



# Creativity

## Criticism and Communication

Recipient of the  
Certificate of Merit  
Ms. CHENG Woon-wah  
(Years of Teaching : 15 years)

School  
Shau Kei Wan Government  
Secondary School

Teaching Targets  
Secondary 1 to Secondary 5  
(Visual Arts)

### Beliefs of Teaching

"Teaching Visual Arts for me is teaching beyond mere subject knowledge. I emphasize the '3C' generic skills: creativity, criticism and communication in order to develop competencies transferable to other aspects of life and serve life-long processes important to students' lives."



# Interview with the Teacher

"I encourage students to do more research, see more, know more, and widen their spectrum of life in order to cultivate creativity." Creativity, Criticism and Communication are the "3C" generic skills, Ms. CHENG Woon-wah, Anne emphasized in her teaching of Visual Arts.

She encourages students to think critically. She thinks that criticism can be made on the works of famous artists as well as students' artworks. The first step is to describe the artwork in students' own way before going to the next step of expressing their attitude, be it like or dislike towards the artwork. The final step is to make interpretations of the artwork through comparing and criticizing.

At the beginning of the lesson, Ms. CHENG would take about 5 minutes to walk around the classroom to see what information students had collected for the lesson. It can also draw students' awareness, telling them the lesson has begun and they are all in her attention. 'Once a student came to me excitedly and told me that he's going to show me something excellent in class. This shows how they enjoy and devote to the lesson.' Ms. CHENG would also arouse their sense of identity of the class by praising the whole class for their spirit and performance.

Art Classes usually pay heavy emphasis on doing coursework. However, Ms. CHENG would only

assign about two pieces of coursework to the students each year. She would spend half of the time on coursework, and the other half of the time on communication and criticism. In this way, she hopes her students can do more research, know more about the artwork they are going to produce, and discuss and brainstorm on how to do it.

Having more understanding on the subject that they are going to work on would stimulate their emotion towards it, thus could produce an artwork with deeper meaning. While producing the artwork, Ms. CHENG would encourage students to criticize and comment on each other's artwork. She would not make her comment at first, but would let students express their own feelings before she gave her comment. This also provided students chances to think, express and criticize, which further cultivated their critical thinking skills.

Let students know which area to improve, and encourage them to improve

"Creativity is developed by seeing more, being able to observe and criticize." Therefore, Ms. CHENG would bring students to many different exhibitions, or art related events or competitions. "These days, information technology is so advanced that you may get almost any information and knowledge from the internet. However, the most important thing is whether you would take action to search for the information, and whether you are able to organize the information you have got. Actually, this way of

learning also facilitates students' study in other subjects."

Ms. CHENG designed a detailed assessment form for the students, listing six to seven criteria for students to know how well they performed in each area. "For senior secondary students, I would not just give a general mark for them, instead I would breakdown the rating into different aspects. Detailed assessment could help students check which area they performed well and in which area they needed improvements, and therefore showing them directions to improve."

For junior secondary students, some of them are quite shy to speak up. It seemed to be a problem for Ms. CHENG to ask them to communicate. "Some of the junior secondary students were too shy to express themselves. However, I would still encourage them to talk. If they could utter a word, I help them put it into a sentence; if they could say a sentence, I help them to develop into a paragraph. Then they could get to know the skills of expressing themselves."

Moreover, clapping hands is also a simple but effective technique Ms. CHENG would use as a signal to arouse the whole class to appreciate others' works. All these create an encouraging learning atmosphere for the students, and build up their self-confidence.

Students are encouraged to criticize and comment each other's artwork







*Students gain the greatest benefit in both subject knowledge and creativity when they have time to thoroughly explore each theme.*



行政長官卓越教學獎  
CHIEF EXECUTIVE'S AWARD FOR  
TEACHING EXCELLENCE

# Teacher's Sharing

## Beliefs

Teaching Visual Arts for me is teaching beyond mere subject knowledge. I emphasize the “3C” generic skills: creativity, criticism and communication in order to develop competencies transferable to other aspects of life and serve life-long processes which are important to students’ lives.

## Teaching Practice

### Comprehensive teaching and learning

I emphasize the integration of appreciation, criticism and art making through a number of elements, including facilitating students to understand the socio-historical context, and apply appropriate critical thinking and interpretation at different levels, which in turn back up their communication skills in expressing their views. I find this way of integrating appreciation and criticism effective for students to engage in Visual Arts learning, as shown in the depth of their artwork. I adopt a variety of teaching strategies and enhance the effectiveness of teaching through good use of the “Motivation and Rewards” and “Emotions and Learning” theories.

### In-depth learning and teaching

In recent years, I deliberately cut down the number of topics covered in the syllabus but instead focused

on fewer topics in greater depth. I find that students gain the greatest benefit in both subject knowledge and creativity when they have time to thoroughly explore each theme. For instance, in the Secondary 3 syllabus, the theme “Hong Kong Pop Art Culture: Comics” is broken down into seven parts so that students can probe into the theme in a systematic way.

### A comprehensive way of assessment

Students are bound to have different abilities. Hence, it makes sense for us to design more comprehensive assessment so that students can identify their abilities and areas for improvement more easily. Apart from assessing the final product, I take into account of students’ performance during different stages. For instance, in the theme “A Blessing for Hong Kong” in the Secondary 4 syllabus, I assessed students’ performance in the following areas: research, ability in appreciation and criticism, oral presentation, written report, idea development, drafts and the finished artwork.

### Topics in the context of daily life experiences

To foster students’ interest in their immediate surroundings, I attempt to incorporate important events, social issues, and people into the themes in the syllabus. A good example is the sculpture

making unit with the theme in remembrance of a fowl killed by avian flu in the Secondary 1 syllabus, which involves a discussion of the cause and effects of the avian flu outbreak. This helps to bring out students’ intrinsic motivation, as the theme chosen will relate to them in one way or another.

### Life-wide learning

In addition to formal learning in the classroom, I emphasize on out-of-school learning. The Quality Education Fund is a good funding source; our school applied for it previously to develop ceramic interests. I encourage students to participate in extracurricular activities, get in touch with local artists and join in events organized by various organizations. All these activities not only enable students to broaden their horizons but also empower them to engage in meaningful creativity that could act as a contribution to the community. For instance, the event “Clifford Chance Visual Memoirs”, organized by the Youth Art Foundation, enabled students to learn about the personal histories of the elderly in nursing homes. They created visual representations of the oral histories using paintings. The artworks were printed on calendars which were presented to the elderly as souvenirs.



*In addition to exhibiting students’ artwork, the Art Exhibition also trained students’ cooperation.*



## Summary of Assessment

### The effective use of “Motivation and Rewards” and “Emotions and Learning” to enhance teaching



*Students' masterpieces of 'Phone Booths'*

#### Way of Access to Information of the above Teaching Practice

A teaching exemplar of “A Blessing for Hong Kong” Paper Cutting can be downloaded from the EMB through [www.emb.gov.hk/index.aspx?nodeID=2715&langno=2](http://www.emb.gov.hk/index.aspx?nodeID=2715&langno=2)

#### Preferred Way of Dissemination

Public dissemination and discussion

#### Contact

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Ms. CHENG has developed a student-oriented curriculum for the subject of Visual Arts. In her opinion, successful Visual Arts teaching should not only impart subject knowledge to students, but also develop their “3C” abilities, viz, creativity, criticism and communication, and keep abreast of curriculum development, i.e. emphasizes both art making and critical art appreciation in context. Ms. CHENG attaches importance to developing her students into self-directed learners who know how to learn, arousing their interest in learning by selecting topics that relate to their daily life, and actively promoting life-wide learning to broaden their artistic horizons. By employing a thematic approach in teaching she has guided her students to learn by inquiry and thus deepened their learning.

Ms. CHENG has an appealing teaching style. She optimizes teaching by employing diversified teaching strategies and applying principles like “Motivation and Reward”, “Emotion and Learning”, etc. to enhance the effectiveness of learning and teaching. Ms. CHENG conducts her lessons in a pleasurable and relaxed manner, always wearing a smile, speaking with good intonation and using appropriate body language. She employs diversified assessment methods effectively to facilitate “assessment for learning”, and has provided timely feedback to her students so that they know their strengths and weaknesses for making improvements. Her assessment is holistic, covering not only the students' finished artworks, but also the information prepared at various stages, idea development, verbal and written reports, sketches, etc.

Ms. CHENG had prepared adequately and conscientiously for the observed lesson. The lesson went on smoothly with plentiful interaction, displaying meticulously planned classroom activities. The students were enthusiastic in the creative activities and were able to contribute to the conclusion process. Prompted by a countdown clock, time control was extremely precise.



*Criticism can be made on famous artists' works as well as students' artworks.*





# 踏上舞台

## 培養學生努力求進精神

### 獲嘉許狀的教師

吳佳筠老師（教學年資：9年）  
石詩蘭老師（教學年資：16年）  
何美銀老師（教學年資：16年）  
劉雅莉老師（教學年資：5年）  
余日昇老師（教學年資：5年）

### 所屬學校

培僑小學

### 教學對象

小四（綜藝課程）

### 教學理念

「我們相信綜藝課程能為孩子提供想像和思考的空間，增進同學間合作和溝通的機會，培養學生面對困難的能力和努力求進的精神，以提高他們對學習的積極性。」



# 教師專訪

**培養創意絕非朝夕的事，學校應如何善用課堂，在輕鬆氣氛下按部就班訓練學生，實在是一門需要摸索的學問。培僑小學透過已推行數年的綜藝課程，讓小四全級學生有機會體驗音樂創作、舞台設計、形體與舞蹈、戲劇與朗誦等藝術，從而發揮想像力，鍛煉合作性，提升解難的技巧，對學習有莫大裨益。**

## 訓練學生舞台經驗

在四年前籌備畢業禮時，培僑小學的老師有感於學生在台上怯場，想到不妨讓學生在六年內得到一點舞台經驗，接着便構思打破音樂、體育、視覺藝術三科的教學模式，重新整合為綜藝課程，並選擇在學業沒有小五小六那麼繁忙，創作能力較小一至小三略高的小四級內實行。

由於小四全級約有160人，單靠幾位術科老師推行計畫實在吃力，校方便編排多些人手參與，從老師、資源老師、教學助理，以至行政人員共20多人。

專責統籌和導演的組長吳佳筠老師形容，這個在小四下學期進行的綜藝課程分成幾個階段：首先，五班小四學生均要研習基礎課；必修音樂、視藝、形體與舞蹈；學生再按各人的興趣加入視藝、音樂、戲劇或形體與舞蹈小組，分科學習；各組根據已選定的音樂劇主題，創作內容和表達

形式；繼而作綜合綵排及結業表演。

## 納正規課程 全級參與

談及採用相應的教學法的特色，教導舞台設計的何美銀老師表示：「舊式教學法以老師為中心，這個新教學法則以學生為本，依照學生興趣而行，讓他們更易發揮潛能，並可認識更多藝術情境，好像今年的主題是『中西文化大比併』，以國際兒童節為綱領，學生能藉此認識中西文化的異同。」

不少學校都有學生表演，但往往屬於精英的專利，此校則鼓勵全級參與，給學生自由創作的機會。吳佳筠老師又指出，這綜藝課程被納入正規上課時間表內（每周佔六節課堂），不但方便召集所有學生訓練，而且可供探索研習的時間較為充裕。

## 老師修讀課程 積極裝備

除課堂編排外，師資也很重要，參與的老師均積極裝備，包括觀摩表演，報讀戲劇或化妝課程，翻閱書籍，觀看影碟，討論分享，努力尋找可引入課程的元素。「提到推行的困難，由於時間有限，因此我們先要跟學生做簡介，給他們清晰的學習目標，例如將在何時表演，好使各人均朝着目標，抓緊時間努力創作，趕及排練和公演。」專職戲劇與朗誦的余日昇老師說。

資源缺乏亦曾令老師傷透腦筋，



表演者藉舞蹈表達不同地方的文化特色

指導學生形體與舞蹈的劉雅莉老師憶述：「起初佈景、道具、戲服等都不足夠，我們只好向舞蹈團借衫，家長又協力縫製衣服，搜尋免費資源或重複使用物資。」

## 舞台要求轉化學習動力

事後檢討和累積經驗也有助老師更仔細構思下一年的課程。而推行新課程所取得的成效亦叫人鼓舞，例如老師之間的協作文化與日俱增，大家的默契增進了不少。家長欣賞子女的演出後感動萬分，並感激老師的用心指導。

擅於音樂創作的石詩蘭老師補充，因為課程對學生有更多的要求，既要研習各項藝術的基本功，又要創作，最終還要在舞台展示成果，因此他們對自己的要求也提高不少，學習動力很強。此外，不同能力的學生都有機會在不同角色中發揮所長，藉演出增添自信心。

校長連文嘗讚賞今年新參與的老師適應快，而整體負責的老師縱使面對每年主題變換，仍能讓課程運作順暢，幫助學生探索及參與不同藝術領域。「至於這次獲嘉許狀，我們固然高興，因為代表對老師、探索精神、教學過程、團隊精神的肯定，又可把經驗跟其他學校分享。我感謝課程發展主任袁麗珍老師在最初階段的幫助，亦謝謝現正參與的教職員，又要感激家長的認同和支持這個課程。」



# 教學分享

## （一）緣起、信念與課程目標

開校初期，我們留意到學生在各種表演場合上，表現缺乏自信及欠缺演藝的基本認知，我們希望能改變這種狀況，經過多次非正式的探討，逐漸萌生出一個校本綜藝課程的概念，目的是改善學生的綜合藝術素養。我們又認為凌散的課外活動並不能滿足這個需要，於是大膽地提出要在正規課時內，嘗試推行一個綜合音樂、視藝及體育課程，其後更加入戲劇、朗誦及語文等元素的課程。這個課程由2003-2004學年開始實行，至今已推行了三年，現正踏入第四年。

### 我們的信念：

我們相信綜藝課程能為孩子提供想像和思考的空間，增進同學間合作和溝通的機會，培養學生面對困難的能力和力求求進的精神，和提高他們對學習的積極性。

### 課程目標：

1. 認識不同的表演藝術；
2. 培養學生創造、表達和欣賞藝術的能力，發展學生的個人潛能；
3. 培養學生積極、樂觀、合群、自信和主動的性格。

## （二）課程組織

本課程於四年級下學期進行，為期半學年，為方便學生靈活選課及協作教學，該級各班的音樂、體育及視藝科都編排在同一時段進行（每周連續兩個下午共六個教節），教師和學生可以在該時段靈活流動。

本課程以音樂劇連貫各學科的學習，並藉音樂劇匯演展示學習成果，使學生和教師通過演出提升學與教的動力。全體學生的必修課包括「認識音樂劇」、「戲劇與朗誦」、「感觀開發」、「肢體運動」、「舞台空間的運用」、

「物料與服裝設計」及「聲響探索與創作」。有了這些基礎，學生再從「朗誦與戲劇」、「舞台設計」、「音樂創作」及「形體與舞蹈」四組中選取一組，按該學年的主題及預先議定的故事大綱，創作具組別特色的表演內容，然後則以故事形式把一小組演員的「經歷」串連各組別的表演內容，使整體演出一氣呵成。創作表演內容的過程是一個師生共同探索、創作、排練及演出的歷程，並構成學生在這個課程中最重要經歷，包括：應用剛學會的知識、經歷創作的苦與樂、處理人際衝突、包容差異、團隊協作及承擔責任等。這個演出要求全體學生參與，一個也不能少。過去三年的匯演都獲得家長高度的評價，令學生深受鼓舞；很多學生更表示，當中獲得的經歷，畢生難忘，終身受用。

## （三）學習評估

若評估的標準與學習的目標一致，同時，讓學生明確知道評估的準則及要求，均有助促進學生學習。為此，本課程分階段讓學生填寫「學習日誌」，藉此使學生更清晰地認識自己的學習目標，反思自己的學習表現。在整個課程結束後，老師把學生在整個過程中的表現作綜合評估，並記錄在學生成績表上綜藝課程的一欄上，代替以往視、音、體三個科目。



學生合力表演，發揮合作精神。



## 評審撮要

### 突破傳統，實踐綜合藝術課程



學生翩翩起舞

小組五位候選人籌畫了一個具新思維的「培僑小學小四綜藝課程」。整個課程在小四下學期推行，重新整合一個學期的視藝和音樂課，並按學生的興趣分組綜藝學習。內容包括音樂、視藝、形體與舞蹈和戲劇等分部課程，最後匯合成一個以戲劇串連各門藝術的音樂劇，由全體小四學生在課程結業晚會上擔綱演出，展示整個學期綜藝學習的成果。「綜藝課程」上 25 課，分三個階段進行。學生在第一階段必修音樂、視藝、形體與舞蹈課；第二階段，全體小四學生分七組，可選擇加入四個藝術小組的其中一組，每周在同一時段上「綜藝課程」的分科學習，學習的模式以學生創作為主導建構音樂劇內容；最後階段是綜合綵排和演出。課程每年採用相同的音樂劇結構，但會變更主題和內容，2006-2007 年度的主題是「中西文化大比併」，以各國的兒童節為綱，帶出中西文化的異同。

這課程在家校協作的基礎上，發展方向得到認同，改變校園學與教的文化，並為小學藝術教育領域的課程設計與實踐，提供了一個方案。

### 索取上述教學實踐資料的途徑

網址：[www.pkps.edu.hk](http://www.pkps.edu.hk)

### 教師與其他同工分享的方式

我們可以分享會形式介紹課程內容，如有查詢，可以電郵聯絡課程統籌吳佳筠老師。

### 聯絡方法

聯絡：吳佳筠老師

電郵：[ngkaikwan@yahoo.com.hk](mailto:ngkaikwan@yahoo.com.hk)



學生透過齊拍手來選節奏，創作歌曲。



學生分工合作，努力製作表演服裝。





# 營造視覺文化教育 開啟學生審美心眼

## 獲嘉許狀教師

嚴麗萍老師（教學年資：14年）

## 所屬學校

聖公會呂明才紀念小學下午校

## 教學對象

小五至小六（視覺藝術科）

## 教學理念

「全心投入視藝教學，致力營造視覺文化教育環境，開啟學生審美的心眼；推展主題單元式課程，融合通識、數碼及多媒體藝術形式，擴闊學生展覽作品空間，盡展藝術創意；善用資訊科技，致力設計校本教學軟件，建立教學資源庫，互勵交流，共享成果。」



# 教師專訪

「表現畫派有哪些代表人物？」「從孟克的〈吶喊〉中，可看出他的繪畫有什麼創作特色？」老師透過簡報展示不同的名畫，學生作答有板有眼，課室內洋溢著一股藝術氣氛。這就是聖公會呂明才紀念小學下午校六年級的視藝課。在熱衷推動藝術教育的視藝科主任嚴麗萍老師的領導下，該校的視藝科融入了資訊科技、通識等元素，全面啟發學生的藝術興趣與創意思維，為達致全人發展奠下基礎。

愛美是人的天性，但審美眼光、創作力，以至對真、善、美的追求，卻須從小培養。14年前嚴老師加入聖公會呂明才紀念小學下午校任教至今，多年來對教學付出百分百的熱誠，更自行編製單元主題式的校本教材，將抽象的視覺藝術化為與學生息息相關的豐富題材，如展現鑲嵌圖案設計的〈蝶戀花〉、反映超現實主義的〈西區夢創未來〉等，使視藝教學變得更活潑生動，大大提升學生的學習興趣和成效。

「視藝科不應只停留於教導學生繪畫的層面，而是讓他們在潛移默化中學會欣賞萬物，懂得審美、欣賞及愛護身邊的人、物、事，進而推廣至熱愛大自然、生活、社會及世界。」嚴老師稱，視藝科的涵蓋面廣泛，觸目所見

皆可入題，如環保及歷史，更可與通識及其他學科互相配合，擴闊學生的知識領域，提升他們的藝術情操與文化修養，受用一生。

## 跨科合作 展現研習成果

藝術乍看像遙不可及，實則在生活中隨處可見，因此，嚴老師積極實踐「視覺文化」的教學設計，引領學生走出校園，從日常生活尋找創作靈感，拉近與藝術的距離，當中一個重點項目，就是與常識及中文科等進行跨學科合作的六年級專題「絕對表現在西區」。嚴老師稱，這項教學方案結合了社區參與、視覺文化等元素，藉着帶領學生在西區實地考察，深入了解區內特色，透過搜集、整理及分析所得資料，最後以專題研習形式展現他們的學習成果。

「學生運用表現主義的繪畫風格表達西區的風貌，同時以小組形式，透過不同媒介進行分組裝置藝術創作，過程中學生不僅掌握到一個畫派的風格，更能融會貫通，將他們的創作特色轉移至個人作品中，並領略到團隊合作與互助的重要性。」嚴老師指出，由上、下午校八班六年級學生共同製作的裝置藝術作品，曾由學校移師至大會堂舉行展覽，參觀人次達數萬，參與學生亦有深刻的體會和滿足感。「學生的視藝創作獲得嘉許，有助提升自信，



小六學生在嚴老師的指導下，已有能力分組創作裝置藝術，把視藝科所學融會貫通，學以致用。

對學業表現也有幫助；還有一些成績稍遜的學生，就在這種推動力下取得長足的進步，以全A的優異成績畢業。」

## 融入資訊科技

此外，嚴老師致力把資訊科技與視藝教學融合，更自行編寫電腦軟件，以強化師生的互動交流。

「要帶領學生實地考察世界各地的名畫、雕塑並不可行，要讓他們明瞭平面規則分割圖案等抽象概念同樣困難，但透過資訊科技的輔助，卻可將藝術品的面貌、創作概念、形式及原理等，完全呈現於學生眼前，加上有聲、有色、有畫，對學生的吸引力更大。」

踏上春風化雨之路，嚴老師指出最大的滿足感是目睹學生對視藝科興趣漸增，繼而實踐所學並學有所成。對於今次獲得嘉許，她亦不以此居功，而是將榮耀歸與全校師生。「學校的支援對教師極為重要，沒有校長和家長的支持與配合、沒有同事的協作和學生的投入參與，單靠個人力量實難以推動視藝科的不斷發展，我衷心感謝他們。」



# 教學分享

## 主題式統整評賞、創作教學，培育學生審美創造力

我以啟發學生自學、審美和創造能力為出發點，運用多元化教學策略和利用資訊科技，透過主題式的單元課程，結合評賞和創作於教學中。在課程取材方面，藉着「視覺文化」的藝術經驗，善用周遭環境等資源，協助學生更敏銳地去體察文化之間的關係，培養學生批判性思維，製作大型壁畫、洗手間美化計畫及藝梯等，營造視覺藝術環境，增加學生的美感經驗。

### 「視覺文化」教學 體會藝術情境

以六年級跨科專題研習，「絕對表現在西區」為例：我校學生大多家住港島西區，對區內的古迹和歷史卻認識不深。我便由此取材，先讓學生在常識課初步認

識早期的香港歷史，並透過西區實地考察，加深他們對西區古迹、文化藝術的認識。在中文課上，學生學習寫作遊記的技巧，並以「西區漫遊」為題，記述難忘的片段和遊覽後的感想。在電腦課上，學生則需利用多媒體和互聯網搜尋西區古今的資料，進行挑選、組織、分析、綜合；然後以不同形式，如簡

報、專題研習冊等，介紹研習的過程和成果。在視覺藝術課，學生除了利用「表現主義」繪畫風格展現西區面貌外，更需以小組學習形式，運用不同視藝媒介進行裝置創作，從而體現協商、互助、合作等精神。最後，以短劇、歌唱等綜合藝術形式匯報小組的



嚴老師自行編製的校本教材，輔以生動活潑的講述，引發學生對視藝科產生興趣。

跨科專題內容。這樣學生運用多元智能，透過西區專題探究，既能體會藝術情境，又能增進文化的認同。

### 善用資訊科技

我校於1998年率先發展資訊科技融合於視覺藝術科的教學，我帶領視覺藝術科組同工教師集體備課、撰寫教學設計、製作校本教學軟件；因成果豐盛，多次獲教育界邀請分享經驗。此外，我們不斷改良更新視藝教學資源庫，應用視覺組織策略架構，結合啟發性、互動性、自學性的校本教學軟件，目的是提高學生的學習興趣，開啟他們的審美心眼。並增加視藝科網頁內容，上載學生佳作，與公眾分享學生創作的成果和樂趣。



六年級教學專題「絕對表現在西區」，學生須以表現畫派的風格繪畫西區風貌，水準不俗。



## 評審撮要

### 爭取資源發展「數碼藝術教學」

我在2002年策畫推展「數碼藝術」，並得到商業機構贊助，授權我校可永久免費使用有關的藝術創作軟件，讓視覺藝術科與電腦科進行跨科協作，現於高年級課程內加入Flash動畫及視訊影音短片製作等學習單元，既能配合時代發展的需要，讓學生有綜合能力訓練的機會，亦使學生學習更有趣味。

### 索取上述教學實踐資料的途徑

本校視藝科網頁：[www.skhlmcmps.edu.hk/activities/art2/index.htm](http://www.skhlmcmps.edu.hk/activities/art2/index.htm)

數碼藝術教學計畫網頁：[www.uleaduser.com/news/old\\_news.php#seminar](http://www.uleaduser.com/news/old_news.php#seminar)

或親臨本校參觀

### 教師與其他同工分享的方式

撰寫及出版教學設計書籍或光碟、工作坊、研討會、網頁、交流團

### 聯絡方法

聯絡：嚴麗萍老師

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### 善用資訊科技，透過「視覺文化」教學，體驗藝術情境

嚴老師以啟發學生自學、審美和創造能力為出發點，運用多元化的教學策略和利用資訊科技，以主題學習模式並結合評賞和創作於教學中。她藉着「視覺文化」的藝術經驗，善用周遭環境等資源，協助學生更敏銳地去體察文化，培養學生批判性思維，體驗藝術情境，切合現今的課程發展新方向。

嚴老師致力實踐「視覺文化」教學設計，以主題式、跨學科及藝術的綜合學習模式，認識中國文化。以跨科專題「絕對表現在西區」為例，便是通過常識課認識香港早期歷史，繼而實地考察港島西區古迹和文化藝術，再通過中文寫作「西區漫遊」為題，記述感受。學生更以簡報、專題研習冊等介紹研習結果，進而以「表現主義」繪畫風格表達西區的面貌。最後，學生以短劇、歌唱等綜合藝術方式演繹專題研習成果。

此外，嚴老師在應用資訊科技於視藝教學方面亦具心得，並努力爭取資源發展如數碼藝術計畫等校內視藝活動。



由視藝科與體育科合作的「運動百態」，學生所製作的運動員雕塑活靈活現，充分體現他們的觀察力與創作力。