門地區的博物館近三十座，很多博物館座落於居民生活的社區之中。博物館的歷史狀況、文化價值、活化方式等得到所在社區居民的共同參與，在歷經時間變遷的建築空間周圍，生活在社區的居民是博物館成立和發展的見證者和參與者。

近些年，澳門的博物館積極將博物館活動開展到社區，從未踏進博物館的居民在街坊裡參與到博物館活動，不僅拉近了他們與博物館的距離，也因此而接受了博物館教育。以最近六年舉辦的國際博物館嘉年華來看，十幾家博物館攜手將活動送至不同的社區，其中包括南灣、氹仔、紅街市、望德堂、媽閣、塔石等地方，所舉辦的活動採用了表演、比賽、展覽、講座、工作坊等許多形式。雖然這些活動旨在推廣博物館在社會公眾的影響力，但在透過活動的舉辦，博物館在向社會公眾提供更加開放和多元的隱性教育。2014年澳門博物館在5月18日的「國際博物館日」就提出了「博物館藏品架起溝通的橋樑」的主題，其中將博物館的主動教育提升為博物館的一項重要使命，讓觀眾通過博物館的服務獲得教育、學習和享受（陳迎憲，2014）。國際博物館日所推出的活動也充分體現出澳門的博物館對社區教育的重視，博物館在發展理念上逐漸加強與社區的合作與推廣。2019年澳門文化局與多家博物館和藝術機構共同舉辦的國際藝術盛會「藝文薈澳」活動，在全城多處公共空間及社區舉辦裝置藝術展示，以「全城美術館，處處藝術園」的理念，為所有市民營造了一個接近了解當代藝術的城市環境。活動凝聚了展覽、音樂會以及表演等多種藝術型態，並輔以講座、導覽、工作坊、手機應用程式等教育手段拉近藝術與社區的距離。澳門的博物館社區教育在歷經一個階段的發展之後，從單向的服務於居民到協助社區、與社區建立合作的夥伴關係，在多方位、多角度和多渠道的融入社區，成為社區

居民接受文化知識、享受文化娛樂的一種重要方式。博物館的隱性教育早已在社會公眾中產生重要的作用，因其教育方式比較隱蔽，不被公眾認作正式的教育經驗。博物館教育以社區為核心，選擇不同的場域和主題來對公眾展開教育，其中不僅包括博物館舉辦的藝術課堂和講座等傳統教育形式，在博物館日常導覽、工作坊、遊戲、比賽等活動中同樣在向公眾實施教育。以下將通過澳門的博物館教育形式案例進行分析論證。

三、澳門的博物館隱性教育案例分析

澳門的博物館教育常常以多樣化的形式面向公眾開展，相對於學校教育的固定課程設置，博物館的這些教育形式往往沒有明確的教育目標、教材和教學規劃，受眾對象也沒有明確的區分，並開放給不同年齡和階層的社區居民來參與，教育對象具有一定的廣泛性。

首先，從澳門博物館的統計數據看，澳門博物館的日常教育活動主要分成以下幾種類型：導賞、講座、工作坊及其他活動，其中導賞部分舉辦場次最多，教育受眾面最廣。圖1為澳門博物館近三年的教育活動類型和參與人數的統計圖表。圖中明確顯示導賞的受眾面最廣，其次是其他活動的分類，包括推廣、社區活動、培訓等相關的教育形式。

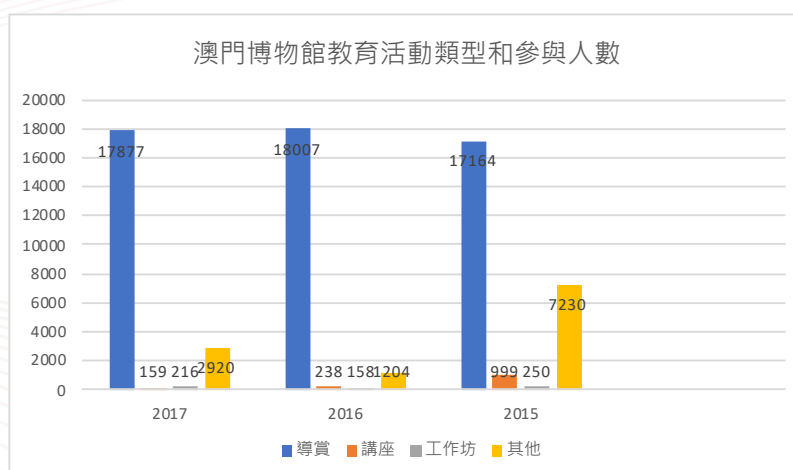


圖 1：澳門博物館教育活動類型和參與人數

其次，根據澳門藝術博物館的統計數據（澳門文化局，2017），澳門藝術博物館的教育活動分為以下幾個主要類型：導賞、工作坊、講座、藝術課程、導賞員培訓、藝博館之友、兒童團體工作坊等。2017年的統計數據顯示，導賞的受眾面最為廣泛（見圖2）。在活動種類方面增列了社區巡迴活動和有獎遊戲兩種類型。其中有獎遊戲參與人數最多，其次是導賞活動（含公開導賞和學校團體導賞）。

最後，以澳門藝術博物館的繪畫導賞來進行分析。2018年在澳門藝術博物館舉辦的展覽《漁山春色——吳歷逝世三百週年書畫特展》中，通過筆者與澳門藝術博物館的導賞員的訪談與現場參與，澳門藝術博物館的導賞員在開展前接受導賞藝術知識培訓之後，需要根據自己的理解加以自主深入學習，並提供導覽服務。如在導覽現場，導賞員根據自己的認知和教育引導方式，在對其中一副山水畫進行導覽時，不僅分析了繪畫的藝術特點，還通過提拔來分析畫家當時的社會景況，生活喜好，內心情感，並對畫面情境進行了假設性的提問，引導觀眾感受畫面中歷史社會情形，觀察人物動態與山水情境，並進行深入探究式的學習，從繪畫的藝術語

言欣賞導入至歷史與社會文化的探索性學習。不同知識背景的觀眾將根據自身的訴求去進行學習，如孩子們可能對畫面中題材、色彩和形狀等表現語言感興趣，成年人可能更熱衷於探究繪畫背後的歷史、人文知識。這種藝術品展示與引導式的教育為觀眾學習提供了自主性的學習環境，一場繪畫藝術欣賞可能被引導至多層次的學習情境中去。而導賞教育最終的教育目標也由觀眾對知識主動探究而達成，每個導賞員對繪畫欣賞的引導也會存在些許差異，教育過程和教育目的具有一定隨機性。

以上數據及案例顯示，澳門博物館和澳門藝術博物館，這兩座博物館的藝術教育推廣活動種類比較接近，在其近幾年的教育活動中，呈現出一個共同的現狀就是導賞、遊戲等無目的性和隨機性的教育推廣方式比較廣為大眾接受，參與度相對其他如講座、課程等教育形式要高很多，無目的的教育對學習者而言不受年齡、方式等限制，教育更容易使人參與，這些都體現出博物館隱性教育與顯性教育的區別。總之，教育的場域與教學方式影響公眾的選擇，以非課堂形式所開展的教育活動比較受到公眾的歡迎。

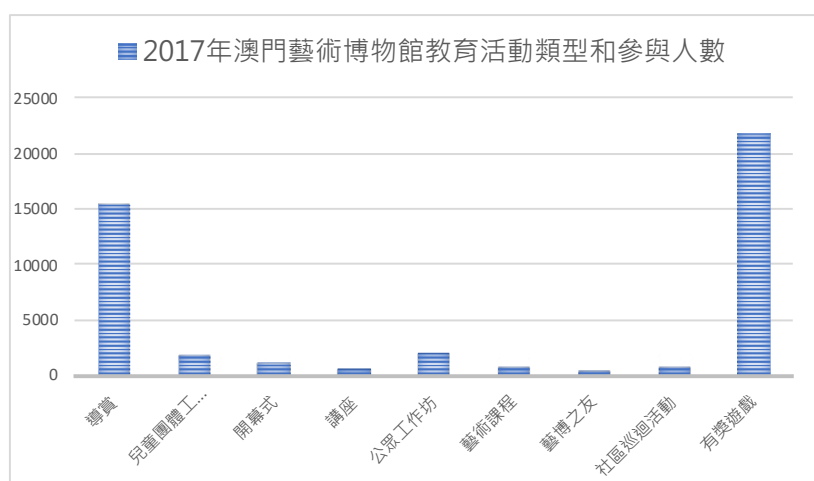


圖2：2017年澳門藝術博物館教育活動類型和參與人數

四、澳門的博物館隱性教育形式

目前博物館教育不僅得到了全社會的認可與公眾的參與，並且其教育模式已經相對成熟。從博物館的建設之日起，博物館與社區居民的連結與互動也是博物館對公眾的教育滲透。博物館的隱性教育成為一種潛在的、隱匿的教育形式長期影響公眾。從澳門地區的社區藝術教育開展狀況看，包括展覽展示、藝術講座、藝術家工作坊、公演會、社區公共空間藝術、導覽、多媒體解說、宣傳手冊、藝術資料、物品徵集、移動博物館等形式。就這些隱性教育手段的教育特徵將其歸納為一下幾種類型。

1. 生態式教育

生態式教育在關注人與自然、社會、文化的互融共生基礎上，注重科的整體性與交叉性，形成一個知識的生態循環系統。博物館教育為社區居民提供了一個人與知識、博物館、社會歷史、文化藝術互生的生態系統。博物館藝術教育打通了學科之間的界線，讓不同學科如音樂、科技、美術等融合生成，為觀眾提供了生態式的藝術教育。澳門的社區型博物館的建立通常以社區的人文生態環境為背景，廣泛聽取生活在博物館周圍社區的民眾所提供的資料與建議，使在地居民與政府共同構建一個保存社區文化和記憶的場所，同時也給子孫後代們展現了一個鮮活的歷史，成為他們學習的空間。如澳門的更館，作為一個體量較小的博物館，卻展現了華人社區古老的打更文化，更館的復蘇讓現代社區的居民重新認識民族的傳統文化。更館內使用了漫畫來形象的再現了舊時打更的場景；多媒體播放機播放社區長者對打更文化的歷史描述；展廳所展示的器物有社區居民和歷史學家的捐贈；館內融合了藝術、歷史、文化等綜合的社區生態文化展現，自更館的建設之始就為社區居民提供了一個生態化的教育空間。更館內所展開的生態式教育常常是由社區老人

帶領子女對打更文化與生活的回憶與解讀。社區居民在更館的修復期間就廣泛參與興建博物館，這是一場漫長的隱性教育歷程，由社區居民傳遞給所有熱愛打更文化的人們。

2. 體驗式教育

博物館藝術教育的特點是觀眾可以直觀的體驗藝術作品，在導賞、遊戲、對話過程中浸入式體驗藝術。澳門在 2019 年舉辦的「藝文薈澳」活動在全城開展的多元跨平台的 41 項展覽及藝術表演，涉及全城 55 個場所，為市民及所有遊客打造了體驗藝術文化的平台。其中推了週末導賞路線、暑假親子同遊藝術、「處處遊·打打卡」等活動，引領市民感受藝術、了解藝術。行走在澳門城市的人們，時刻包圍在各類藝術展示與體驗中。

3. 終身教育

博物館的隱性教育也具有教育的優先性。因為博物館在面對公眾所傳達的所有信息都成為公眾獲取知識的一種途徑，其中包括博物館的宣傳、展覽、教育活動、收藏、研究、出版、評估等方式。透過該方式所獲取的教育信息不受時間、媒介、形式的限制，也不受觀眾群體的年齡、種族等所限制，為受眾者依據自身需要優先選擇，最終達到全民教育和終身教育。澳門魯班先師木工藝陳列館為吸引觀眾了解傳統工藝，將魯班鎖製作成為魔方大小的延伸品，成為許多小觀眾認識和動手參與傳統木工藝一個「玩具」。同時，為向社會廣泛推廣傳統木工藝技術特分期開展了木工藝入門工作坊，14 歲以上的所有市民都可以參與傳統木工藝的手工製作，由資深的木工老師教授木工製作技巧。2017 年澳門舉辦的城市藝穗節曾為剛出生至學行期的嬰兒舉辦創意工作坊，引導參與者親手製作道具為設計嬰兒的感知體驗。博物館為市民的終身學習提供一個無界

限的空間，在跨越學科、年齡、行業、性別、種族等所有的差異上，為所有人提供平等的教育機會。

4. 情境教育

根據建構型的學習理論，學習是一個持續的、高度個人化的過程，它基於過去的學習經驗，並依賴於個體的認知結構。（余丁，呂曉曉，2011）因此，每一位參與博物館藝術活動的個體的學習都依賴於自身的學習語境。而博物館所營造的藝術空間恰恰為參與者提供了一個開放和自由的情境教學的場域。無論是博物館的展廳，還是博物館在社區中所開展的藝術活動，這種開放式的藝術空間為觀者提供一個認知和直觀感受藝術的情境。在視覺、聽覺以及觸覺上為觀眾創造了最直觀的感受，充分調動了受眾者的主體能動性。自由開放的空間環境消解了學習場域的目的性與象徵性，為無意識學習提供了一種感知與體驗。開放式的藝術空間為參觀者提供一個由主體自由掌控參與學習的時間與方式。博物館在社區所建立的各項藝術元素，如公共藝術、壁畫、音樂會及演出等，都為居民營造了藝術學習的情境。

五、結語

澳門博物館的隱性教育形式大致分為生態式教育、體驗式教育、情境教育和終身教育等類型。無論哪種隱性教育形式，都強調教育的隨機性和無目的性，並具有開放性的特質，在無形中改變社區居民對文化藝術的認識。這種隱性教育結果也會反饋到居民生活和城市發展的每一個角落。與此同時，隱性教育的開放性和廣泛性使博物館為社會公眾提供

了平等的教育機會。尤其是隱性教育形式消解了參與者的年齡、性別、種族、學歷、專業等各種差異，學習形式的多樣化和教育手段的隱性特徵為所有參與博物館的觀眾提供了一個平等的接受教育的空間，更加強化了博物館的民主化和保護公民的平等權的社會角色。

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艺术创新型人才的培养——川美 77 级 油画班的教学启示

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摘要

在中国现当代美术教育史上，四川美院“77级油画班”作为一个极其成功的教育案例，曾引起过广泛关注。通过全面的文献搜集与整理。对主要当事人进行深度访谈，比较全面的了解当年教学的真实状况，试图从他们当年的经验和实践中寻找美术教学规律。艺术的教学更不应该有永远固定不变的教学模式，学习方式更应与时俱进，学校应从自身的有利条件和每位学生的实际状况出发，敢于提出和尝试新的教学理念。

关键词：川美 77 级油画班、创新教育、打破传统、教学环境

1978年3月，经过恢复高考后的第一场选拔，在当时上万名报考者中，只有20名优胜者进入四川美院77级油画班。他们分别是罗中立、何多苓、周鸣祥、**黄同江**、罗群（女）、高小华、程丛林、华提、朱毅勇、张晓刚、罗晓航、陈宏、秦明、李娜（女）、**黄佳**（女）、杨谦、**莫也**（女）、陈安健、李犁、雷虹。自从九十年代起他们分别参加了全国美术作品展，并取得了良好的社会反响，作品得到社会的认可，作品逐渐被主要的美术馆和博物馆收藏。这种极高的成材率在中国美术教育发展史上是极其罕见的现象。今天，他们当中的大多数人的代表作仍然体现着中国当代美术发展的前进轨迹。

「77级油画班」的毕业生，多数人在参加工作后近二十年间被聘任为美术学院的院长或专业带头人，在中国美术教育事业发展中担当重要的角色。这个班虽然只有20个人，有95%以上毕业以后仍然在绘画的道路上继续探索和奋斗着。只有一位从事其它行业，但也是做着与艺术有关的职业。其中60%从事艺术教育事业。并且，35%是在国际上有较高知名度的演出者（图1）。从80年代到现在，班内成员都已经陆续在中国画坛上大显身手，虽同出一师，但绘画风格却各有千秋，分别代表了中国油画界的不同取向，他们的作品也得到了市场的充分肯定，皆已成为当代中国油画界举足轻重的演出者，体现了他们的创作个性和顽强的创造力。这种现象非常值得现代的美术教育家的反思。在当年的教育环境下如何培养出如此杰出艺术教育家的。这种人才培养模式对当代艺术教育工作者的培养具有一定的借鉴作用。这也使我们不得不去思考。他们创作不竭的新动力源自何处，当年的老师是怎样开发创造潜能的。

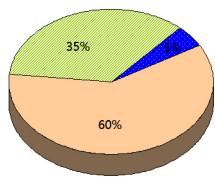


图1：毕业生就业调查

一、四川美术学院1977级油画专业班教学探微



图2：魏传义（照片由魏传义提供）

魏传义：当时在川美担任油画教研室主任，后任教务处长，负责油画系主要行政工作。曾执教高等艺术院校40多年，兼善中西绘画和书法。

1. 宽松的学习环境与自由的学术氛围

据魏传义老师回忆，当时的四川美院，师资和教学条件与其他美术院校相比偏弱。油画系老师总共才十三人，中青年教师居多，因当时师资力量较弱，学校并不存在像其他高校那种教师居高临下和等级分明的师生关系。学校里没有“权威”的干涉和“专家”的指导，教学环境宽松，学习和创作环境相对其他学校来说非常自由。

2. 创作课与实践相结合

教学的重点课程之一是创作课，这与当时一些美术院校只重视基础训练的教学理念有所不同。当时学校借助改革开放的大好形势，一方面在借鉴国外近现代油画技法的基础上狠抓学生的基本功；另一方

“77级油画班”采用了以创作教学带动基础教学这一大胆的教学方法，打破了旧的教学信条。传统的做法是要求学生先扎实地学好知识和基本功，将学好的知识和基本功加以运用和实践，但并不教条地要求学生一定要把基本功打扎实了再创作。反而首先强调创作是一门主课，鼓励学生画创作草图，尊重学生的个人感受和艺术体验，鼓励学生在创作中发现自己的不足。这样做并没有影响整体创作水平，基础差的同学打基础，鼓励能力好的同学尝试搞创作，根据学生的个性特征、经历、思想和专业水平不同，实施不同的辅导和教学目标。图3所示，以创作教学带动基础训练，两者互相促进、相辅相成。随着专业能力的提高，对艺术的兴趣就会越浓烈，就会产生强烈创作欲望和需。

按照马斯洛的需求层次理论来讲。人都潜藏着由低到高五种不同层次的需要，但在不同的时期表现出来的各种需要的迫切程度是不同的。人的最迫切的需要才是激励人行动的主要原因和动力。人的需要是从外部得来的满足逐渐向内在得到的满足转化（马斯洛，2007）。艺术创作的需要是属于自我实现的需要，也是最高等级的需要，当外在的条件（专业技能与生活感受）得到满足便向内在的需求转化（创作欲望）。满足这种需要就要求完成与自己能力相称的艺术创作，最充分地发挥自己的潜在能力，这是一种创造的需要。有自我实现需要的人，可以竭尽所能，使自己的创作趋于完美。自我实现意味着充分地、活跃地、忘我地、集中全力全神贯注地体验生活，追求创作的成就感。这个时候往往废寝忘食地工作，历尽艰辛也要完成自己的创作活动。高峰体验是马洛斯在他的需要层次理论中创造的一个名词，是指人们在追求自我实现的过程中，基本需要或得满足后，达到自我实现时所感受到的短暂的、豁达的、极乐的体验，是一种趋于顶峰、超越时空、超越自我的满足与自我体验。（许燕，

2009）这就是创作的激情，激情是由对人具有重大意义的强烈刺激所引起，是由创作主体的内心世界中所产生的“需要”所激发，激情是一种很强烈的情感，贯穿于整个创作过程中，在激情状态下，人的一切心理过程和全部行动会随之产生显著变化，像我们经常说的“情不自禁”、“忘记了自己”等情感体验都是在激情下产生的。积极的激情往往能激励人们形成坚韧不拔的毅力，成为正确行动的巨大动力，促使自己保持良好的创作状态。人的最高需要即自我实现就是以最有效和最完整的方式表现他自己的潜力，惟此才能使人得到高峰体验。

高峰体验者被认为更具有创造性、更富有幻想，把潜能发挥到最大程度，同时他们很少有教条和官僚习气，更少关注物质财富和地位，更可能去寻找生命的意义。任何伟大的艺术作品或文艺作品的创作都必然要经历“高峰体验”阶段，如果没有激情的出现，则很难达到这种创作境界。川美“77级油画班”进入学校后，在打基础阶段就已经开始尝试美术创作，从大学二年级开始就屡次在全国性画展中得到较高的评价，并产生较大的社会影响，对于一个大学生来说，是对其极大的肯定，让他树立起再创作的高度自信心。由于在学习阶段体验到了艺术创作所带来的成功的喜悦，便更加坚定了从事艺术发展自己艺术事业的决心，从而促使成就动机的形成。成就动机是指驱动一个人在社会活动的特定领域力求获得成功或取得成就的内部力量。在行为上，它表现为一个人对自己认为有价值的、重要的社会或生活目标的刻意追求。心理学家研究发现，学生的学习动机主要是成就动机，成就动机主要由认知内驱力，自我提高内驱力和附属内驱力三个方面组成，认知内驱力是指向学习任务的动机、求知的欲望。这种内驱力主要是从好奇心的倾向派生出来的，这种好奇心是一种潜在的动机力量。这种潜在的因素要在实践中不断地取得成功才能逐渐形

成和稳固下来。为使受教者积极地参与，在艺术教育中施教者应强调受教育者的“成就动机”，即追求成就、希望获得高成就，使受教行为变成积极的进取而不是消极的应付的动机，在成就动机的支配下，受教者会以饱满的热情和兴趣去参与艺术教育活动（贺志朴、姜敏，2001）。

成就动机的理论告诉我们，让学生及时了解自己的学习结果，能加强其进一步学习的动机。在艺术成就动机的驱使下，求知欲望空前高涨，他们可以废寝忘食地学习，不知疲倦地工作，在这样的情况下，艺术家的技能会得到很大的发展，技巧也逐步形成，艺术创造力也在不断地提高（高庆年，1998）。学生知道学习结果后，看到自己的进步，特别是在初次体会到成功的喜悦，很容易诱发学生学习的激情，提高创作的热情并发现自己的不足，激发上进心，克服缺点，改正错误，争取更好的成绩。这种初期动机一旦为外界条件所强化，就会对动机产生一种定向作用，使动机由为达到眼前的具体目标转向为达到长远的总目标而奋斗。这便是为了长远的“再次体验”的需要，为了满足“再体验的需要”。动机也会提升，从为了画好一幅好看的图画的动机，“提升”为要当一个画家的动机（高庆年，1998）。

当然，四川美院 77 级油画班并不是一味片面突出创作，而是在鼓励创作的同时也强调基础课的重要性，是引导学生在打基础的同时就着手自己的个人探索。一方面强调基础的重要性，另一方面给学生选择的自由，发挥学生自主能动性，从而形成优良的创作之风。

2. 高徒并非皆出自名师

我们都会崇拜名师。在拜师的时候都会选择社会上有名望的老师，自古以来都是这样。名师会给我们一种自信心，似乎拜到名师门下便掌握了无限美好的未来。名师确实能给人更有效的知识教诲和学术指导，但太有名望的教师，往往也会给学生造成一种心理上的压力感，至上的权威感自然是不言而喻的。

四川美院油画系的老师总共才十三人，老教师有两、三个，其余都是青年教师。和当时的其他艺术院校相比，四川美院的师资力量比较年轻，在教学中缺乏“权威”和“专家”的指导。据魏传义老师回忆，当年执教的另外十二位教师分别是：张方震、叶振昌、刘国枢、付若芸、张学凡、夏培跃、马一平、张声显、王元寿、王大同、王有嫦、蔡振挥。这个教学团队和同时期的中央美院、浙江美院拥有在国内声名显赫的绘画大师相比，显得年轻而底气不足，师资力量和学术能力都远远落后于其他几所美院。也正是因为没有权威，年轻老师更敢打敢拼，他们在教学中敢于实践新的教学思路，敢于创新，做别人所不敢做的教育改革事业，最终对中国的西南美术教育做出了突出的贡献。

他们大胆地放手让学生探索，鼓励学生艺术创新，学生的学习和创作环境比较自由，少了很多条条框框的限制。根据学生自身的优势或兴趣爱好，让学生自己选择发展方向，简直是在一种近乎“野生”的艺术创作环境下成长，于是，在一个班里出现了多种绘画风格。我们知道，艺术创造需要自由的思想空间，如果过多地被一些外界因素所干扰，则会限制和禁锢本来很活跃的艺术思维。

三、教学氛围是学生成长的关键

艺术人才成长需要宽松的环境，包括社会政治环境、文化环境、当前主流的学术思想、以及老师的指引方向等。我们不能把艺术教育理解成一种纯粹的专业技能训练，不能只在乎结果，而是要认识到过程的重要性。学校并不是一个生产流水线，不能按照某个老师的模子去培养学生，学校更应是一个给学生提供高质量信息的场所，而老师则应帮学生找到自己发展方向的“罗盘”，拿着罗盘的则是学生自己。老师要教会学生的是一种思考的方法，帮学生建筑一个观察世界的角度，尽可能为学生提供各种可能性，让学生在过程中发现自己的优势，使自身的潜在创造力得到充分开发。如果只注重学习结果，创造性很难得到发挥，潜在创造力更加难以得到保存和激发。潜在创造力是个人所拥有而未受外界影响的原始创造能力，它是一个人的创造性品质，如好奇心、想象力、兴趣、自我表现等内质。它与学校内部美术教育所外化的专门创造力不同，需要在日常生活和学习中被培养、保存和激发。

只有在师生平等、学术自由、教学相长的环境下，才可以强化学生的主体意识，培养出良好的非智力因素，发挥学生各自的专业特长，开发其潜在的创造力。那些富有个性的学生，想法往往是与众不同的，其做法也常常奇怪独特，因此也最具有艺术的独创能力。而过于权威性的教育往往会无形地压制学生的与众不同，使学生在“专家”或“权威”面前不敢表达自己真实的声音。在这样的环境下，审美个性会被同化，创造性发展也被限制了。学生的艺术创造潜能便被有意无意地压抑了。正是因为川美没有这些外在压力的存在，尊重学生的审美个性，在自由的空间增加其独立创新的能力，才能使不同的学生“各得其所”地发展，优秀的作品便脱颖而出。

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高师《美术教学论》真实性学习的研究

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摘要

真实性学习在世界范围内备受关注，是允许学生围绕着与己相关的真实性世界中的问题和项目进行探索、讨论和意义建构的指导性方法。

本文针对目前国内高师《美术教学论》仍以学习书本知识为主，不能形成实际需要的美术教学知识与技能，并适应基础教育课程改革等问题，笔者按“为理解而设计”（UbD）原理和要求，确定预期结果、确定合适的评估证据、设计学习体验和教学，开展教学实验，全面探索“追求理解”的“真实性学习”的实施方法，以寻找培养适应新课程需要的初步的“研究型教师”的有效途径。

关键词：真实性学习、理解、为理解而设计、大概念、基本问题

引言

为了体现迅猛发展的信息时代对个人和社会发展的新特点与新需求，2018年初教育部推出《普通高中课程方案（2017年版）》和各学科课程标准，提出核心素养、学科核心素养、大概念等新理念，强化各学科的本质观和教育观，要求通过美术学科的学习，提升学生的图象识读、美术表现、审美判断、创意实践和文化理解等美术学科核心素养。然而高校教学却严重滞后于社会发展的步伐。尤其像《美术教学论》一类应用型课程，光学书本知识，不能适应中小学课程改革需求。

教育部的《普通高等学校师范类专业认证工作指南》要求深化教师教育改革、全面保障和提高师范类专业人才培养质量、实现师范类专业内涵式发展。根据“学生中心、产出导向、持续改进”的专业认证理念，笔者在《美术教学论》课程中，尝试以“为理解而设计”（Understanding by Design，简称 UbD），也称为“逆向设计”（a backwards design approach）谋求“真实性学习”，以提升师范生核心能力素质。

一、相关概念的界定

1. 真实性学习

真实性学习（Authentic Learning）是学习者用近似于科学家的思维方式、凭借近似于科学家使用的工具和方法过程来进行科学探究，并“生产出”近似于科学家成果的作品或产品，在这一过程中，学习者所参与的研究的情境，就近似一个科学家真正的研究世界，或者是一个高度近似的模拟（赵健、裴新宁、郑太年、叶莹，2011，页7）。

2. 理解

“理解”是美国格兰特·威金斯（Grant Wiggins）和杰伊·麦克泰格（Jay McTighe）《追求理解的教学设计》的核心概念，他们认为，理解和知道是不同的，理解是通过各种恰当的外在表现来显示对思想、人、条件和过程的领悟。理解意味着使所学习的内容有意义，能了解为什么，具有在不同条件和情境中运用这些知识的能力（威金斯、麦克泰格，2017，页394）。

3. 为理解而设计

威金斯认为，“最好的设计应该是‘以终为始’”，再结合“理解”，从而倡导“为理解而设计”理论（Understanding by Design，简称 UbD），并将这种“以终为始”的设计方式称之为“逆向设计”（a backwards design approach）：首先确定预期结果；然后确定合适的评价证据；再设计学习体验和教学（威金斯、麦克泰格，2017，页18-19）。

4. 大概念

大概念指的是那些用于课程、教学和评估方法的核心概念、原则、理论和过程。大概念是重要的、持久的，可以超越特定单元范围进行迁移，是建构理解的支持材料（威金斯、麦克泰格，2017，页374）。

5. 基本问题

威金斯认为：基本问题：通向理解之门，基本问题不仅能够促进对某一特定主题单元的内容理解，也能激发知识间的联系和迁移。“基本问题”具有开放性，甚至涉及不同的价值观，具有以下特点：在我们一生中会重复出现的重要问题；某一学科的核心思想和探究；学习核心内容所需的东西；能最大

程度地吸引特定的、各种各样的学习者（威金斯、麦克泰格，2017，页 121-124）。

二、真实性学习的设计

真实性学习的特征是：（1）在具有定义不良问题（Ill-defined Problems）的情境中学习；（2）体验科学工作和科学知识的不确定性、模糊性和社会性本质；（3）由调用学生当前知识水准的需要而驱动；（4）在共享知识、实践、资源和话语的探究共同体中，获得作为其中一员的经验；（5）从富有知识的人身上吸收知识，不管这些人是同辈还是指导教师（赵健、裴新宁、郑太年、叶莹，2011，页 8）。笔者于 2017-2018 年度为上海师范大学天华学院教育学院本科生上《美术教学论》，按 UbD 原理和要求，全面探索“真实性学习”的实施方法。

1. 设计预期结果

UbD 的第一阶段是设计“预期结果”。需要思考和解决的问题是：什么是有价值的、恰当的结果？关键的预期学习是什么？学生应该理解、知道什么，及能够做什么？什么样的大概念能包含所有这些目标？

(1) 明确学习目标

教学设计以目标为导向，似乎天经地义。然而实际上很多教师只顾传授书本知识，并没理解学生所应达到的学习目标。比如，《美术教学论》的学习目标是：学生能认识学校美术教育的功能和目的，逐步形成适应新课程需要的观念和质量；学习先进的教学理论，合作开发校本课程，创造性地设计、实施和评价美术教学活动，成为初步的研究型教师，理解并热爱美术教师这一职业。

那么执教老师真正理解了吗？其中有许多具体的教学能力，无法仅仅通过听课、看书而形成，必须通过各种具体任务、“做中学”方可形成，逐步迈向“初步的研究型教师”之目标。

(2) 以基本问题理解大概念

威金斯认为：“基本问题的提出就是为了强调大概念，大概念是教学设计的核心，同时学生也将围绕它们开展学习。”（威金斯、麦克泰格，2017，页 63）本课程的基本问题是：“师范生能成为研究型教师吗？如何才能成为适应新课程的研究型教师？”并分解出一系列小问题：怎样才算是研究型教师？成熟教师能否自然成为研究型教师？师范生能否成为研究型教师？让学生明白，成熟教师若不思进取就成不了研究型教师，而师范生只要勇于探索、掌握研究方法，就可能成为初步的研究型教师。

同时，结合学习内容思考本章的基本问题：“本课内容对我们成为‘研究型教师’有何意义？”加深对本课程大概念的持续理解。

(3) 设定真实性学习任务

UbD 认为，“学校教育的目标是使学生在真实世界能得心应手地生活”，因此大概念还要落实于“核心任务”，即“聚焦于核心领域中具有真实挑战性的迁移任务”。（威金斯、麦克泰格，2017，页 87）本课程的真实性学习任务是：（1）中小学教案设计；（2）开发校本课程；（3）《美术教学论》教学。详见附件 1。

2. 设计评估证据

UbD的第二阶段是“评估证据”。需要思考和解决的问题是：预期结果的证据是什么？尤其什么是预期理解的恰当证据？“真实性学习”同样要以“真实性评价”来验证。

(1) 设计评估证据的类型

设计教学评估首先要回答的问题是：我们需要什么类型的证据证明学生达到了教学目标和理解？

本课程以“中小学教案设计”证明学生分析教材和规范地设计美术教案的能力；以“开发校本课程”证明学生对民间艺术的调研、校本教材开发、教案设计、微课制作等能力；以小组为单位的“《美术教学论》教学”证明学生对本课程的综合性研究、教学设计、教学组织和表达的能力；以“学习档案袋”证明学生对本课程的学习态度和过程；“期终书面考试”以证明学生理论知识的掌握水平。多种类型的评估证据，构成对学生学业成就的真实性评估。见表1。

(2) 设计评估指标

由于学习任务不同，对某些表现性任务的评估也无标准答案，需要对不同性质的学习任务制订相应的指标。教师还要思考，在学生的反应、作品或行为中，哪些具体特征可以用来判断他们达到了哪些预期效果？本课程对每项学习任务都制订相应的评估指标。详见附件1。

(3) 设计评估量规

量规是针对较复杂的学习行为，详细说明每项指标的要求与权重，由评价者对其达成的水平和程度予以评分。比如对学生小组《美术教学论》教学的评分，分别根据课前准备、教学目标与内容、教学策略与方法、教态与表达等设计评价指标，由2个评价组（6分）与执教者自评分（2分）合成。见表2。

表1：《美术教学论》教学评估方案

评估项目	评估指标				分值
真实性任务一 中小学教案设计	设计教案一		设计教案二		小计
	绘画类教案 5分		欣赏、设计、工艺、综合教案5分		10分
真实性任务二 开发校本课程	民间艺术调研	开发校本教材		教学参考资料	小计
	调研与报告 12分	8页以上 6分		10课以上单元化 研究型教案+PPT+ 微课 6分	24分
真实性任务三 《美术教学论》教学	自我评估	评估组评估		教师评估	小计
	2分	3分×2组=6分		教案6分，课件6分	20分
学习档案袋	听课笔记	读书笔记	试卷命题	学习总结	小计
	4分	4分	4分	4分	16分
期终书面考试	识记	理解	运用	综合运用	小计
	6分	5.4分	6.6分	12分	30分

表 2：《美术教学论》教学评价表

课题	说明	第 组	讲课者	评价者				
				A	B	C	D	E
评价标准	充分钻研教材和有关参考文献和资料，认真准备教案、教具和多媒体课件。分头研究本章重难点，并以自己作业为例，解决重难点。			得分				
准备充分 (20分)	充分钻研教材和有关参考文献和资料，认真准备教案、教具和多媒体课件。分头研究本章重难点，并以自己作业为例，解决重难点。			17-20	13-16	9-12	5-8	0-4
目标明确 内容正确 (30分)	正确设计教学目标；能通过“基本问题”引发“大概念”；能正确把握教学内容，找准需要解决的问题，不求面面俱到；融入外来资料和新观点，扩大信息量，能熟练讲解和较好地回答同学的提问。			25-30	19-24	13-18	7-12	0-6
方法生动 师生互动 (30分)	不照本宣科，而是根据遇到或发现的问题，发挥聪明才智，用好教学策略、方法和媒体，以自己的作业为例，解决问题。开展师生交流，如讨论、抢答、做题、比赛等，引导学生加深“理解”。			25-30	19-24	13-18	7-12	0-6
表达清晰 (20分)	衣着得体，举止大方；使用普通话，声音响亮、口齿清楚流利；合理利用语言、文字、图表、实物或多媒体技术，有效地组织教与学。			17-20	13-16	9-12	5-8	0-4
备注				合计				

3. 设计学习计划

UbD 的第三阶段是“学习计划”。需要思考和解决的问题是：什么样的学习活动和教学能促进理解，增进知识和技能，激发学习兴趣并发挥长处？

《美术教学论》是一门既研究先进理论又强调应用能力的课程，决定了教师必须用先进的理念，并给学生更多模拟教师各种行为的机会。本课程充分运用 UbD 理论的“WHERE TO”要素。（威金斯、麦克泰格，2017，页 220-247）依各项真实性学习任务打破教材章节顺序，设计了高强度、多头并进的教学日程，见表 3。

表 3：《美术教学论》教学日程表

周	日期	美术教学论的课题	教学组	评价组	美术教学论学习任务和 教案设计活动	其他任务
1	9.12	教学动员：①发《美术教学论任务书暨评价标准》；②按地区形成教研组，抽签每组研究一章，第 4 周检查每个人的研究内容，然后逐组教学；③开始做“学习档案袋”，积累学习资料，期终评价。分配绘画教案设计任务，每人按教案设计模板设计教案 1-绘画				王小音：《中国民间美术》布置调研任务；确定调研对象
2	9.19	第 1 章 现代美术教育概述			了解美术教育的时代背景、目的和后现代课程观；了解美术教学论及其意义和对象；每人按教案模板设计好并带来纸质的教案 1-绘画初稿	徐军：《民间工艺与工匠精神》
3	9.26	第 6 章 美术教学设计之一二			检查教案 1，钻研《美术课程标准》的教材，理解教学内容与目标。规范设计思路、三维目标的设计与陈述，引入大概念、基本问题。	徐朝刚：如何制作微课
4	10.3	国庆放假				汇总调研资料，准备汇报
5	10.10	第 4 章 美术课程与教材			检查教案 1，对照《美术课程标准》、《美术核心素养》的要求修改；分析或比较教材，思考本组教材如何体现美术核心素养以及“理解”？检查《中小学美术教学论》教案初稿。每组教学后交打印的教案+PPT	交调研报告+PPT，并交流分享“教材编写”任务书，确定主编和分工
6	10.17	第 11 章 美术教学评价			检查教案 1，根据学习目标设计评价方案、评价表和评价量规；了解基础性评估的教学模式	每人按分配的任务，寻找资料，设计教材
7	10.24	第 6 章 美术教学设计之三			检查教案 1，通过哪些环节和活动解决教学重点难点？修改格式和逻辑关系；尝试运用《理解》中的 WHERE TO。	确定版式，学习排版
8	10.31	第 5 章 美术教学资源与技术			检查教案 1 的 PPT 和微课，是否合理运用地方资源、体现地方文化？是否有效使用传统材料工具、教具与现代媒体？使用微课和基于信息技术的学习革命。	深入教材编写工作
9	11.7	第 2 章 美术教学中的学生			检查教案 1，教学活动是否符合儿童年龄特点、使用儿童语言？了解不同年龄阶段儿童的绘画特点，以学生发展为本。	完成教材初稿，举行交流会
10	11.14	第 10 章 各类美术的教学之一			检查教案 1，理解美术语言；能否抓住不同绘画样式的语言特征、技法要领？是否画出范画，并写清楚绘画技法的方法、要求和步骤；体现美术学科本质观。	进一步提高教材质量
11	11.21	第 10 章 各类美术的教学之二			交教案 1 绘画+PPT+微课；了解欣赏、设计、工艺、综合美术的原理、特征、创作思路 and 技法要求，设计教案 2；体现不同门类美术的本质观。	完成教材
12	11.28	第 9 章 美术教学方法			检查教案 2，使用了教师主导型还是师生互动型教学方法？是否运用了自主、合作、探究以及建构主义学习等方法？如何让学生学会学习？	布置试教命题 交教材打印稿 编写教案
13	12.5	教育见习			自学“第 3 章 美术教学中的教师”，虚心学习，积极工作，了解学生，观察教学，做个优秀的见习教师，用所学的理论知识，尝试教案设计或试教。	交试教初稿
14	12.12	教育见习			检查教案 2，教学中运用哪种教学模式？学习使用“建构主义”“PBL”等学习理论。依自编教材小组合作设计“单元化研究型”教案 3	交修改试教稿 编写教案
15	12.19	第 7 章 美术教学模式			检查教案 2，根据教材和学生的特点，在教学设计中有何新思路？在教学实施中何良策？能否使用更加有效的教学策略？课后交教案 2+PPT+微课	定试教稿
16	12.26	第 8 章 美术教学策略			了解教师的角色、素质要求和爱岗敬业的精神；打造新型的师生关系和“学习共同体”；了解并践行美术教师的“转型式发展”。	交教案打印稿
17	2018.1.2	第 3 章 美术教学中的教师				
18	1.9	考试			交陈杰的“民间艺术”单元化研究型教案 3+PPT+微课；交《学习档案袋》、听课笔记、读书笔记和学习小结（联系对美术教学原先的认识，谈谈，对本课程教学方式的看法；对美术教学的新认识；完成学习任务的情况和反思，1500 字以上）。	

三、真实性学习的实施

UbD的“WHERE TO”既是设计学习的要素，同样是实施学习的要素，从而保持设计与实施的一致性，体现“为理解而教”理念。

1. W——学习方向 (Where) 与原因 (Why)

W就是要确保学生了解所学课程的目标以及原因。本课程用附件 1 给出学习目标、行动口号、实施原则和学习方式等；每项学习任务都提供了模板、任务书或评价表。

2. H——吸引 (Hook) 与保持 (Hold)

H就是要吸引学生并保持注意力。目前师范生都要考“教师资格证”，30% 多学生做兼职教师，都想学好这门课。在一系列高强度、多样化的学习过程中，既紧张辛苦、不敢怠慢，又要团队合作、相互鞭策，还不断看到学习成果、进步与收获，逐步适应，并越做越好。

3. E——探索 (Explore)、体验 (Experience) 与准备 (Epuip)

E 是为学生提供必要的经验、工具、知识，以及技能来实现表现目标，可概括为“通过体验来探索，为提高表现而准备”。附件 1 明确提出“实施原则”

和“学习方式”。“准备”就是为学生完成任务提供“脚手架”。本课程设计了教案设计模板、民间美术田野调查表、教材开发任务书、教参编写模板等一系列“脚手架”，详细说明任务、方法、要求等，学生才能按时高效地完成繁重的学习任务。

4. R——反思 (Reflect) 与修改 (Revise)

R 就是为学生提供大量机会来重新思考大概念，反思进展情况，并改进自己的工作。反思是“学会学习”的标志，本课程根据大概念设计了基本问题和小问题、表现性学习任务、各种“脚手架”和具体要求等，从而使学生各项工作的反思都能指向对学科核心的理解、问题的解决和最终要形成的能力。

5. E——评估 (Evaluate) 与进展

E 就是为学生评估进展和自我评估提供机会。本课程设计了多种评价表等，便于学生自我评价、评价小组的评估；对于教案、课件、教材、教参、学习小结、学习档案袋和书面考试等则由教师评估，形成了多主体、多角度、全方位真实性评价体系。

6. T——量身定制 (Tailor)

T 就是量体裁衣，反映个人的天赋、兴趣、风格和需求。本课程学习共分为 13 组，由于他们学习的主题不同、民间艺术调查的选题不同，各项真实性学习成果也精彩纷呈、各具特色。如图 1。



图 1：学生小组完成配套的民间艺术调研报告、教材和教参

7.0——为最佳效果而组织 (Organize)

O 是合理组织，以使学生获得深刻理解，而非肤浅了解。

首先是教师精心策划、周密设计教学计划。本课程时间短、任务重，是对学生“最近发展区”的挑战。教师必须精心设计教学计划，才可能完成任务。

其次是“教学领导力”，教师要有效管理和严格执行的工作态度，有序推进，让学生能实现预期的目标。

最重要的“组织”是与学生共建心心相印的“学习共同体”，在实践与反思中共建经验，达到学业目标和社会性目标。教师是学生学习的动力！

四、结语

本课程以“明确学习产出标准，对接社会需求，以师范生学习效果为导向”的教育部专业认证理念为宗旨，以 UbD 的理念与方式开展了真实性学习的尝试。学生们通过“做中学”完成各项真实性学习任务，学到了《美术教学论》的先进理念、知识与技能，更重要的是他们沉浸其中、切身体验了各种先进理念与方法。

当问及“师范生能成为适应新课程的‘研究型教师’吗？能超越现有的教师吗？”同学们回答都是肯定的。也许初生牛犊不怕虎，但并非盲目自大，因为他们见习时发现带教老师观念的落伍、教案中的不足；而他们已学会开发教材、编写教参、制作微课等一般教师还不会的技能。

当然，学生尚未实习和就业，还不知美术教学的复杂性，待于日后在实践中的持续理解并真正成为“适应新课程的研究型教师”。

参考文献

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赵健、裴新宁、郑太年、叶莹（2011）。适应性设计（AD）：面向真实性学习的教学设计模型研究与开发。*中国电化教育*，10，6-14

附件1：

《美术教学论》教学任务书暨评价标准

学习目标：学生能认识学校美术教育的功能、目的和要素，逐步形成适应新课程需要的观念和品质；学习先进的教学理论、教学模式、教学策略、教学方法、现代教学技术和教学评价；能合作**开发校本课程**，创造性地**设计、实施和评价美术教学活动**（中小学教学设计和本课程教学），获得初步的**美术教学实验和研究的能力**（教学实习和毕业论文）。通过自主学习、合作学习、探究学习和“做中学”等方式完成学习任务，成为初步的**研究型教师**，理解并热爱美术教师这一职业。

基本问题：师范生能成为研究型教师吗？如何才能成为适应新课程的研究型教师？

行动口号：学会做事，学会做人，成为最优秀的你！

实施原则：不死学知识，学真本领。课前预习；课中解决问题，加深理解；课后探究，促进应用。

学习方式：真实性学习、翻转课堂、做中学、小老师，自主、合作、探究地学习等。

真实性任务一：中小学教案设计（10）（上课就是检查教案、修改教案、试讲、完善教案的过程）

- 分配每人一课绘画教材，按“教案设计模板”、联系学生生活设计**教案1-绘画+PPT+微课1篇**（5）
- 分配每人一课设计、工艺或欣赏教材，按“教案设计模板”、联系学生生活设计**教案2+PPT+微课1篇**（5）

真实性任务二：开发校本课程（24）（采访、调研、汇报；开发校本课程和教参；完成单元化研究型教案设计）

- 寻找一种**民间艺术（非遗项目）**，采访民间艺人、非遗传人，了解其艺术特色、发展、传说和现状（文字、照片、录像、实物等）；学习其材料、工具、工艺（方法、步骤）和工匠精神等，写出调研报告并汇报（12）
- 小组分工合作将民间艺术按“校本课程开发模板”开发出**校本教材**；按“课程纲要设计模板”设计出配套的**教学参考资料**（6），并设计出**10课时以上成套的“民间艺术”单元化研究型教案+PPT+微课**（6）

真实性任务三：《美术教学论》教学（20）（教案、课件、教学、自评和互评）

（一）执教者（12）

- **学会合作，学会做事。**协商确定**组名、组长和分工**。共同承担《美术教学法研究》教学的研究、教学设计、教学、命题等任务。严格执行计划，学会相互沟通、协作、调整和改进，**尽力把教学工作做到最好！**课后一周将**美术教学法研究教案（打印稿、电子稿）**（6）、**课件**（6）、**自我评价表**（2，自评值=自评分与集体评分的“离中率”，差1扣2）、**评价组评议书**一起交老师。
- **准备充分。**充分钻研教材，收集与**教学任务有关的书籍或文章**（至少5篇），共同研究，按“美术教学法研究-教案模板”提前设计好**《美术教学法研究》教案**，做好教具和**课件**。（教材P108-122）。分头研究本章的重难点，并以自己作业为例，解决重难点。
- **目标明确，内容正确。**正确设计教学目标；能通过“基本问题”引发“大概念”；能正确把握教学内容，找准需要解决的问题，不求面面俱到；融入外来资料和新观点，扩大信息量，能熟练讲解和较好地回答同学的提问。
- **方法生动，师生互动。**不照本宣科，而是根据遇到或发现的问题，发挥聪明才智，用好教学策略、方法和媒体，以自己的作业为例，解决问题。开展师生交流，如讨论、抢答、做题、比赛等，引导同学加深“理解”，总共**不超过80分钟**。然后由教师点评、纠错和补充。
- **表达清晰。**衣着得体，举止大方；使用普通话，声音响亮、口齿清楚流利；合理利用语言、文字、图表、实物或多媒体技术，有效地组织教与学。

（二）评价组（3×2组=6）

- 每次两班各有2组充当“评价组”，要认真听课，每组向**执教组至少提2个问题**，并展开讨论；
- 学会公平公正，严格把握评价标准，认真评分，组长填**评价组总分表**，课后交老师；组长综合成员的意见后填**评价组评议书**，写出对整个小组和各人写出书面意见，**课后交讲课者**。

（三）全体学生

- **课前预习。**课前预习教学内容和相关资料，记下不理解的问题（自主）
- **课中互动。**课中认真听课、做好笔记，积极互动，踊跃提问与讨论，共同解决问题（合作）
- **课后探究。**课后要按教学要求探索研究，努力完成各种作业和学习任务（探究）

《学习档案袋》（16=听课笔记4+读书笔记4+试卷命题4+学习总结4）

- 预习时发现的问题；为学习、教学查找的资料；**听课笔记**，尤其是重要的、书中没有的知识、事例和资料等（4）
- 每周至少看一篇**美术教育类书籍、杂志或论文**，写出**笔记、文摘和体会**（记下出处）（4）
- 以教研小组为单位进行**试卷命题**，按小组评分（4）
- **学习总结**，对我们教学方式的想法，对美术教学的新认识，完成学习任务的情况和反思（1500字以上）（4）

期终书面考试（30）

评价方案汇总：教案设计10+课程开发24+美术教学论教学20+学习档案袋16+期终考试30=100

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