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編輯序

　　在快速變動的資訊化與多元化的社會中，藝術教育者也致力於開發新思維與新形式，來與社會互動。感謝本期國外多位藝術專家學者，從社會正義、嘻哈文化、評量視覺傳播工具、參與式藝術、整合式藝術及科技教育，這些不同面向提出創意的見解，作為藝術教育工作者觀念與實務上的參考。

　　本期發表於《國際藝術教育學刊》的學者，有美國的李丹、線曉媛；匈牙利的比羅‧伊爾迪科；斯洛伐克的卡爾帕蒂‧安德利亞和葡萄牙的特雷莎‧托雷斯‧德‧埃薩。李丹訪談五位中小學在職藝術教師，瞭解他們在課堂上討論過的社會正義課題，以及採用了哪些策略來討論這些課題。線曉媛探討如何利用嘻哈藝術作為創新教學工具，培養學生們批判思考、創造、溝通與合作等能力。比羅‧伊爾迪科和卡爾帕蒂‧安德利亞的研究示範了為瞭解 11-14 歲學生的視覺傳播技能，所實施的視覺藝術發展評量工具。特雷莎‧托雷斯‧德‧埃薩思考參與式的藝術學習，如何藉由藝術實踐的參與和對話，將參與者結合在一起；進一步發現建立在信任和陪伴基礎上的教學關係，同時也需要時間與距離，才能逐漸培養出尊重。李丹的另一篇文章整合式藝術及科技教育，介紹如何使用免費的數位藝術軟體工具來創作英雄故事，培養學生說故事、創造力及解決問題等能力，及藉此建立自信。

　　最後，在付梓之際，感謝國立臺灣藝術教育館館長及相關人員的支持，及每一位參與者的辛勞，才能使學刊內容更完善豐富。期待有更多的藝術教育工作者參與分享，開拓出藝術教育更寬廣的思維；本期能一如往常獲得各界的支持與回響，為藝術教育的多元視野提供更廣闊的國際交流，更期盼各界對學刊繼續支持與鼓勵。

楊馥如謹誌

Editorial

In these rapidly changing times, society is ever more oriented toward informatization and plurality. Art educators are also dedicating efforts to seek alternative mindsets and new forms to interact with society. I would like to thank the many international art education specialists who contributed fascinating viewpoints from various perspectives—social justice, hip-hop culture, tools for assessment of visual communication, participatory arts, integrated arts, and technology education—to provide both a conceptual and practical reference for art education practitioners.

The scholars contributing to this issue of *The International Journal of Art Education* include Dan Li and Xiaoyuan Xian from the U.S.A.; Ildikó Biró from Hungary; Andrea Kárpáti from Slovakia; and Teresa Torres de Eça from Portugal. Dan Li interviewed five art teachers currently working in elementary and middle schools to learn about their in-class discussions of social justice and strategies adopted to approach this topic. Xiaoyuan Xian explores ways to make innovative teaching and learning tool of hip-hop art in order to cultivate students' skills of critical thinking, creativity, communication, and collaboration. The study by Ildikó Biró and Andrea Kárpáti exemplifies a tool for developmental assessment of visual art education, ultimately aimed at understanding the visual communication skills of children aged 11-14 years old. Teresa Torres de Eça offers thoughts on learning through participatory arts: how participation and dialogue through artistic practice can foster closeness with participants. Furthermore, the study discovered how time and distance are necessary to gradually inspire respect in teacher-student relationships founded on the basis of trust and companionship. The other paper by Dan Li deals with integrated arts and technology education. It provides a glimpse on how hero stories made by using free digital art software can foster students' storytelling, creativity, and problem-solving abilities.

As we go to press, I would like to express my special gratitude to the director and staff of the National Taiwan Arts Education Center for their continued support as well as give thanks to each participant for their contributions. Their effort and dedication is nothing short of amazing. We hope that this issue will continue to inspire minds and generate support among people from all walks of life while serving to encourage more diverse international exchanges in art education. Furthermore, we look forward to receiving continued feedback and support of the Journal from our readers and those involved in academia.

Sincerely,
Fu Ju Yang

Social-Justice Art-Education from a Teacher's Perspective

Dan Li
Art Education Academic Specialist
Michigan State University
E-mail: lidan7@msu.edu

Abstract

Facing different issues of social justice happening in students' daily lives, art educators have been exploring how to integrate these issues of social justice into art classes. To guide students to discuss various social justice issues, art educators have introduced different theories in social justice art education. The main purpose of this article was to explore art teachers' perspectives regarding issues of social justice discussed in class, naming what are the challenges and rewards of elementary school and secondary school art teachers after bearing issues of social justice to art education in schools. At the beginning of this article, I reviewed several key concepts of art education on social justice. I then described and analyzed art teachers' perspectives of art education on issues of social justice. This article could provide several insights regarding planning and implementing education on social issues of social justice in art education at K-12 schools.

Keywords: Art Education on Social Justice, Oppression, Critical Thinking, Elementary and Secondary Art Education, Case Study

Introduction

Although there is an emphasis on teaching visual culture (Duncum, 2002; Freedman, 2000; Freedman & Stuhr, 2004) and incorporating issues of social justice into art classes (Dewhurst, 2010; Duncum, 2011; Hanley, Sheppard, Noblit, & Barone, 2013), several art teachers still insist on art elements and design principals in class. Erickson and Hales (2014) noted that many high school art curricula still emphasizes art elements and design principles according to state visual arts standards. Although the elements and principles are important in the contemporary artwork, contemporary art focuses more on the communication or expression of an idea. Meanwhile, according to Carpenter and Tavin, the art education curriculum is shifting from "[t]raditional modes of artmaking to a more critical, socially responsible, historical, political, and self-reflexive engagement with art and visual culture" (as cited in Graham, 2012, p. 7). However, Graham (2012) mentioned that high school art teachers concern the following questions:

> What works of art, media, or ideas will inspire their students to more fully develop their own artistic potential and critically engage with contemporary art and culture? What artifacts of art, visual culture, or material culture should be included and how can these artifacts be connected to students' interests (p. 7)?

Social-justice art-education encourages art teachers to bring issues of social justice into art classes and discuss these issues with their students in order to foster students' critical thinking with the goal of creating a just society. Art teachers can design several prompts for students to discuss social justice issues, such as gender, race, and, class issues, in art classes. After students finish the discussion session, teachers can ask students to present their perspectives through art-making. According to Quinn, Ploof, and Hochtritt (2012), social-justice art-education emphasizes the context (the teacher and students' surroundings), contemporary art (current forms

and perspectives) and critical social issues (justice-related concerns). In other words, social-justice art-education focuses on how creativity and education can promote social change. Moreover, Holt (2012) states that the connection between social perspectives and art education has a long history. Issues of social justice in the contemporary arena of art education include art education and democracy, gender, sexuality, race, class, and ethnicity.

In this article, with the aim of bridging the gap between theory and practices in social justice art education, I interviewed five in-service art teachers to explore their perspectives regarding how they discuss issues of social justice in art classes. This article provides several insights regarding the challenges and rewards of integrating issues of social justice into the class. To start, I reviewed the literature regarding art education on social justice. Five elementary and secondary art teachers' perspectives regarding social-justice art-education would be provided at the end of the article.

Art Education on Social Justice

To discuss the significance of the social justice-based art education curriculum, it is necessary to understand the definition of social justice. Bell and Desai (2014a) argued that social justice strongly connects with the theories of indigenous epistemologies, critical race theories, and global feminisms since "Each of these theoretical orientations offers a critical stance from the margin ways of understanding social reality" (p. 2). Bell and Desai (2014a) reminded us that there are many ways to challenge oppression.

> Some theorists focus more on understanding and revealing social structures. Others highlight the role of culture and identity for understanding and challenging oppression. Still other writers and activists concentrate on the ways in which language reveals social practices and social structures embedded in everyday discourses (p. 2).

Griffin (1997) pointed out different forms of oppression such as racism, sexism, classism, heterosexism, antisemitism, ableism, and ageism. They mentioned that each form of oppression has an agent and target social groups. Here, agent groups mean "a group of people with greater access to social power and privilege based upon their membership in their social group" (Griffin, 1997, p. 73). In contrast, the agent group refers to "groups whose access to social power is limited or denied" (Griffin, 1997, p. 73). For example, in racism, the agent group is Whites, and target groups are Blacks, Latinos, Asians, Native Americans, and Biracial People.

Understanding different forms of oppression can help art teachers to identify the significance of discussing issues of social justice in class. One of the main purposes of social justice education is to foster students' critical thinking so that they have the ability to challenge the oppression in their lives. Art educators have been exploring different approaches to incorporate issues of social justice into art classes to fulfill one of the functions in art education that is to foster critical thinking. As Quinn, Ploof, and Hochtritt (2012) mentioned, educators, like Dewey (1934) and Greene (1995), had pointed out the significance of arts in social change.

Drawing on the perspectives from Young (1990) and Fraser (1997), Quinn, Ploof, and Hochtritt (2012) argued that "Working for social justice through education and other ways requires attention to the complex contexts of people's lives, and then engaged responses aimed at change" (p. xxi). Linking social justice education in art classes, Darts (2006) was aware of the importance of socially engaged art education. He realized that the function of art education is not just to produce artistic objects with the emphasis on learning "materials, techniques and objects." Instead, the ideal art class, according to Darts (2006) should focus on "concepts, problems, and ideas" (p. 7). Darts (2006) further articulated his perspective regarding a meaningful art class which is "Focusing the curriculum around the visual cultures of students' everyday lives, engaging them directly in the planning, teaching, and evaluation processes, and connecting visual culture and artists to larger social and cultural issues" (p. 10). Thus, Darts (2006) recommended art

teachers can introduce different socially engaged artists in the high school art curriculum, assisting students to understand "The social power of art and to begin challenging disenfranchised notions of the social and political roles of artists in contemporary society" (p. 7). Desai and Chalmers (2007) encouraged art teachers to use socially engaged arts in social justice art curricula. The significance of incorporating socially engaged arts could be shown as follows:

> Socially engaged art may not directly foster social change, but it does seek to generate dialogue about social and political issues. This kind of art requires an interrogation of not how we make art, but our long held aesthetic beliefs and ways of looking at art (p. 9).

Desai and Chalmers (2007) also listed a series of issues of social justice that are appropriate to discuss in a high school art class such as "colonization and imperialism," "identity (migration, displacement, and marginalization)," "environmental issues," "gender issues," "globalization," "HIV AIDS and the body," and "homeless issues." However, the phenomenon of overemphasizing art skill training in preservice art education programs still exists. As Desai (2010) stated, preservice art education programs mainly focus on "Art education methods, aesthetics, child and adolescent developmental, and art history", but these curricula "provide little room for socially relevant content and remain virtually unchanged" (p. 174). It is necessary to clarify the significant contribution of adopting social justice-based art curricula in schools. Quinn, Ploof, and Hochtritt (2012) pointed out that social-justice art-education links with "social reconstructionist," "multicultural," and "critical art education" as well as "social justice movements including feminism, lesbian and gay liberation, and disability rights" (p. xxi). Derby (2011) reminded us of disability issues from the perspective of social justice and diversity. Derby (2011) argued that we should understand disability "in terms of social justice and diversity", and

noted that "disability is not an inherently biological condition, but a result of disabling environments" (p. 96).

The rationale of social-justice art-education is built on the foundation of social justice education. Social-justice art-education emphasizes art as a pathway to express a desire for establishing a just and democratic world (Dewhurst, 2014; Marit, 2010; Quinn, Ploof, & Hochtritt, 2012). "Artwork that addresses or attempts to directly affect social injustice has been called by many names, among them, activist art, community-based arts, public art, art for social change, theater of the oppressed, art for democracy, community cultural development, and most recently, social practice art" (Dewhurst, 2014, p.7). Art education on social justice is rooted in a social justice perspective, for social justice perspective regarding education "[c]ompels us to challenge educational common sense and to ask important questions about why we do the things we do in schools and who benefits from them" (Hytten, 2006, p. 223).

Art education on social justice emphasizes taking an inquisitive approach to empower students, preparing students to actively uncover unjust issues in society. Greene as cited in Dewhurt (2011) remarked that critical questions can be used to "C+[c]larify what is cloudy, reveal what is mysterious or hidden, raise alternative possibilities, and challenge what may be assumed as truth" (Dewhurst, 2011, p. 371). In the meanwhile, Collanus and Heinonen (2012) proposed teachers to guide students to question taken-for-granted concepts. A powerful process for challenging hegemonic discourse was suggested that teachers view art-making as an exploring process to take issues with the taken-for-granted concepts, then deconstruct the concepts, and finally interpret the concepts in new ways. Personally, I assumed the essential part of the art curriculum regarding social justice should provide students an opportunity to challenge oppression and dominant discourse through a series of classroom activities such as discussion, art-making, and field trips. Teachers should foster students' critical thinking, raise students' consciousness, and encourage students to reconstruct a just society. Contemporary works of art out of the socially

engaged artists in classes can inspire students to disuses unjust and prejudices in society. In terms of the topics discussed in a social justice art class, I argued that the topics of issues of social justice can be very broad. However, teachers should also bear in mind that no matter what topics they choose, they should dedicate themselves to fostering students' critical thinking and the ability to question unjust issues.

Discussing Issues of Social Justice in Art Classes

There have been growing research interests in social-justice art-education in K-12 schools. I reviewed some case studies in social justice-based art education in the following session. Fostering students' confidence at risk is one of the important duties in social justice art education. Davidson (2010) explored the idea of using documentary photography to bring real-world experiences into classrooms and to deconstruct stereotypical images of minority groups. Davidson taught fourth-graders to use cameras to document their families and their communities. In this process, students learned how to develop black and white photos, turn these images into personal stories, and create handmade books and self-portraits. Davidson (2010) pointed out that "[t]he images and stories created by project participants often provide a dramatic contrast to stereotypical representations of minority, immigrant, economically disadvantaged, or other marginalized communities" (p. 106). As Davidson firmly reported, teaching photography in conjunction with creative writing and oral histories enables young people to bring their personal stories, histories, and real-world experiences into classrooms.

To increase students' confidence, Galloway, Scriven, and Potts (2010) designed a three-year project that extended the whole learning period of a middle school. In the project, teachers encouraged middle-school students to write about their lives and used their writings as a basis for stage performance. To enrich their performances, teachers led students to explore dance, music, and visual arts. Galloway, Scriven, and Potts (2010) found that audiences, including teachers, school and district administrators, local

dignitaries, children from other classes, and family members, affirmed students' achievements. Finally, it was noticed that the project fostered students' confidence through exhibiting their arts, doing performances, and interacting with their peers in classes.

Cornelius, Sherow, and Carpenter (2010) offered an instructional resource after discussing the importance of water in human life through a series of examples of contemporary art and visual culture. They recommended students to "[e]xamine, experience, and construct interconnections among social, cultural, environmental, health, and other issues related to water" (p. 26).

The above case studies in social justice-based art curricula showed that some art teachers encouraged students to bring their personal experience into classes and not to disrupt the narrative description of marginalized communities. Some art teachers encouraged students to tell their life stories as a base for stage performance to increase students' confidence. Other art educators advocated discussing the issues of water in the art class. These social justice art curricula are to build a connection between students' life experiences and art classes, to foster students' critical thinking and to promote a just society through different art-making.

Art Teachers' Perspectives on Art Education on Social Justice

In this study, I began a case study to explore five art teachers' perspectives regarding discussing issues of social justice in art classes. This case study was conducted in a large urban city located in the southwestern part of the United States. The data was collected from semi-structured interviews with five art teachers and one focus group interview. Purpose sampling was used in this study. The findings of this research could provide useful information regarding possible contents in the social justice art curriculum, the benefits and challenges of discussing issues of social justice in art classes, as well as various resources of designing social justice art curricula.

Participants and Sampling

A purposive sampling method was used to select the participants. Five art teachers were invited to conduct the interviews to see whether they took the issues of social justice into their art classes including curriculum design and implementation. Five art teachers' profiles could be found in the following table (Table 1).

Table 1   Participating Art Teachers' Profiles (Note: Teachers' names are pseudonyms in this study)

School Type	Name	Ethnicity	Student Population
High School	Alma	Caucasian	Hispanic and African American
Middle School	Ava	White	African-American, Hispanic and Latino, Asian, and White
Elementary School	Emily	African American	Hispanic
K-12 Schools	Kala	Asian American	African-American, Hispanic and Latino, Asian, and White
Middle School	Olivia	African American	African-American, Hispanic and Latino, Asian, and White, while Indian and Asian populations are slightly higher than the other ethnicities

Social-justice art-education in Schools

In this session, I addressed two questions. First, what could be the possible topics in social justice art education? Second, how did the teachers design a social justice art curriculum? Overall, the findings showed that art teachers had discussed different issues of social justice in the art class and they designed social-justice art-education curricula based on students' life experiences, heritages, and cultures.

Discussing different kinds of Issues of Social Justice in art classes. The study found that three participating art teachers had discussed different issues of social justice in art classes such as race, gender, sexual orientation, religion, poverty, socioeconomic backgrounds, drug abuse, employment/unemployment, environmental issues, food production, the

opportunity to access to education, teacher shortage, lack of resources, multiculturalism, homelessness, unequal distribution of wealth, and immigrant child. One art teacher interviewed mentioned that although she did not discuss issues of social justice in the art class since her school and parents did not support teachers to discuss these issues, she did discuss issues of social justice with individual students or in a small group. For instance, after knowing some of her students were part of the street gangs, she started a private conversation with students and offered several possible solutions for them.

Many scholars reported the importance of discussing issues of social justice in art classes. Knight (2013) stated that "If all learners (regardless of race, gender, gender identity and expression, sexual orientation, class, dis(ability), language, age, nationality, or religion) are to receive an equitable education, then art teachers, among others, must be prepared to teach for social justice" (p. 28). Carlisle, Jackson, and George (2006) defined social justice education as "[t]he conscious and reflective blend of content and process intended to enhance equality across multiple social identity groups (e.g., race, class, gender, sexual orientation, ability), foster critical perspectives, and promote social action" (p. 57). This meant that the emphasis on social justice in education is to increase the access equality education for all people and to develop students' critical thinking. Felleman-Fattal (2017) acknowledged that arts are a powerful way to discuss social justice issues. As Felleman-Fattal argued, the "expressive communicative role of the arts as a way to see, confront, and ameliorate inequities in social justice" (p. 69). Katz-Buonincontro (2018) also encouraged art teachers to integrate issues of social justice into art classes to improve the well-being of local communities. Katz-Buonincontro (2018) added the following description

> A curriculum that integrates "creative agency" with social justice perspectives would focus not only on the individual student's capacity to express ideas freely through the medium of art and design but how those

ideas could work to enhance the lives and well-being of local communities (p. 36).

In this study, I found that the participating art teachers showed commitment to equality and just society through discussing different issues of social justice inside or outside the class. In art education, Dewhurst (2010) reported that issues of social justice can be very broad to the extent that as long as teachers engage students in knowledge construction, critical thinking, and taking action, all of these activities are counted as social justice art curricula. As Dewhurst (2010) described,

> While people often assume that social-justice art-education must be based on controversial or overly political issues (i.e. race, violence, discrimination, etc.), this is not always the case. Rather, as long as the process of making art offers participants a way to construct knowledge, critically analyze an idea, and take action in the world, then they are engaged in a practice of social justice artmaking (p. 8).

This point was supported by Hochtritt, Ahlschwede, Halsey-Dutton, Fiesel, Chevalier, Miller, and Farrar (2018), who argued that public pedagogy and social justice is "[r]ooted in people's experiences; it is a process of reflection and action together; and it seeks to dismantle systems of inequality to create a more humane society" (p. 296). Specifically, Felleman-Fattal (2017) argued teachers can choose age-appropriate children books to help young children to discuss issues of social justice such as "[c]hild labor, universal literacy, racism, water and air pollution, climate change, deforestation, refugees and immigration, war, hunger, and global health" (p. 66). Thus, I argued that the topics of social-justice art-education can be very broad, and the main purpose of social-justice art-education is to foster students to be able to critically analyze different issues of social justice and express their perspectives to decrease unjust issues in society thtough art-making.

The differences between social justice art education and social Studies education. Since there are a lot of similarities between social-justice art-education and social studies education, I further discussed differences between social-justice art-education and social studies education with three art teachers in this case study.

Although there is a high possibility of integrating social studies education into art classes, art educators argue that there are a lot of differences between social studies education and social justice art education. Anderson and Milbrandt (2005) pointed out the importance of teaching art techniques in the "art for life curriculum," because it could help students better express their ideas. Anderson and Milbrandt (2005) explained,

> In order to express themselves through art, students must have physical art skills as well as clear concepts and emotions they want to express. Skill is at the heart of making art and is integral to art for life. Clumsy, unskilled art won't communicate anything, no matter how good the idea behind it may be. The difference between art for life and approaches based on the elements and principles of design or media is that skills become the means to the end rather than the end itself (p. 10-11).

Teaching art skills is an essential part of the "art for life curriculum", because it can assist students to transfer their perspectives into visual images. Alazmi (2017) mentioned the importance of art-making in a social justice art class. As she elaborated on this point,

> One of the most powerful features of social justice art reflection is that it makes students in charge of their own learning. The student begins by discussing the inquiry and bringing attention to the problem. Then, the student must think about how to transform one or more aspects of the problem in visual form. As they strive to transform their ideas into aesthetic terms, it becomes a critical moment for rethinking the problem and attempting to find a solution through art making (p. 20).

One of the differences between social-justice art-education and social studies education is that art-making is an integrated part of social justice art education. This point was supported by the findings in this study, where I found that three participating art teachers, who discussed issues of social justice in art classes, had integrated art-making in class to foster students' critical thinking. Additionally, as the interviewed teachers argued, arts represent the artist's points of view and teachers have a responsibility to discuss ideas presented in the works of art with their students.

Designing student-centered social justice art curricula. In this study, I found that the participating art teachers, who have discussed issues of social justice in art classes, designed the curricula related to their students' lives. For example, Alma discussed the proposed border wall between Mexico and the United States in art classes since the majority of her students were Hispanic. Additionally, due to the fact that some of her students were refugees, Alma invited these students to create arts to express their emotions regarding past experiences. Recently, Alma invited her students to participate in a moral project for their communities, where students explored different issues happening to their communities such as abstract raining, shooting, stabbing, and hunger.

Another art teacher, Emily, designed social-justice art-education curricula based on her students' cultures and ethnicities. Since most of her students were Hispanic and African American, she especially emphasized the topic of multiculturalism in her classes. Ava, a middle school art teacher, stated that the majority of students in her classes were Black. Therefore, Black History Month became an important event in her art class. Moreover, Emily had traveled several times to Mexico to learn Mexican cultures and Spanish since most of her students were Hispanic. In order to prompt students to be proud of their traditional cultures, Emily taught different traditional Mexican arts which may not be as familiar to   her students as to their parents.

This study showed that the art teachers in this case implemented social-justice art-education in art classes based on their students' cultures or

life experiences. These art teachers characteristically reflected a culturally responsive teacher. As Gay (2010) stated, "It [Culturally responsive teaching] builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived sociocultural realities. It teaches students to know and praise their own and one another's cultural heritages" (p. 31-32). Acuff, Hirak, and Nangah (2012) incorporated culturally responsive pedagogy in a *History of Art Education* course to encourage students to actively and authentically engage in the course content rather than passively learn the content. The culturally responsive pedagogy erased the power of mainstream narratives that "use myths and ideologies to sustain a sanitized version of history" (p. 7).

Based on the framework of multilingualism and multiculturalism, Paris (2012) stated"Culturally sustaining pedagogy seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of the democratic project of schooling" (p. 95). Furthermore, Paris and Alim (2014) argued that the culturally sustaining pedagogy further expands the range of asset pedagogies. As Paris and Alim (2014) pointed out,

> The future of CSP [culturally sustaining pedagogy] must extend the previous visions of asset pedagogies by demanding explicitly pluralist outcomes that are not centered on White, middle-class, monolingual, and monocultural norms of educational achievement (p.95).

The findings in this study proved consistent with previous studies regarding student-centered social justice art curriculum that aims to empower students (Andrews 2017; Arlington, 2018; Bell & Desai, 2014b; Ciampaglia & Richardson, 2017). In terms of guiding students in discussing issues of social justice in art classes, many educators stress that the topics should be concerned about students' lives. Dewhurst (2010) offered her opinions about different pedagogies used in social justice art education. Dewhurst suggested that "Educators should develop lesson plans and activities that encourage learners to reflect on their own identities,

experiences, and interests to help them identify project topics that are meaningful and rooted in students' own lives" (p. 10). Thus, designing the student-centered social justice curriculum help students to connect different issues of social justice with their lives and to reflect their assumptions.

The art teachers in this case study showed that they were sensitive to students' cultural heritages and life experiences. For example, teachers discussed the proposed wall between the United States and Mexico, the plight of refugees, different multicultural festivals such as the Black History Month as well as multicultural arts such as Mexican arts in the class, all of which were   linked with students' life experiences and cultures.

Fostering critical thinking ability. In addition, to be a culturally responsive teacher, seeking to foster students' critical thinking is an important element in a social justice art class. Broome, Pereira, and Anderson (2018) argued that the process of critical thinking should include "analysis, synthesis, judgment, and reflection." Stewart (2012) emphasized the purpose of social-justice art-education is to bring inequality issues happening in communities into art classes and guide students to critically examine these inequality issues. Therefore, it is clear to see that fostering students' critical thinking is one of the most essential tasks in social justice art education.

The art teachers in this case study mentioned that the art room was a safe place for students to express their thoughts through art-makings. This point was supported by Kay and Arnold (2014). As Kay and Arnold (2014) pointed out,

> The art classroom provides a safe forum for expression, for raising awareness of what is appropriate speech and behavior, for realizing the consequences of words and actions, for collaboration on a project, and for reflecting together on the finished product(s) and the experience. (p. 36)

Also, students could discuss how artists made art to give voices to the marginalized groups in society. What followed were several art teachers'

teaching strategies for fostering students' critical thinking in the art class. One teacher mentioned that she engaged her students to discuss different issues of social justice through reading articles at the beginning of the class. She then introduced a street artist, Shepard Fairey, to discuss anti-violence with her students. Another art teacher discussed issues of equality, gender, and socioeconomic backgrounds in Black History Month. She introduced Black artists like Kehinde Wiley in class, hoping to diverse students' learning experiences through introducing different non-traditional western arts. Teachers also dedicated their time to helping students tell the differences between commercial and traditional Halloween by bringing traditional customs of Halloween to the class. The learning outcomes shown in social justice art classes proved positive. As one of the teachers in the interview commented, after discussing issues of social justice in class, she saw students become more respectful and open-minded in class.

Although three art teachers in the interview had tried to discuss different issues of social justice in art classes, they reported that it was difficult to discuss issues of homosexuality and gender in class. They felt that parents might not support them to discuss these topics in class, and that students showed negative attitudes in these issues because of family education, religions, and cultures. Besides gender issues, the interviewees also mentioned that the race issue was a tough topic. Another two participating art teachers who did not discuss issues of social justice with students mentioned that they did not think parents and school administrators would support teachers discuss social justice topics in class too much.

Although two art teachers in the case study did not discuss issues of social justice in art classes, they did discuss student-centered issues of social justice outside of the classroom with small groups of students. Olivia mentioned that she liked to learn what students saw and how they felt about events happening to their lives. Olivia did these through small group conversations outside of the class, where she was willing to offer different solutions for students to solve their problems.

Recommendations

Experiencing Social-justice art-education in Art Education Method Courses

Providing preservice art teachers more opportunities to experience social justice from art curricula can increase teachers' confidence and willingness to discuss issues of social justice in art classes. For example, art education methods courses can clarify the purpose of social justice art education. Specifically, the main purpose of social-justice art-education is to cultivate students to be an informed citizen in society. It encourages students to be aware of different issues happening in their communities and to critically analyze these issues. Additionally, it provides an opportunity for students to express their viewpoints through art-makings, where students can provide possible solutions to raise audiences' awareness of the issues. As Taylor and Carpenter (2013) stated,

> Social-justice art-education requires an awareness of contemporary and local issues, combined with a sense of civic duty for the greater good. It also requires an ability to make interdisciplinary connections, and an understanding that such work is simultaneously pragmatic and symbolic. Artists, educators, students, and viewers implicated in such work must be willing to develop a level of comfort in working with unconventional media; a desire to analyze situations in order to propose solutions; and a sense of wonder, imagination, and possibilities (pp. 126-127).

Several approaches are proposed by different scholars to help teachers address issues of social justice in art classes. By guiding teachers to use three key big ideas: "personal, critical, and activist issues" (Ploof & Hochtritt, 2018, p. 39) in a professional development workshop, Ploof and Hochtritt (2018) found that teachers feel more confident to design social-justice art-education through a collaborative way. Specifically, to the following issues such as "How is the project grounded in the lived experience ?" and

"How has the power of political, socioeconomic, and cultural influences shaped the situation and why?" (p. 39), campaigners of issues would emphasize "What creative opportunities for resistance are possible that could result in both personal and social change?" (p. 39). Similarly, Alazmi (2017) proposed teachers consider three aspects, namely "the artist," "the artwork," and "the audience," to critique social justice arts. Here, "The artist" means exploring the goal of creating the social justice art; "the artwork" focuses on discussing the quality of social justice art; "the audience" emphasizes analyzing how the artist engages the audience with their social justice arts.

While three art teachers in this case discussed different issues of social justice in class, they reported that gender and racial issues were difficult topics in their social justice art curricula. Thus, it is necessary to provide preservice teachers with opportunities to design social justice lesson plans to increase their comfort level to discuss issues of social justice in their future classes. It is understandable that discussing issues of social justice in art classes is challenging. As Shields (2017) pointed out, preservice teacher education programs must provide "opportunities for students to hone and develop the skills necessary to enact critical pedagogical practices" (p. 23). Without this effort, preservice teachers cannot feel more confident to deal with these difficult topics in their teaching career.

Getting Support from School Administrators and Parents

Getting support from school administrators and parents is important since it can make the implementation of social-justice art-education easier. To achieve this goal, art teachers can establish an online learning platform to share students' pieces of artworks+ done in social justice art class as well as to post the purposes of the class so that school administrators and parents can better understand the learning outcome of the social justice art class. Besides sharing the course objectives of the social justice art class and having students' artwork online, art teachers can invite parents to participate in various social justice art projects. Through participating in art projects in

person, parents can have an opportunity to experience and understand how social justice art projects can foster children's critical thinking and creative deconstruction skills. Finally, if resources are available, art teachers can invite parents to participate in a social justice art workshop with their children in a Saturday art class, an after-school program, or the school open day, all of which can provide parents more information about the purposes of integrating issues of social justice into art classes.

In terms of getting support from schools, art teachers can consider inviting their principals and colleagues to observe their social justice art classes so that they can have a better understanding of the importance of discussing issues of social justice in art classes. Finally, art teachers can invite other teachers to collaboratively design social justice art curricula, providing other teachers with an opportunity to learn that visual arts can be a subject used to foster students' critical thinking. This opportunity can also change some teachers' perceptions regarding the function of art classes as art for art's sake.

Conclusions

Social-justice art-education foster students' critical thinking, helping them analyze different unjust social issues existing in our daily life. Critical pedagogies provide a foundation to assist teachers to discuss issues of social justice in classes. El-Amin and Cohen (2018) recommended museum educators to use critical pedagogies to guide students in analysis of artwork. Specifically, educators should draw students' attention to artwork created by artists of color and provide students opportunities to criticize artwork that misrepresent racialized/ethnic groups. Rao and Pfeiler-Wunder (2018) argued that in social-justice art-education classrooms, teachers should provide students tremendous opportunities to discuss privilege and implicit bias, critically analyze various texts in popular culture, and bring actions into classrooms.

This was a case study, in which I conducted interviews with five in-service art teachers working in different elementary and secondary

schools in a large urban city located in the southwestern part of the United States. The purpose of this article was to explore their perspectives regarding discussing issues of social justice in art classes. Specifically, the study sought to lay bare what issues of social justice art teachers discussed in art classes and what strategies they used to discuss these social justice issues. The findings showed that three out of the five art teachers in this case discussed issues of social justice in art classes. Two out of the five of them did not, but they discussed issues of social justice outside of the art class with students either through a small group discussion during the lunchtime or in other classes. Additionally, the findings showed that art teachers in the interview felt challenged to discuss several issues of social justice such as gender and racial issues in class. These teachers also reported that the perspectives of school administrators and parents regarding social justice art curricula influenced whether they would like to discuss these topics in art classes.

The findings of this study could only represent five participating art teachers' perspectives about discussing issues of social justice in art classes. However, their perspectives could not been taken as representative. despite this article did   provide some useful information for teachers who wish to take   issues of social justice into the class. The K-12 art curriculum designers can find insightful information regarding implementing social-justice art-education in class and teachers' concerns regarding topics selection so that they develop age-appropriate curricula.

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從教師觀點看社會正義藝術教育

李丹
藝術教育學術專家
密西根州立大學
E-mail: lidan7@msu.edu

摘要

　　面對學生日常生活的各種社會正義議題，如何將議題納入課程裡，乃是藝術教育工作者持續探討的大哉問。為了引領學生討論各種不同的社會正義議題，藝術教育工作者逐將不同的理論納入社會正義藝術教育。本文的主要宗旨在於探究藝術教師如何看待課堂上所討論的社會正義議題，並指出小學與中學藝術教師於課堂講授社會正義的相關挑戰與收穫。首先由筆者重新探討了藝術教育當中的社會正義關鍵概念，而後據此說明並分析藝術教師們如何看待社會正義議題的藝術教育。本文針對 K-12 各級學校的藝術教育，在規劃及實施社會正義相關議題課程方面，提供深入見解俾以參考。

關鍵詞：社會正義藝術教育、壓迫、批判思考、小學與中學藝術教育、案例研究

導言

縱使有人強調視覺文化教育（Duncum, 2002; Freedman, 2000; Freedman & Stuhr, 2004)，並將社會正義課題納入藝術課堂（Dewhurst, 2010; Duncum, 2011; Hanley, Sheppard, Noblit, & Barone, 2013)，但仍然有許多藝術教師堅持授課應以藝術元素與設計原理為主。Erickson 和 Hales（2014）指出，許多中學藝術課程仍然根據州政府的視覺藝術標準，強調藝術元素與設計原理。在當代藝術作品中，元素和原理固然非常關鍵，不過當代藝術更著重於觀念的傳達或表現。同時，根據 Carpenter 和 Tavin 的說法，藝術教育課程正從「傳統的藝術創作模式，轉變成更具批判性、更具社會責任、更著重歷史與政治、更偏向自我反省性質的參與藝術和視覺文化」（as cited in Graham, 2012, p. 7）。另方面 Graham（2012）曾經提及高中藝術教師關切的下列問題：

> 哪些藝術作品、媒體或思想，足以激發學生進一步發展自己的藝術潛能，秉持批判性態度參與當代藝術及文化？課堂上應該納入哪些作品、視覺文化或物質文化，以及如何才能把這些作品與學生的興趣及關注範圍相互連結起來（p. 7）？

社會正義藝術教育，鼓勵藝術教師將社會正義納入藝術課程，並與學生討論各種相關議題，培養學生的批判思考能力，實現建立公正社會的目標。藝術教師可以設計各種提示，引導學生在藝術課堂上討論社會正義，例如性別、人種、階級問題。學生完成討論後，教師可以要求學生透過藝術創作表達自己的觀點。根據 Quinn、Ploof 和 Hochtritt（2012）所述，社會正義藝術教育強調的乃是背景脈絡（教師和學生的周遭環境）、當代藝術（當前形式和觀點）以及各種重要的社會議題（公義相關的議題）。換句話說，社會正義藝術教育的重點，在於創造力與教育如何推動社會的改變及進步。此外，Holt（2012）指出，社會觀點與藝術教育之間的關係由來已久。當代藝術教育領域的社會正義課題，涵蓋了藝術教育與民主、性別、性取向、人種、階級與族裔等。

這篇文章裡，為了縮短社會正義藝術教育的理論與實踐落差，筆者訪談了五位在職藝術教師，探究他們對於如何在藝術課堂上討論社會正義有何看法。本文針對課堂實務納入社會正義的挑戰與收穫，提出幾點見解。首先探討的是

社會正義相關的多筆藝術教育文獻。本文的最後則分享了五位小學與中學藝術教師對於社會正義藝術教育的實務觀點。

關注社會正義的藝術教育

如欲釐清社會正義藝術教育課程的重要性，首先必須掌握社會正義的定義。Bell 和 Desai（2014a）認為，社會正義與原住民認識論（indigenous epistemology）、批判人種理論（critical race theory）、全球女權主義（global feminisms）等各種理論的關係密切，因為「這裡的每一種理論取向，都是立足於理解社會現實的邊緣觀點，從而提出批判」（p. 2）。Bell 和 Desai（2014a）提醒我們，如欲起身挑戰壓迫（oppression），有很多方法可供實踐。

> 此外有些理論家比較著重於理解、揭示社會結構的實況；有些則強調著文化與身分在理解及挑戰壓迫的歷程中發揮了哪些作用；還有一些作家以及社運人士，專注於語言如何揭露了日常論述所隱含的社會實踐與社會結構（p. 2）。

Griffin（1997）曾經指出各種不同形式的壓迫，例如種族主義、性別歧視、階級主義、異性戀主義、反猶太主義、殘疾歧視、年齡歧視。他們進一步提到，每一種的壓迫形式，都涵蓋了一組能動者（agent）以及一組目標社會群體。這裡的能動者群體意指「根據自身在社會團體當中的身分地位，更有機會掌握社會權力與特權的特定人群」（Griffin, 1997, p. 73）。相反的，目標群體指的是「取得社會權力的機會較受限制或橫遭拒絕的特定群體」（Griffin, 1997, p. 73）。舉例來說，根據種族主義的主張，白人居於能動者群體的優越地位，目標群體則是黑人、拉丁美洲人、亞洲人、美洲原住民、混血人士。

理解不同的壓迫形式，可供藝術教師確認在課堂上討論社會正義問題的重要性（Griffin, 1997, p. 73）。社會正義教育的主要目的之一，是培養學生的批判思考能力，確保他們有能力挑戰日常生活的各種壓迫。藝術教育者持續探索著藝術課程納入社會正義課題的不同方法，藉以實現藝術教育的功能之一，也就是厚植批判思考能力。正如 Quinn、Ploof 和 Hochtritt（2012）所述，包括 Dewey（1934）和 Greene（1995）等教育家在內，均曾指出藝術對於社會改變的重要角色。

Quinn、Ploof 和 Hochtritt（2012）借用 Young（1990）與 Fraser（1997）
的觀點，主張「透過教育與其他方式努力實現社會正義，需要格外關注不同民
眾生活的複雜環境，然後據以因應，力求改善」（p. xxi）。Darts（2006）將
社會正義教育與藝術課程相連結，意識到社會參與藝術教育的重要地位。根
據他的體認，藝術教育的功能不只是強調學習「材料、技術、物體」並據此製
作出藝術；而是根據 Darts（2006）的觀點，認爲理想的藝術課程理當著重在
「概念、問題和觀念」（p. 7）。Darts（2006）進一步闡述有意義的藝術課
程，他認爲是「著重在以學生日常生活的視覺文化爲中心的課程，容許學生直
接參與課程的規劃、教學和評估過程，並試圖將視覺文化與藝術家連結上更廣
泛的社會及文化議題」（p. 10）。因此，Darts（2006）建議藝術教師可以在
高中藝術課程中介紹不同的社會參與藝術家，幫助學生了解「藝術的社會參與
力量，並藉此開始挑戰當代社會裡藝術家欠缺社會和政治角色的保守認知」（p.
7）。Desai 和 Chalmers（2007）鼓勵藝術教師在社會正義藝術課程當中，
運用社會參與藝術。納入社會參與藝術的重要性與成效概如下述：

> 社會參與藝術固然未必都能直接促進社會變革，但確實有機會引發社
> 會與政治相關議題的對話交流。此種藝術的基礎，並非質疑我們原有
> 的藝術創作方法，而是我們長期秉持的美學信念與藝術鑑賞方式應否
> 檢討（p. 9）。

Desai 和 Chalmers（2007）還列出一系列適合在高中藝術課討論的社會
正義課題，例如「殖民地與帝國主義」、「身分認同（移民、遷徙、邊緣化）」、
「環境議題」、「性別議題」、「全球化」、「愛滋病與身體」、「遊民問題」。
但是，藝術教育的職前養成課程，仍然過度強調純粹的藝術技能訓練。如
Desai（2010）所述，藝術教育職前課程主要著重在「藝術教育方法、美學、
兒童和青少年的發展以及藝術史」，但這些課程「教材並沒有太多空間可供納
入重要社會觀點，而且幾乎不會更動」（p. 174）。我們有必要釐清學校採納
社會正義藝術課程的重要性。Quinn、Ploof 和 Hochtritt（2012）指出，社會
正義藝術教育與「社會重建」、「多元文化」、「批判性藝術教育」、「社會
正義運動（包括女權主義、同性戀解放、障礙人士權利）」息息相關（p. xxi）。
Derby（2011）則是從社會公義與社會多樣性的角度，提醒我們關切殘疾人士
權益。Derby（2011）認爲我們應該「從社會正義與社會多樣性的角度」認識

殘疾議題，並指出「殘疾並不是某種天生的生物學條件，而是致使殘疾處於劣勢的環境所造成」（p. 96）。

　　社會正義藝術教育的基本原理，建立在社會正義教育的基礎上。社會正義藝術教育強調，藝術是表現渴望的途徑，意圖邁向更為公允、平權、民主、至善的世界（Dewhurst, 2014; Marit, 2010; Quinn, Ploof, & Hochtritt, 2012）。「某些藝術作品，試圖處理、反省或直接挑戰社會不公的現象，這些作品的名稱包括了行動主義藝術、社區藝術、公共藝術、社會變革藝術、受壓迫者劇場、民主化藝術、社區文化發展，以及最近的社會實踐藝術」（Dewhurst, 2014, p. 7）。社會正義的藝術教育根植於社會正義的觀點，因為教育相關的社會正義「迫使我們挑戰教育常識，提出重要的質問，包括我們為什麼在校園裡就必須堅守某些成規，以及究竟是誰從中受益」（Hytten, 2006, p. 223）。

　　社會正義藝術教育強調以詰問的方式，設法提升學生的能力，促使學生主動發現社會上的各種不公。如同 Dewhurt（2011）引用 Greene 觀點所述，批判性問題可以用來「釐清模糊曖昧的狀況、揭示神秘或隱藏的現象、提出替代可能性，並且挑戰多數人視同真理的問題」（Dewhurst, 2011, p. 371）。同時，Collanus 和 Heinonen（2012）則建議教師引導學生對於理所當然的概念提出質疑。根據其建議，則必須建立一套挑戰霸權論述（hegemonic discourse）的具體過程，並由教師將藝術創作視同某種探索，針對各種習以為常的認知進行思辨，然後解構這些舊有概念，再以新的方式另行詮釋。筆者個人認為，藝術課程裡關於社會正義的重要單元，應該透過一系列的課堂活動（例如討論、藝術創作、戶外教學），為學生提供難得的機會，練習挑戰壓迫觀點及主流論述。教師應該培養學生的批判思考能力、提高學生的意識，並鼓勵學生重建公正的社會。課堂上的社會參與藝術家所創作的當代藝術作品，可以激勵學生摒棄社會的不公與偏見。針對社會正義藝術課堂所應討論的主題，筆者必須指出，社會正義的課題本來就非常廣泛。同時教師也應謹記，無論選擇什麼主題，都應該致力培養學生的批判思考能力，與質疑不公的勇氣與習慣。

在藝術課堂上討論社會正義

　　越來越多的研究開始關注 K-12 各級學校的社會正義藝術教育。接下來的文章裡，檢視了幾種社會正義藝術教育的案例研究。培養學生冒險的自信，是社會正義藝術教育的重要責任。Davidson（2010）曾嘗試幾種構想，

透過紀實攝影將眞實世界的體驗帶入教室，試圖解構少數群體所蒙受的刻板
印象。Davidson 並且指導四年級學生使用相機記錄自身的家庭與社區。過程
當中，學生一併學會了如何沖洗黑白照片，將影像化爲個人故事，並創作手
工書與自畫像。Davidson（2010）指出「企劃參與者所製作出來的影像和故
事，經常與少數群體、移民、經濟弱勢群體或其他邊緣化族群的刻板形象呈現，
構成某種涇渭分明的對比」（p. 106）。根據 Davidson 的肯定回報結果，在
教學當中結合攝影與創意寫作以及口述歷史，確實能讓年輕人將親身感受、
歷史及現實世界體驗，帶進課堂裡。

　　爲了提高學生的信心，Galloway、Scriven 和 Potts（2010）規劃了爲期
三年的方案，針對中學課程的不同階段予以完整涵蓋。在方案裡，老師鼓勵
中學生撰寫自己的生活故事，並以他們的著作爲基礎，安排舞台演出。爲了
豐富學生的表演，老師帶領學生探索舞蹈、音樂和視覺藝術。Galloway、
Scriven 和 Potts（2010）發現，學生的成果受到觀眾的肯定，這些觀眾包括
老師、學校和學區行政人員、當地顯要人士、其他班級的學生、學生家人
等。最後大家發現，這樣的課程彰顯了學生的藝術成果、鼓勵公開展演、促
進班上同學的彼此互動，並且藉此提高了學生的信心。

　　Cornelius、Sherow 和 Carpenter（2010）透過一連串當代藝術與視覺
文化的範例，討論水資源在人類生活中的重要性之後，提出了明確的教學提
議。他們建議同學們「在社會、文化、環境、健康與其他水資源相關議題之間，
檢視、體驗並建立起相互聯繫」（p. 26）。

　　前述的社會正義藝術課程案例研究，顯示出某些藝術教師鼓勵學生將親身
經驗帶入課堂，努力避免影響或干擾邊緣族群的敘事原貌。也有些藝術教師鼓
勵學生講述自己的人生故事，發展成舞台表演的基礎，進而提高學生的自信
心。其他藝術教育家則主張在藝術課堂上一併討論水資源的問題及挑戰。這
樣的社會正義藝術課程，旨在建立學生的生活經驗與藝術課堂的相互關係，
藉以培養學生的批判思考能力，並透過不同的藝術創作，促成更爲公允而平
權的社會。

藝術教師對於社會正義藝術教育的看法

　　研究期間，筆者首先執行了案例研究，探討五位藝術教師對於在藝術課堂
上討論社會正義抱持著什麼樣的看法。案例研究的進行地點，是美國西南部的
一個大型城市。所搜集資料則來自於五位藝術教師的半結構式訪談與一次焦

點小組訪談。研究採用了立意抽樣（purpose sampling）方法。研究的發現可能提供了某些有用的資訊，包括社會正義藝術課程的可能內容，在藝術課堂上討論社會正義的益處與挑戰，以及專供規劃社會正義藝術課程的各種不同資源。

參與者和抽樣方式

使用立意抽樣，選擇研究參與者。而後邀請五位藝術教師進行訪談，藉此瞭解他們是否曾將社會正義納入藝術課程，包括課程設計與實行。下表列出五位藝術教師的個人資料（表 1）。

表 1　參與的藝術教師個人資料（註：本研究中的所有教師姓名皆爲化名）

學校類型	名字	族裔	學生母體
高中	阿爾瑪	高加索人	拉美裔與非裔美國人
國中	艾娃	白人	非裔美國人、西語系及拉美裔、亞洲人、白人
小學	愛蜜麗	非裔美國人	拉美裔
K-12 學校	卡拉	亞裔美國人	非裔美國人、西語系及拉美裔、亞洲人、白人
國中	奧利維亞	非裔美國人	非裔美國人、西語系及拉美裔、亞洲人，美洲原住民與亞裔的人口略高於其他族裔

學校的社會正義藝術教育

本節探討了兩個問題。第一，社會正義藝術教育可能涵蓋哪些主題？第二，教師該用什麼方法規劃社會正義藝術課程？整體而言，研究結果顯示藝術教師曾在藝術課堂上討論過不同的社會正義課題，而且根據學生的生活經驗、傳統和文化，規劃出社會正義藝術教育課程。

在藝術課堂上討論各種社會正義問題。研究發現，參與研究的藝術教師，有三位曾經在藝術課堂上討論不同的社會正義問題，例如人種、性別、性取向、宗教、貧窮、社會經濟背景、藥物濫用、就業/失業、環境問題、糧食生產、受教育機會、教師短缺、資源匱乏、多元文化、遊民問題、財富分配不均、移民兒童。某位受訪藝術教師提到，她不曾在美術課討論社會正義，是因爲學校與學生家長並不支持老師推動這方面的討論，但她確實曾經與個別學生或小組討論過社會正義的課題。例如，聽說自己有些學生參加了街頭幫派之後，她開始與學生進行私人談話，並爲他們提供一些可能的解決方法。

許多學者指出在藝術課堂上討論社會正義的重要性。Knight（2013）指出，「假使說，所有的學生（不論人種、性別、性認同及表達、性取向、階級、殘

疾狀態、語言、年齡、國籍或宗教）都應該接受公允而均等的教育，那麼包括
藝術教師在內，相關人士都有義務備教導學生認識各種社會公義課題」（p.
28）。Carlisle、Jackson 和 George（2006）將社會正義教育定義爲「有意
識、反省式的內容與過程融合，其宗旨在於提升各種社會認同群體（例如種族、
階級、性別、性取向、能力）之間的平權，以及培養批判觀點，促進社會行動」
（p. 57）。換句話說，在教育的現場強調社會正義，是爲了提升所有人接受平
等教育的機會，並且厚植學生的批判思考能力。Felleman-Fattal（2017）同樣
體認到，藝術確實可以扮演社會正義探討的有力途徑，此外 Felleman-Fattal
也進一步主張：「藝術的表現式溝通，也可以扮演觀察、面對、改善社會正義
不平等現象的方式之一」（p. 69）。Katz-Buonincontro（2018）也鼓勵藝術
教師將社會正義納入藝術課堂，據以確保當地社區的福祉及公益。
Katz-Buonincontro（2018）則補充下列描述：

> 整合「創意機構」與社會正義觀點的課程，不只是關注於個別學生透
> 過藝術媒體與設計自由表達構想的能力，還關注各種構想如何提升當
> 地社區的生活與福祉（p. 36）。

研究期間筆者發現，參與研究的藝術教師曾經在課堂內外討論不同的社
會正義課題，努力實現更平權、更公允的社會環境。在藝術教育方面，
Dewhurst（2010）表示，社會正義問題的範圍可以非常廣泛，只要教師容許
學生參與知識建構、批判思考並採取行動，這樣的活動全都可以視爲社會正
義藝術課程。如同 Dewhurst（2010）所述：

> 多數人經常誤以爲社會正義藝術教育只聚焦於爭議性或過度政治化的
> 課題（也就是人種、暴力、歧視待遇等）爲基礎，然而實情未必就是
> 如此。反之，只要藝術創作過程提供了建構知識的方式予參與者，據
> 以批判分析特定的思想，並在現實世界採取行動，那麼參與者就能據
> 此投入社會正義的藝術創作（p. 8）。

Hochtritt、Ahlschwede、Halsey-Dutton、Fiesel、Chevalier、Miller 和
Farrar（2018）也支持這種論點，他們主張公共教育與社會正義「根植於眾人
的經驗，這乃是結合省思與行動的過程，試圖解體制度面的各種失衡與不公，

從而建立起更人道的社會」（p. 296）。具體言之，Felleman-Fattal（2017）
認爲教師不妨選擇適齡的兒童讀物，引領兒童探討社會正義，例如「童工、普
及識字、種族主義、水資源及空氣汙染、氣候變遷、森林濫砍、難民和移民、
戰爭、飢餓、全球健康」（p. 66）。因此，我認爲社會正義藝術教育的主題可
以非常廣泛，而且社會正義藝術教育的主要宗旨在於培養學生的社會議題批判
分析能力，並且有能力透過藝術創作表達自身觀點，藉此抑制社會上的種種不
公正。

社會正義藝術教育與社會研究教育之間的差異。由於社會正義藝術教育與
社會研究教育之間也有很多相似之處，因此筆者利用案例研究的機會，與三位
藝術教師進一步討論了社會正義藝術教育與社會研究教育之間的差異。

社會研究教育固然很有機會被納入藝術課程裡，藝術教育工作者仍然認
爲，所謂的社會研究教育與社會正義藝術教育之間存有許多差異。Anderson
和 Milbrandt（2005）指出在「生活藝術課程」中教授藝術技巧的重要性，因
爲它可以幫助學生更充分表現自身想法。Anderson 和 Milbrandt（2005）說：

> 學生必須具備實體藝術技巧、清楚的概念和所要表達的情感，才能透
> 過藝術表達自我。技巧是創作藝術的核心，也是生活藝術教育中不可
> 或缺的一環。無論構想多麼出色，如果藝術技巧拙劣，就無法傳達任
> 何訊息。在生活藝術教育中，創作技巧是達成目標的手段；這一點不
> 同於偏重設計元素、原理或素材的教學法，後者視技巧本身為目的（pp.
> 10-11）。

教導藝術技能乃是「生活藝術課程」的重要部分，因爲它可以協助學生將
觀點轉化爲視覺形象。Alazmi（2017）提到了藝術創作在社會正義藝術課程的
重要性。她對於這點亦曾有詳細說明：

> 社會正義藝術反思的最有力特徵之一，在於引導學生對於自己的學習
> 負起責任。剛開始的時候，學生首先討論老師所詢問的問題，引起學
> 生關注問題本身。接著，學生必須評估如何將問題的一或多個面向轉
> 化為視覺形式予以呈現。在學生努力將構想轉換為美學術語之際，也
> 是最關鍵的時刻，學生可以藉此重新思考問題，並嘗試透過藝術創作
> 找到解決方法（p. 20）。

社會正義藝術教育與社會研究教育之間的區別之一，在於藝術創作活動構成了社會正義藝術教育不可或缺的關鍵階段。本項研究的結果也支持這一點；筆者發現。參與研究的三位藝術教師都曾在藝術課堂上探討社會正義，也在授課時結合了藝術創作，藉此培養學生的批判思考能力。此外，正如受訪教師所言，藝術代表藝術家的觀點，教師有責任與學生討論藝術作品中提出的構想。

設計以學生為中心的社會正義藝術課程。在這項研究中，我發現曾經在藝術課堂上探討社會正義的藝術教師，也依據學生的生活設計了相關的課程。例如，阿爾瑪曾在藝術課堂上討論擬議興建的美墨邊境圍牆，因為她的學生大多數都是拉美裔。此外也由於她有幾位學生具備難民身分，因此阿爾瑪邀請這些學生創作藝術，表達對過去經歷的情感。最近，阿爾瑪邀請學生參加當地社區的道德課程，鼓勵學生探索社區中發生的各種問題，例如槍擊、刺殺和飢餓等。

另一位藝術教師愛蜜麗，則根據學生的文化和族裔，設計了社會正義藝術教育課程。由於她的學生大多數是拉美裔與非裔美國人，因此她在課堂上特別強調多元文化主義的主題。艾娃是中學美術老師，班上的學生大多數是黑人。因此，黑人歷史月（Black History Month）成為她的藝術課重要活動。此外，愛蜜麗也曾多次前往墨西哥學習墨西哥文化和西班牙語，因為她的學生以拉美裔居多。為了鼓勵學生對自己的傳統文化感到自豪，愛蜜麗教導各種不同的墨西哥傳統藝術，這點透露出學生自己對於相關藝術的熟悉程度可能比不上家裡的上一代長輩。

研究顯示，案例中的藝術教師，曾經根據學生的文化或生活經歷，在藝術課堂上實施社會正義藝術教育。這幾位藝術教師都表現出文化回應教師的特點。正如 Gay（2010）所述，「文化回應教學（culturally responsive teaching）在家庭和學校體驗之間，以及學術的抽象與現實的社會文化現實之間，建立有意義的橋梁。它教導學生了解和讚美自己與他人的文化遺產」（pp. 31-32）。Acuff、Hirak 和 Nangah（2012）在藝術教育史課程中納入文化回應教學，鼓勵學生主動並確實參與課程內容，而不是被動學習內容。文化回應教學消除了主流敘事的力量，這些主流敘事「利用神話和意識形態來維持刪節版的歷史」（p. 7）。

Paris（2012）曾根據多語言主義與多元文化主義的架構，指出「文化永續教學（culturally sustaining pedagogy）之目的，在於促進語言、文字、文化多元化等納入學校教育民主計畫，成為長期計畫的一環」（p. 95）。再者，

Paris 和 Alim（2014）主張文化永續教學能進一步擴大資產教學的範圍。正如 Paris 和 Alim（2014）指出：

> CSP [文化永續教學] 的未來，必須達到明確的多樣化教育成果，而不是僅聚焦於白人、中產階級、單一語文及單一文化的教育成果，如此才能拓展資產教學的先期觀點（p. 95）。

這項研究的結果，也合乎前述的各種以學生為中心的社會正義藝術課程相關研究結論，都以賦予學生能力為目標（Andrews 2017; Arlington, 2018; Bell & Desai, 2014b; Ciampaglia & Richardson, 2017）。針對如何指導學生於藝術課堂上討論社會正義，許多教育工作者強調，討論的主題應該切身呼應學生的實際生活。Dewhurst（2010）對於社會正義藝術教育所使用的不同教學法，發表了自己的意見。對此，Dewhurst 建議「教育工作者應該制定課程計畫與活動，鼓勵學生反思自己的身分、經驗及興趣，協助學生釐清合乎自身生活體驗並且別具意義的企劃主題」（p. 10）。因此，設計以學生為中心的社會正義課程，可以幫助學生將社會正義的不同議題連結自身生活，並提出自己的假設。

本案例研究中的藝術教師，敏感察覺了學生的文化傳統與生活經驗。例如，老師們曾在班上討論美國與墨西哥之間提議興建的邊境圍牆，還有難民的困境、不同的多元文化節日（如黑人歷史月）、多元文化藝術（如墨西哥藝術）等，這些全都是以學生個人的生活經驗及文化作為出發點。

培養批判思考能力。 此外，想要成為具備文化敏感度的教師，就必須注重在社會正義藝術課堂上具體培養學生的批判思考能力。Broome、Pereira 和 Anderson（2018）主張，批判思考的過程理當包含「分析、綜合、判斷、反思」。Stewart（2012）強調，社會正義藝術教育的宗旨，乃是在藝術課程當中提及不同社區的失衡與不平等，並指導學生秉持批判態度檢視各種不公。因此我們也能明顯看出，培養學生的批判思考能力，是社會正義藝術教育最基本的任務之一。

案例研究的受訪藝術教師們提到，美術教室乃是學生透過藝術創作表達思想的安全場所。Kay 和 Arnold（2014）同樣支持這種論點。當年 Kay 和 Arnold（2014）曾經指出：

美術教室提供了安全、受保障的表達場所，引領學生進一步體驗何謂
適當的言論和行為、深入理解語言及行為所造成的後果、通力合作完
成作品，並且共同反思最後成品與體驗（p. 36）。

而且，學生還能討論藝術家如何製作藝術，據以支援社會裡的邊緣群體發
聲表態。幾位藝術教師接著提出了幾種教學策略，在美術課堂上設法培植學生
的批判思考能力。一位老師提到，她在課堂開始時，先讓學生閱讀文章，以利
後續針對不同的社會正義課題展開討論。然後則針對街頭藝術家 Shepard
Fairey 加以介紹，再與學生一同討論所謂的反暴力行為。另一位藝術教師曾
經利用「黑人歷史月」的機會，引領大家討論平等、性別、社會經濟背景的問
題。她在課堂上介紹 Kehinde Wiley 之類的黑人藝術家，希望藉由不同的非
傳統西方藝術，豐富學生的學習體驗。有些老師則是貢獻自己的時間，在課堂
上介紹萬聖節的傳統習俗，幫助學生體認到現今商業化的萬聖節與傳統萬聖節
有何區別。實證顯示，實施迄今的社會正義藝術課堂，展現了正面的學習成果。
其中一位接受訪談的老師指出，在課堂上討論過社會正義課題之後，她在上課
時也發現學生變得更懂得尊重，思想則更為開放包容。

接受訪談的藝術教師當中固然有三位曾試圖在美術課上討論各種社會正
義課題，但他們也坦言，同性戀與性別問題很難在課堂上直接討論。他們認為，
家長未必贊同老師在課堂上擅自討論這些主題，而且由於家庭教育、宗教、文
化因素的影響，確實有學生對於這類問題也表現出負面態度。除了性別問題，
受訪者還提及，人種問題同樣也是很難處理的敏感課題。在課堂上不曾與學生
討論過社會正義問題的另兩位藝術教師則指出，根據他們的研判，家長與學校
主管並不支持老師在課堂上涉獵太多的社會正義。

雖然案例研究的兩位藝術教師並沒有在美術課堂上討論社會正義，但他們
確實曾經在課堂之外，與小組學生討論過以學生為中心的社會正義話題。奧利
維亞透露，她很想瞭解學生所看到的事物，以及對於生活中發生的各種事件有
何感受。事實上，奧利維亞乃是透過課堂之外的小組對話瞭解這些事情，她也
願意為學生提供不同的解決方法，幫助學生解決問題。

建議

在藝術教育方法課程中體驗社會正義藝術教育

　　針對職前藝術教師提供更多機會，從藝術課程體驗社會正義，能夠提高教師在藝術課堂上探討社會正義的信心及意願。例如，藝術教育方法課程可以闡明社會正義藝術教育的宗旨為何。具體而言，社會正義藝術教育的主要目的，在於培養學生成為知書達理的社會公民。它也能鼓勵學生體察社區裡發生的不同問題，並以批判角度分析這些問題。此外，它還為學生提供了機會，透過藝術創作表達自己的觀點，引領學生從中提出可能的解決方案，提高受眾對於問題的體認程度。正如 Taylor 和 Carpenter（2013）所述：

> 社會正義藝術教育需要體認到當代與當地的各種問題，結合公民責任感，追求更大範圍的集體良善與福祉。此外還需要跨學科連結的能力，並且理解此種工作的務實價值與象徵意涵。這類工作所涉及的藝術家、教育工作者、學生、觀眾等，還必須願意舒適自在地與非傳統媒體合作，積極分析各種情況，據以提出解決方案，並且具備好奇心、想像力與可能性的智慧（pp. 126-127）。

　　幾位學者提出了不同的方法，幫助教師在藝術課堂上觸及社會正義。在一場專業發展研討會上，Ploof 和 Hochtritt（2018）指導教師運用三個關鍵的重要概念「個人、批判、行動主義問題」（Ploof & Hochtritt, 2018, p. 39），並且發現教師透過合作方式將更有信心規劃出理想的社會正義藝術教育。具體來說，推動問題的社會運動者可能針對下列議題，例如「課程企劃要如何以實際經驗為基礎」？及「政治力量、社會經濟力量、文化影響力，如何影響實際情況，為什麼」（p. 39）？強調「抵抗可能會帶來哪些創意機會，從而導致個人改變與社會變動」(p. 39) ？基於同樣道理，Alazmi（2017）認為教師在批判社會正義藝術之際應該同時考量三個層面，亦即「藝術家」、「藝術品」、「觀眾」。此處的「藝術家」表示探索創造社會正義藝術的目標；「藝術品」著重在討論社會正義藝術的品質；「觀眾」則專門分析藝術家如何吸引觀眾投入自身創作的社會正義作品中。

　　雖然案例中的三位藝術教師曾在課堂上討論不同的社會正義課題，但他們也說，性別與種族問題，是他們很難在社會正義藝術課堂上妥善處理的主題。因此有必要針對職前教師提供設計社會正義課程規劃契機，確保他們更加舒適自如地在未來的課堂上探討社會正義。我們可以理解，在美術課上討論社會正義，某些情況下相當困難。誠如 Shields（2017）所指出，職前教師教育課程，

必須「為學生提供機會磨練和發展必需的技能，以利他們執行批判性教學實踐」
（p. 23）。沒有做過這類培訓的話，職前教師在教學生涯裡就無法累積充分自
信，處理各種艱難主題。

爭取學校管理者與學生家長的支持

爭取學校管理者與學生家長的支持也相當重要，畢竟這樣才能確保社會正
義藝術教育更容易實施、普及。為了實現這樣的目標，藝術教師不妨建立某個
線上學習平台，分享學生在社會正義藝術課堂上完成的藝術作品和活動，並公
布課程宗旨，鼓勵學校管理者與學生家長進一步認識並接納社會正義藝術課程
的學習成果。除了分享社會正義藝術課程的目標，以及線上展示學生的藝術作
品，教師更可以邀請家長參與各種不同的社會正義藝術創作。親自參與藝術創
作，也能使得家長得以體驗並瞭解社會正義藝術課程如何培養孩子的批判思考
能力以及創意解構能力。最後，如果有足夠資源，藝術教師可以邀請家長在週
六美術課、課外活動或學校開放日，與孩子一同參加社會正義藝術研討會，這
樣的活動能為家長提供更多相關資訊，讓他們瞭解藝術課程納入社會正義之宗
旨與功能。

在爭取校方支持方面，藝術教師可以考慮邀請校長和同事到教室觀看社會
正義藝術課程的進行，讓他們進一步理解在藝術課堂上探究社會正義課題的重
要性。最後，藝術教師可以邀請其他教師合作設計社會正義藝術課程，為其他
教師提供了寶貴的機會，從中瞭解到視覺藝術也能培養學生的批判思考能力。
這個機會還能改變某些教師的認知，瞭解藝術課堂除了「為藝術而藝術」尚有
其他額外功能。

結論

社會正義藝術教育，培養了學生的批判思考能力，幫助他們分析日常生活
中存在的各種社會不公正問題。批判性教學法則為教師提供了基礎，協助教師
在課堂上討論社會正義。El-Amin 和 Cohen（2018）曾建議博物館的教育工
作者使用批判性教學法，指導學生分析藝術作品。尤有甚者，教育工作者應當
設法吸引學生關注有色人種藝術家創作的藝術作品，並為學生提供機會，批判
各種抱持人種或族裔偏見的藝術作品。Rao 和 Pfeiler-Wunder（2018）主張，

在社會正義藝術教育課堂上，教師應該提供學生更多機會，支援他們討論特權和隱性偏見，批判分析流行文化中的各種文字，並在教室採取行動。

　　案例研究期間，筆者訪談了五位在職藝術教師，他們任職於美國西南部某大城的不同小學和中學。本文的宗旨在於他們對於在藝術課堂上討論社會正義問題抱持了什麼樣的看法。具體而言，研究試圖揭露藝術教師在課堂上討論過的社會正義課題，以及他們採用了哪些策略來討論這些課題。研究結果顯示，案例裡的五位藝術教師，有三位曾經在藝術課堂上討論社會正義課題。有兩位未曾討論過，但曾經在美術課以外的午餐時間或其他課堂，透過小組討論的方式，與學生討論社會正義課題。此外，接受研究訪談的藝術教師透露，有幾個社會正義課題特別難在課堂上直接討論，例如性別和種族議題。這些教師更表示，學校主管與學生家長對於社會正義藝術課程的看法，影響了他們在藝術課堂上討論相關課題的意願。

　　研究結果固然只代表五位參與訪談的藝術教師，對於在藝術課堂上討論社會正義問題抱持了什麼樣的觀點，但是，對於有意將社會正義納入課堂教學的教師而言，縱使本文確實提供了有用的資訊，這五位教師的觀點即自述並不能代表全體的完整面貌。K-12 藝術課程的設計者，可以從中獲得在課堂上實施社會正義藝術教育的深入資訊，並且瞭解教師對於主題選擇有哪些顧慮，進而制定適合年齡的課程。

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Hip-Hop as a Pedagogical Tool in Art Education

Xiaoyuan Xian
Doctoral student
University of Houston
E-mail: kxdesign@hotmail.com

Abstract

The purpose of the study is to investigate how a Hip-Hop art curriculum as an innovative teaching and learning tool to inspire 21st century youth and develop their skills of critical thinking, creativity, communication, and collaboration. The conceptual foundation of his study bases on the critical Hip-Hop pedagogy (CHHP), which is followed by a review of the Hip-Hop art curriculum including its definition, historical inquiry, rationale, goal, and implication for art education. Four recommendations have been provided for the implementation and future development of the Hip-Hop art curriculum. These include (1) school leader's support, (2) teacher autonomy, (3) opportunities for in-service teachers to participate in local art programs, and (4) a needs analysis of the Hip-Hop art curriculum in high school setting. The researcher concludes that Critical consciousness, collaborative engagement, creativity, and communicative approaches are all key factors of the Hip-Hop instructional value to help 21st century youths. The Hip-Hop art curriculum can build opportunities for students to find critical voices and free space for artistic expression and creativity.

Keywords: Hip-Hop Pedagogy (HHP), Critical Hip-Hop Pedagogy, Hip-Hop Art Curriculum, Common Core State Standard (CCSS)

American schools today face the challenge from teachers, who want to engage their students in critical, creative, and collaborative approaches to learning. However the schools lack effective pedagogical tools. Standard knowledge-based instruction to evaluate students' academic accomplishment in the public education system may show that there are few opportunities for teachers to implement innovative concepts or to apply effective teaching strategies in curriculum designs and classroom activities. Teachers need to create effective setting that supports classroom activities for the students to learn from real-world and problem-based learning experiences. They also need to align curricula within the state and district learning framework and standard. Other requirements include shaping collaborative classroom and school cultures; integrating critical skills development with content learning; and implementing competency-based assessment practices. Here, it may be suggestive to have a Hip-Hop art curriculum as an innovative teaching and learning tool based on the tenets of critical pedagogy and popular education theories and practices that may reach students from all socio-economic sectors (Runell & Diaz, 2007). Today, educators have emphasized that a Hip-Hop art curriculum as a pedagogical discourse can aid the new-century youth to become more appreciative and thoughtful learners, who are capable of changing the world around them because of its enduring quality, accessibility, rich history, and universal acceptance.

Hip-Hop is the mainstream popular culture among the youth worldwide. It can be implemented through an art curriculum, which provide an opportunity to inspire today's youth to acquire academic and life skills. Hip-Hop in fact has become a pedagogical method, a new engaging, youth-based, and culturally relevant teaching tool.

There are worthy potentials when the Hip-Hop elements for classroom teaching are in practice because Hip-Hop reflects youth attitudes, beliefs, language, behavior patterns, and values around the world. By participating in a Hip-Hop art curriculum, students can increase learning motivation and build a healthy relationship with their teacher because they are engaged and

willing to share what they think and feel during classroom activities. To some extent, the Hip-Hop art curriculum can make students excited about what they are learning because it is closely related to their life experiences so that a connection between academic study and the real world can be built.

Duncan-Andrade (2008) argues that creativity is essential in global economy. Creative experiences in fact are part of the daily work life of engineers, business managers, and designers. To succeed in the 21st century, American children will need to be inventive, resourceful, and imaginative and to acquire the skills of innovative problem-solving and collaborative teamwork. One of Hip-Hop elements, rapping for instance, can improve students' reading readiness and writing associated with music rhythm. Research has shown that mastering musical notation helps students succeed in math (Partnership for 21st Century Skills, 2006). Indeed, students' experiences in the arts on their own are valuable and enliven other subjects' learning, making them indispensable for a holistic education in the 21st century.

Defining Hip-Hop

Hip-Hop originated in the postindustrial Bronx in the early 1970s as a source of identity formation and social status for young Black and Latino people (Chang, 2005; Raymond, 2003; Rose, 1994). Additionally, as Prier and Beachum (2008) explain, "Hip-Hop's broader historical origins are a mixture of cultural and ethnic experiences, socio-economic influences, and innovative artistic expression" (p. 521). Gilroy (1993) asserts that Hip-Hop culture originates in the black Atlantic experience. Rose (1994) notes that Hip-Hop culture found its origins in the post-industrial economy. In short, Hip-Hop's rhetorical vernacular and cultural aesthetic of artistic expression emerged from the margins of economic and social decay (Prier & Beachum, 2008). There are therefore various definitions of Hip-Hop, such as the postmodern one: "Hip-Hop is a paradigmatic instance, at once carnival and contest, it is a cultural crossroads through which everyone passes" (Potter, 1995, p. 25). Ultimately, Hip-Hop is a culture with its system of shared

beliefs, values, behaviors, and artifacts to communicate with the social world (Williams, 2008). White and Cones (1999) note that "Hip-Hop is a catch-all term for a contemporary, urban-centered youth lifestyle associated with popular music, break dancing, certain dress and hairstyle, graffiti, and street language" (p. 96).

Historical Background of Hip-Hop (Culture)

Potter (1995) states that the historical and social significances of Hip-Hop tradition bridge "a sense of ancestral voices" and "a deeply agonistic sense of social and verbal rivalry" (p. 28). With its two functions: "motivated" (parodic and agonistic) and "unmotivated" (empathetic and reverential)—are a point in constructing a linear history of Hip-Hop that are continually working to articulate Hip-Hop's musical and verbal texts and have become gradually embedded in Hip-Hop's history.

Hip-Hop can be traced to the Afro-Caribbean traditions of Jamaica, which are the link between "identifiably African elements" and "European musical conventions" (Potter, 1995). The connection between Hip-Hop and Caribbean music is based on its musical identity. That is, the roots of rap can be found in funk, soul, rhythm, and blues. It was practiced in Jamaica long before it reached the South Bronx. Jamaicans began listening to U.S. radio stations and liked the rhythmic and blues music from the 1940s to 1960s. Although they could not afford expensive musical instruments, amplifiers, and other sound equipment, some pioneers attended parties and played over-amplified sound systems. The earlier Jamaican-produced records were made by "subtly altering the rhythmic emphasis, flattening the jumping beat into more of a shuffle, and intermixing the 'burru' rhythms" (Potter, 1995, p. 37). The rhythms then become Hip-Hop's most substantial claim to a connection with African roots. In a nutshell, Jamaican music is at the heart of the Hip-Hop aesthetic and significantly influences Hip-Hop music.

Hip-Hop is more than a musical form. It has evolved into a cultural phenomenon (Beachum, 2013). During the late 70s, Hip-Hop culture developed into "an international phenomenon critically centered in youth

popular culture" (Stoval, 2005, p. 585) and negotiated experiences of marginalization, brutality, and oppression. As a youth culture around the world, Hip-Hop incorporates the ideas of racial and ethnic experiences and is embraced by youth as a means of expression and entertainment (Beachum, 2013; Raymond, 2003). Hip-Hop culture has captured the hearts and minds of today's urban youth. It is an essential pathway for understanding youth struggles, realities, and possibilities. It can be found in messages and images from different media, such as videos, the internet, and music. In the 1980s, KRS-One was the first of the Hip-Hop emcees who, with an unquestioned connection to the streets, began to gain widespread recognition. Hip-Hop began to attract nationwide attention when Russell Simmons and Rick Rubin established Def Jam Records (Williams, 2008).

Hip-Hop in Art Education

Today, Hip-Hop has visibly emerged as the pedagogical discourse for the new-century youth (Morrell & Duncan-Andrade, 2002), and it offers a range of critical perspectives that are more culturally grounded than many of those we have been used to today. Moreover, the idea of using Hip-Hop elements in school-based interventions to explore students' socio-cultural context is innovative (Emdin, Adjapong, & Levy, 2016). Scholars recognized Hip-Hop as a reaction to urban renewal projects, government cutbacks in social services, and the removal of music and art programs from New York City public schools (Chang, 2005; Rose, 1994; Stovall, 2006). Hip-Hop culture is vital because educated urban youth transmit their attitudes through it, resulting in a higher propensity to draw values from their communities, families, religious institutions, and schools. Hip-Hop, in short, has been recognized and adopted in the American education system.

What can Hip-Hop do concerning changes in education? Why is Hip-Hop culture so appealing and how does it create meaning for today's art education? Petchauer (2009) reviewed Hip-Hop educational research and categorized it as relevant to the field of education in three distinct ways. First, teachers can integrate Hip-Hop as a culturally responsive teaching approach

in school curricula to empower marginalized groups, teach academic skills, and educate students about new aspects of their life experience. Second, Hip-Hop, as it exists as a form of artistic expression, can construct creative practice through artistic learning and the youth today can therefore conceive of themselves, others, and the world around them. Third, higher education institutions worldwide, particularly in North America, are engaging with Hip-Hop in an academically rigorous manner through courses, researches, conferences, and symposia.

In recent years, educators have provided insight into the possibilities of Hip-Hop culture as a legitimate area worth of academic inquiry, such as using the disciplines of sociology, linguistics, cultural studies, curriculum studies, and urban studies. To a certain extent, Hip-Hop has increasingly become one of the most critical subjects of academic study and curriculum innovation. Stovall (2006) states that Hip-Hop culture has introduced educational relevance concerning empowering urban youth critical thinking as a new and innovative way of learning. Hip-Hop culture today is further infused with bravado, charisma, change, improvisation, creativity, and resistance (Beachum, 2013). More specifically, "given the salience of Hip-Hop culture in the lives of urban American youths, the educational community has begun to pay considerable attention to the pedagogical possibilities of Hip-Hop culture within formal schooling context" (Hill, 2009, p. 2).

Hip-Hop in educational research and practice involves a variety of purposes. These purposes range from teaching academic work and students' intellectual engagement to critical literacies that have been broadly emphasized as an educational program itself (Petchauer, 2009). Students equipped with an innovative approach to artistic learning procedures can engage themselves in culturally relevant practice even in out-of-school contexts. The relevant practice includes ways of behaving, thinking, speaking, believing, interacting, and valuing. Researches have implied that students can feel engaged in the learning process when participating in a curriculum inspired by Hip-Hop because they can identify links between their

life experiences and academic literacy (Runell & Diaz, 2007). Through the Hip-Hop art curriculum, generally speaking, "students successfully demonstrated their ability to conclude, make inferences, identify stylistic elements and literary devices, paraphrase, and clearly express ideas and concepts" (Runell & Diaz, 2007, p. 21).

Bringing Hip-Hop into classroom activity is of immense educational significance. First of all, the youths' socio-cultural messages become part of classroom learning, which can reflect a significant impact on youths' future success. Researchers have noted that students who have practiced in a Hip-Hop art curriculum can reconstruct their thought processes when the students define, identify, and respond to the problems based on their life experiences. This ability is a form of critical consciousness, as outlined by Freire (2002). Even though these messages seem too familiar to become a reasonable interpretation, this could be a valuable way to help students feel like they genuinely belong in school.

For those applying a Hip-Hop curriculum, they need to realize that to have Hip-Hop as a powerful and meaningful pedagogical approach, teachers and students must provide their critical perspectives on the messages received and processed. For example, in *Listen to Hip-Hop Raps and Writing Activity*, Hip-Hop elements are taken to help students identify new and creative ways of talking about themselves. To develop student's skills of critical thinking, they have to be critical of the personal statement when it comes to their life goals.

Critical Hip-Hop Pedagogy

In order to understand the definition of critical Hip-Hop pedagogy (CHHP), there needs to distinguish from Hip-Hop pedagogy (HHP). HHP is "the art and science of teaching using Hip-Hop sensibilities and cultural capital such as Hip-Hop music and aesthetics in the classroom" (Jones, 2014, p. 33). HHP bases on a culturally relevant approach to engaging urban youth in secondary or college courses (Ginwright, 2004). CHHP is "a theory that applies critical pedagogy to Hip-Hop pedagogy" (Jones, 2014, p. 42). It

combines critical race theory with Hip-Hop pedagogy in the classroom. According to Akom (2009), CHHP is an alternative instructional strategy draw on critical race theory (Jones, 2014; Solorzano & Bernal, 2001). The educational purpose of CHHP is to provide an opportunity for prospective teachers to re-examine their beliefs about social inequalities such as race, class, and gender as they relate to Hip-Hop culture.

As Williams (2008) points out, "From its onset, Hip Hop has been inextricably linked to critical thought" (Williams, 2008, p. 71). Stovall (2006) states that Hip-Hop culture as a pedagogical practice operates at the intersection of theoretical and practical application for urban youth in the secondary curriculum. It has to be highlighted in that students are often disempowered by the school system and do not have the chance to construct their realities actively. As Williams (2008) states:

> Hip Hop culture has been a space where the youth of today have come to see themselves as subjects, found their and humanity, and created a place to develop their critical consciousness through the engagement of humanizing discourses (e.g., art, music, dance) (p. 72).

As a part of popular youth culture, Hip-Hop can be used to encourage and engage those students who have to address educational, economic, and socio-cultural issues before becoming intellectual leaders in the future classroom (Stovall, 2006). The infusion of Hip-Hop culture into critical pedagogy in other words, can provide a positive and productive learning environment (see Figure 1).
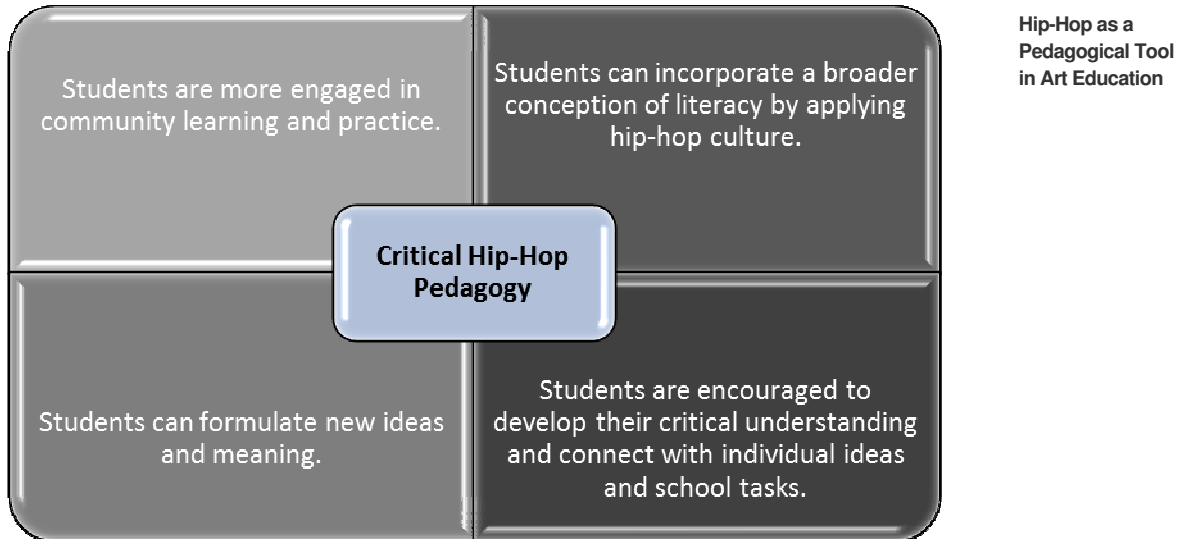
Figure 1   The Objectives of Critical Hip-Hop Pedagogy in the Art Classroom

Hip-Hop as Culturally Responsive Art

Howard-Holmes (2016) indicates that nearly 70% of the Hip-Hop audience is classified as nonblack, which means that Hip-Hop culture can bridge diverse populations and explore these through the educational system so that we can make effective use of the art form in classroom teaching (Hill, 2009). Petchauer (2009) points out that Hip-Hop educators have drawn on a series of methodological concepts to emphasize how Hip-Hop can be used as culturally relevant teaching on art to improve instructional processes and outcomes of today's youth.

That said, as a transformative element, Hip-Hop represents an authentic voice of youth culture, enhancing students' critical thinking. A problem has subsequently been identified in terms of which students are systematically relegated to an object rather than being conceived of as in the empowered position of a subject (Freire, 1970). Recent research shows that the link between school engagement and academic achievement depends on how

the contents of engagement responds to the ethnic and socioeconomic composition (Chase et al., 2014).

Li and Lerner (2013) state that "school engagement…is inherently and integrated, multidimensional construct for adolescents" (p. 20). Hip-Hop art curriculum has the value of knowledge to strengthen culturally diverse students who can therefore ensure more appropriate and effective learning through cultural backgrounds, prior experiences, and performance styles (Callins, 2006). It is a form of culturally responsive teaching and learning so that the youth can find the engagement in class activities are closely related to their life experiences.

Additionally, Ladson-Billings (1994) states that teachers "who practice culturally relevant methods can be identified by the way they see themselves and others" (p. 25). Gay (2002) believes that teachers who are engaged in culturally responsive teaching will help students promote their academic engagement to succeed in an increasingly competitive global society. Indeed, artistic and cultural expression is a vital force for all value systems that ultimately shape human society and behavior. Various individuals while engaged in classroom activity may carry and reflect their specific cultural and aesthetic values, beliefs, and attitudes so that there will be a healthy learning environment that is culturally responsive to those culturally diverse classroom settings. Therefore, a culturally responsive teaching approach can address the subject matter from a broader perspective and encourage students to connect personal knowledge and socio-cultural contexts while learning in the classroom.

The significance of and impact from Hip-Hop culture not only bring the lives of urban youth but also inform curricular and pedagogical praxis within urban public schools (Prier & Beachum, 2008). Williams (2008) states that "integrating Hip-Hop in the educational system provides the opportunity to shake people's foundations by injecting said system with a shot of humanity" (p. 82). A Hip-Hop art curriculum can build a creative space for high school youth through competitive, innovative, and expressive activities (Raymond, 2003), because the youth's actively participating in and engaging with a

Hip-Hop art curriculum prove a powerful way to increase creativity and art practice.

Project HIP-HOP (PHH)

"Project HIP-HOP (PHH) is a nonprofit organization that works with students between thirteen and twenty-one from across Boston's low-income Communities of Color" (Kuttner, 2016, p. 535). PHH is an after-school program that runs during the school year. The objectives of PHH are to encourage the youth to bring their new ideas and stories of their life experience to inspire others to think differently. It aims to cultivate the Hip-Hop generation to understand how to use Hip-Hop culture as an educational tool to engage and motivate the community. Participants receive a stipend to cover their time in the program (five full days every week for ten weeks). The first step in PHH is to select the urban youth who could engage additional young people in their communities. Equal numbers of male and female participants are selected, all of whom are identified as Hip-Hop artists, such as rappers, poets, visual artists, actors, deejays, musicians, and dancers.

According to Kuttner (2016), "PHH teaches young Hip-Hop artists to use artistic practice and other forms of cultural production (e.g., ritual, celebration) to challenge oppressive ideologies and catalyze action toward social justice" (Kuttner, 2016, p. 536), and "encourages youth to see themselves as connected cultural communities through shared histories and shared practices" (Kuttner, 2016, p. 542). PHH asserts Hip-Hop culture and its four elements—rapping, DJing, graffiti, and breakdancing—which witness how Hip-Hop can be sustained in arts, media, and popular culture, to expose how the oppressed groups accept dominant narratives and stereotypes.

Implementing Hip-Hop Art Curriculum in the Secondary

Hip-Hop has existed for more than four decades since the 1970s Research observed educational practices with Hip-Hop curriculum in

secondary classrooms for more than ten years (Cook, 2004; Hill, 2009; Morrell & Duncan-Andrade, 2002). Howard-Holmes (2016) mentions that the world has been significantly impacted by Hip-Hop culture, which has been transformative to make the international youth aware of its popularity.

The researcher believes there are several reasons for the increasing popularity of the Hip-Hop art curriculum in secondary education (Morrell & Duncan-Andrade, 2002), including

1. sparking a paradigm shift to reduce biases and negative statistics,
2. increasing richness in content related to youth popular culture,
3. engaging students' artistic expression and
4. extending the space to communicate with peers and instructors.

Hip-Hop Art Lesson Plan: Hip-Hop Storytelling in Self-Portrait

The Hip-Hop art plan, *Hip-Hop Storytelling in Self-Portrait* (see Appendix A), is designed by the researcher and focuses on using Hip-Hop rap songs to inspire high school student's artistic consciousness and expression. The content of the Hip-Hop art curriculum aims to encourage students to think about art differently, bring their life experiences into the artmaking process, collaborate with peers for broader discussion, criticize social issues, explore art techniques, and create meaningful art works.

The objectives of this Hip-Hop-inspired art lesson plan are to introduce students to the forms of storytelling in Hip-Hop raps, share their life stories, and explore the issues about the world around them. By listening to Hip-Hop rap songs, students can practice how to write their life stories in the form of Hip-Hop rap. Students will learn how to use rap lyrics they have written and to draw self-portraits by tracing the outline and filling out the shading parts with words. (see Figure 2).

Engagement	The art teacher can ask some engaging questions like: "Does everyone like to listen to hip-hop music?" "What type of hip-hop raps do you like the most?" "How do you think hip-hop raps inspire artists to create their artworks?"
Exploration	Group Discussion, Brainstorming, Sketch.
Explanation	The art teacher can present a brief *PowerPoint* presentation to introduce artists and their artworks related to the hip-hop theme.
Elaboration	The art teacher can encourage students to practice and explore different art techniques that they think may better express their art concepts.
Evaluation	The art teacher can have a gallery walk to encourage students to comment on other's artworks.

Figure 2   5E Template of Hip-Hop Art Lesson Plan

Implications for Future Research

Nowadays, students are not achieving academic success by following standard curricula and pedagogy. High School administrators are willing to increase academic inputs by hiring highly qualified teachers who can teach the state standard while challenging the students with innovative curricula. Art teachers under these conditions are likely facing the same challenge after they develop and implement a curriculum that values and affirms urban youth's cultural practices (Morrell & Duncan-Andrade, 2002).

In other words, today's art educators must seek an innovative approach to increase students' ability to enhance those skills that standard tests do not address. This study suggests that developing a Hip-Hop art curriculum with the appropriate Hip-Hop elements can help art educators introduce a meaningful way to guide students from a world perspective and develop learning and innovation skills in the 21st century.

One of the significances of Hip-Hop art curricula in practice is to critically, creatively, collaboratively, and communicatively foster student learning, which develop them with multiple perspectives. Another significance is to help students grow independently and communally, share opinions, have a critical voice heard, and narrate authentic stories ready for addressing social issues. Also, art educators must help students recognize their potentials by exploring students' interests and talents so that they can translate those into success. To fulfill this, teachers shall acknowledge and accept cultural diversity. They need to have awareness and respect of other cultures in their means of communication, learning, and relational patterns (Gay, 2002).

Future research of the Hip-Hop art curriculum shall continue to expand their concerns beyond the teacher and researcher. It shall not only examines how in-service teachers implement Hip-Hop elements into art classrooms but also provides some Hip-Hop training programs for pre-service teachers. In doing so, pre-service teachers can better understand the significant connection between Hip-Hop pedagogy and instructional strategies and classroom management.

Recommendations

Recommendations of this paper can be illustrated below. First, there is a need to get support from school leaders. This will allow art teachers to make effective effort to create an innovative art curriculum that uses critical Hip-Hop pedagogy to meet the standard set for class schedule. Art is different from that other disciplines such as English, mathematics, and science. The former seeks to help young people experience diverse cultures and explore community issues in an in-depth perspective. Schools therefore need to consider the possibility of providing the Hip-Hop art curriculum or program during the after-school time as well as the means to collaborate with art organizations or communities outside of the classroom. Art teachers for example can invite local rappers into the classroom to share their background stories of some rap songs. Also, art teachers can collaborate

with local galleries to introduce artworks by Hip-Hop artists. If Hip-Hop educators can implement their Hip-Hop art curriculum outside of the classroom, the impact of Hip-Hop pedagogy may be more significant than those during regular school hours in the classroom.

Secondly, it is to do with better means of Hip-Hop pedagogy applied to standard classes. The researcher suggests that art educators have more control over what they teach. Teachers should be given a great deal of autonomy to create innovative lessons based on diverse students' needs because teacher autonomy is essential as well as the implementation of Hip-Hop art curricula in more classrooms as it aligns with the set of Common Core State Standard (CCSS). Besides, the teachers should emphasize skills like critical thinking, creativity, collaboration, and communication.

Thirdly, there is a need to provide more opportunities for in-service teachers to participate in local art programs, where professional development will be the focus and teaching self-efficacy and content-confidence will be the goals. For example, art programs in the Houston area, such as Via Colori and the Art Car project, inspire and help in-service art teachers create an innovative art curriculum in the classroom and build a connection with the outside world.

Fourthly, there is a need to introduce a needs analysis of the Hip-Hop art curricula in an urban high school setting. That said, a professional assessment to track the degree of needs of the stakeholders and the perceived need for Hip-Hop art curricula in the curriculum setting. Subjects such as fine arts as a case in point are in need of further review the status given they now serve only as electives in urban public schools. It is well-argued that needs analysis of the Hip-Hop art curriculum is vital to future research and educational reform. Without this step to show the impacts on learning skills, interest, and motivation, it will be still a long way to go if school leaders and educators fail to understand the instructional value and the students' academic progression.

Conclusions

Hip-Hop was introduced in the United States as a musical style in the 1970s and has developed into a world-renowned art form with in-depth influence on the popular culture. Incorporating Hip-Hop elements into art instruction can transform students into active learners by engaging students with creative opportunities so that they identify interests and foster their critical skills. Hip-Hop art curriculum can benefit not only the arts but other subjects. By integrating the Hip-Hop into artworks, students demonstrate their innovative capacities to in the face of global challenges.

Implementing Hip-Hop elements into art instruction creates an effective platform for teaching and learning for it can help students expand their experiences and explore social inequity. Also, in an urban high school, as this paper demonist rates, utilizing the Hip-Hop pedagogical approach to education anchored in Hip-Hop culture and youth culture has a significant influence on teaching and learning. CHHP allows the art teacher to utilize innovative teaching approaches that are far different from the standardized art curriculum, such as drawing a still life, a practice commonly found in a traditional art classroom.

On the other hand, when it comes to a Hip-Hop art curriculum in practice, a lack of appropriate and resources for in-service teachers and an inadequate understanding of how to use Hip-Hop elements to create meaningful lessons may interfere with learning. Interference happens, for some schools are in short of proper supplemental instructing materials, quality instruction, professional development that are characteristics of low-performing institutions. Therefore, to support innovative instruction like a Hip-Hop art curriculum, art educators need to have specific processes, course content, and instructional practices. Indeed, teachers who are familiar with Hip-Hop elements can better conceptualize their pedagogical means in core subjects. It is those teachers that perceive a need to use critical Hip-Hop pedagogy and culturally relevant pedagogy can implement professional and effectively a Hip-Hop art curriculum.

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Appendix A

Hip-Hop Art Lesson Plan

Title: Hip-Hop Storytelling in Self-Portrait

Author
First and Last Name

Lesson Overview

Context	
Unit Title	Art 1
Real world applications	Hip-Hop Rappers: Jay-Z, Eminem, Snoop Dogg Artists: Kehinde Wiley, Amy Sherald

Lesson Description
Students will listen to the songs of Hip-Hop rappers such as Jay-Z, Eminem, and Snoop and read their songs' lyrics to explore the social issues from these stories Hip-Hop rappers wrote. After this, students will be encouraged to write their life stories. The teacher will instruct the students to draw the outline of their self-portrait by placing and fill out the shading part with these words they wrote.

Content Area Standards Alignment
Texas Essential Knowledge and Skills (TEKS)
§117.302. Art, Level I (One Credit). (c) Knowledge and skills. (1) Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork. (2) Creative expression. The student communicates ideas through original artwork using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

(3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.

(4) Critical evaluation and response. The student responds to and analyzes the artworks of self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations.

§117.310. Music, Level I (One Credit).

(b) Introduction.

(1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem-solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

Technology Standards Alignment
N/A

Objectives
The objectives of this Hip-Hop inspired art lesson are to introduce students to the forms of storytelling in Hip-Hop raps to share stories and explore the issues about the world around them. By listening to Hip-Hop rap songs, students can practice how to construct and transform their words into rap lyrics, and students will learn how to use rap lyrics they wrote to draw self-portrait by tracing the outline and fill out the shading part with words.

Grade Level				
__K-2 __3-5	__6-8 X 9-12	X	X Gifted & Talented __Resource	X ESL __Other

Approximate Time Needed for this Lesson
45-60 minutes class

Resources/Materials/Tools	
Terms/Vocabulary	Storytelling, Hip-Hop rap lyrics, self-portrait
Technology (hardware, software, websites, Technology Enhanced Lesson Supports):	Music CD player, Computer, Stereo.
Non-Technology:	Pencil, paper sheet, ink gel pen, tracing paper, markers.

Lesson Procedures (delete lesson stages not applicable for this lesson)			
Stage of Lesson	Lesson Sequence	Lesson Management	Resource Management
[Stage of lesson could also be 5 Es or another lesson plan scheme……this is where you can customize to fit your purpose.]	A description of the scope and sequence of student activities. In other words, describe the flow of the lesson. Include the questions you will ask for each phase of the lesson	Describe how each stage of the lesson will be managed, including role of teacher and learners (who is doing what at each point), location (e.g., classroom, computer lab, outside), and any special considerations.	Cite specifically what resources for this activity (non-technology and technology) will be used, and describe in detail how they will be used. Note who will be using the tool and in what ways.
Engagement (motivational hook) How will you get students interested? (Elicit—What do the students already know?)	At the beginning of the class, the teacher will ask some engaged questions: 1. Does everyone like to listen to Hip-Hop raps, and what type of rap you like the most? 2. How do you think Hip-Hop raps inspire artists to create their artworks?	The class will be set up in the art classroom. Each question will take up to two minutes.	The computer will be required for this class, mainly for music play and PPT display (only for instructor use).

Hip-Hop as a Pedagogical Tool in Art Education	Exploration! What can students discover? Provide hands-on experiences to build concepts.	Students will listen to Hip-Hop rappers' songs such as Jay-Z, Eminem, and Snoop. After that, students will be encouraged to discuss with peers and think about the questions like what kind of story those Hip-Hop rappers try to tell through the rap lyrics? Are there any socio-cultural issues the students can explore from these rap songs? Once this activity completes, the students will be encouraged to write a story or poem for self-introduction.	Each rap song will play up to 30 seconds. (Teacher will use 2 or 3 minutes to interpret what student needs to do during this section. Attempt to tell students they can feel free to their discussion and writing.	Each student will have a paper sheet, a pencil, or a pen.
	Explanation Input (could include content outline, presentation format, questioning, modeling, examples)	The teacher will have a short PowerPoint presentation to introduce Hip-Hop rappers' biography and select several of their rap songs to indicate the lyrics' content. During the presentation, the teacher will discuss some Hip-Hop artists and their visual artworks—those artists such as Kehinde Wiley and Amy Sherald, who are well-known of portrait painters.	The teacher will take up to 10 minutes to conduct a PowerPoint presentation.	Computer, Microsoft PowerPoint.

Elaboration How can the students apply their learning? Students demonstrate learning by applying it to a task.	Students will practice drawing self-portraits and learn how to trace the portrait outline with the words they wrote and fill out the shading part.	Encourage students to create artwork by applying the elements of art or principles of design.	The teacher walks around the classroom to answer any questions asking by students.	**Hip-Hop as a Pedagogical Tool in Art Education**
Evaluation is the 5th "E" and is same as "Assessment." Complete the following section (see below). Pupil reflection/self or peer assessment. How do you know the students have learned?	Before the end of class, the teacher will take 5 minutes to hang up students' artworks on the wall and have a Gallery Walk. Encourage students to start a critical discussion through each student's artwork. Some questions will ask students during the gallery walk: What kind of art form do you think Hip-Hop rap is belonging? Tell and share your experience. How do you think about the connection between the story you wrote and artistic expression? What have you learned from this class?	A Gallery Walk will take up to 8 minutes.	At the end of the class, students need to clean their table and return art supplies to the teacher before leaving the classroom.	

**Hip-Hop as a
Pedagogical Tool
in Art Education**

Assessment
Hip-Hop music is in our daily life. Listen to Hip-Hop raps and write your life story can encourage students to explore the socio-cultural issues. In this Hip-Hop inspired art lesson, students will learn how to draw self-portraits by tracing the outline and fill out the shading part of the portrait with the words they wrote. The teacher must provide free room for students to be engaged and instruct them to explore the issues about the world around them. During the final process in the class, a gallery walk can allow students to discuss, question, and critique with peers and about their artworks, which can develop students' critical consciousness.

Potential Challenges/Plan B
If the computer does not work functionally, the teacher shall prepare a laptop with a fully charged battery. The teacher shall ensure there are enough art supplies for students to use during the classroom activities.

Accommodations for Differentiated Instruction	
Resource Students	Book corners will set up in the classroom, and students can go to check and read if they need extra information. Some posters of the artist's artworks will display on the wall.
Non-Native English Speakers	If there are ELS students in the classroom, the instructor will prepare a PowerPoint presentation in bilingual interpretation.
Gifted Students	If there are more than three gifted students in the classroom, the instructor will set a small group for advanced instruction. However, if there are fewer than three talented students, the instructor will encourage them to create an art concept in a broader perspective.

Notes and Credits
N/A

嘻哈文化在藝術教育當中的教學角色

綫曉媛
博士班學生
休斯頓大學
E-mail: kxdesign@hotmail.com

摘要

　　本研究旨在探討如何利用嘻哈藝術作爲創新教學工具，藉此啓發二十一世紀的年輕學子，並培養其批判思考、創造力、溝通與合作的技能。本研究的概念基礎爲批判性嘻哈教學法 (CHHP)，並進行嘻哈藝術課程的回顧研究，包括其定義、歷史探究、理論基礎、目的與對於藝術教育的各種啓示。本研究也對於嘻哈藝術課程的實行與未來展望提出四項建議。建議涵蓋下列課題：(1) 學校主管的支持、(2) 教師自主性、(3) 實習教師參與地方藝術計畫的機會，以及 (4) 高中嘻哈藝術課程的需求評估 (needs analysis)。研究者結論指出，批判意識、合作參與、創造力與溝通方法，是嘻哈帶給二十一世紀青少年教育的重要價值。嘻哈藝術課程能爲學生提供更多機會表達批判意見，並且預留藝術表達與創意的自由空間。

關鍵詞：嘻哈教學法 (HHP)、批判性嘻哈教學法、嘻哈藝術課程
**　　　　共同核心州立標準計畫 (CCSS)**

今日的美國學校正面臨的問題，在於教師們有志推動批判性、創造性和合作式教學，奈何校方卻無法提供有效的教學工具。標準的知識教學法，主要著眼於以提高公共教育體系學生的學業成就，但教師卻很少有機會在課程設計和課堂活動當中，具體實行創意概念，或伺機應用有效的教學策略。想讓學生認識真實世界並學習解決問題，教師需要創造有效的教學環境，進一步支援課堂活動。同時，課程規劃也必須能符合州立和區域性教學框架與標準。其他必要條件包括打造協作式課堂和校園文化；將批判技能融入內容學習之中；並實行能力本位 (competency-based) 的評量工作。在此我們建議使用嘻哈藝術課程作為創新教學工具，這套課程以批判性教學法的精神和最新教育理論與實踐為基礎，容許學生藉機接觸各種社會經濟層面 (Runell & Diaz, 2007)。當代的教育工作者強調，作為教學論述的嘻哈藝術課程可以協助新時代青少年成為更具鑑賞力和思考能力的學習者，此外嘻哈藝術的持久特質、可及性 (accessibility)、豐富歷史和廣泛接受度，都有助於年輕學子改變周遭的世界。

嘻哈是全球年輕人熟悉的主流流行文化。將嘻哈融入藝術課程當中，就能激勵當代年輕人學習學術與生活技能。嘻哈事實上已成為一種教學方法，一種以青少年為主、具備文化意涵與重要地位的全新教學工具。

課堂教學中的嘻哈元素具有無限可能性，因為嘻哈文化反映了年輕人的態度、信念、語言、行為模式以及對世界的價值觀。嘻哈藝術課程足以提高學生的學習動機，這是因為學生會更投入學習，也願意在課堂活動當中分享自己的想法和感受，從而與教師建立更健康的互動關係。就某種程度而言，嘻哈課程內容與自己的生活經驗息息相關，因此能提高學生對學習內容的興致，也有助於加強學術研究與真實世界之間的關聯性。

Duncan-Andrade (2008) 認為創意是全球經濟的關鍵要素。事實上，對工程師、商務經理和設計師而言，創意經驗只是日常工作生涯當中的一部分。為了能在二十一世紀裡創造成就，美國學童必須懂得發明創新、善用資源並發揮想像力，同時培養創新的解決問題能力和團隊合作技能。嘻哈元素當中的饒舌技巧，可以提高學生與音樂節奏相關的閱讀準備度及寫作能力。另有研究顯示，掌握音樂記譜法，則有助於培養學生的數學能力 (Partnership for 21st Century Skills, 2006)。事實上，學生個人的藝術體驗不僅珍貴，還可啟發其他學科的學習潛力，因此藝術可說是二十一世紀全人教育不可或缺的一環。

定義嘻哈

　　嘻哈緣起於 1970 年代初期進入後工業時代的布朗克斯區，並成為年輕
黑人與拉丁族群身分形成與社會地位的來源 (Chang, 2005; Raymond, 2003;
Rose, 1994)。Prier 與 Beachum (2008) 也指出，「嘻哈文化的廣義歷史背
景混雜各種文化與族裔經驗、社會經濟影響及創新藝術表達」(p. 521)。Gilroy
(1993) 主張嘻哈文化源自於黑色大西洋社群的經驗與見聞。Rose (1994) 則
認為嘻哈文化根植於後工業化時代的經濟背景之中。簡而言之，嘻哈藝術表
達的俚俗化修辭和文化美學，都來自經濟匱乏與社會衰敗的邊緣地帶 (Prier
& Beachum, 2008)。因此嘻哈文化同時涉及了多方面的定義，例如從後現代
主義角度來看：「嘻哈是一種典範範例，既是嘉年華也是競賽，是每個人都
會經過的文化交叉路口」(Potter, 1995, p. 25)。總而言之，嘻哈文化是透過
一套獨特的共同信念、價值、行為模式和藝術創作與社會溝通 (Williams,
2008)。White 與 Cones (1999) 指出，「嘻哈文化是當代都會年輕人一切
生活風格的統稱，與流行音樂、霹靂舞、特定服裝與髮型、塗鴉藝術和街頭
語言密不可分」(p. 96)。

嘻哈 (文化) 的歷史背景

　　Potter (1995) 表示，嘻哈傳統的歷史與社會意涵將「老祖宗的聲音意識」
和「強烈的社會對抗與語言競技感」連結在一起 (p. 28)。透過「有動機」(戲
仿與對抗) 與「無動機」(同理與致敬) 這兩種功能，重建嘻哈的線性歷史軌跡，
一方面持續傳達嘻哈的音樂與語言文本，同時逐漸深入嘻哈歷史之中。
　　嘻哈的源頭是結合「可辨識的非洲元素」和「歐洲音樂傳統」的牙買加非
裔加勒比海傳統 (Potter, 1995)。嘻哈與加勒比海音樂之間的關聯性建立在音
樂特質的基礎上。換言之，饒舌的起源與放克 (funk)、靈魂、節奏及藍調音樂
脫離不了關係。早在傳入南布朗克斯區之前，牙買加音樂裡也曾出現過口白與
呼告。牙買加人大約從 1940 至 1960 年代開始有機會收聽美國廣播電台，
並且熱愛各種節奏藍調音樂。儘管當地人買不起昂貴的樂器、揚聲器和其他音
響設備，但有些先行者會在舞會場合嘗試使用加大音量的擴音設備或成音系
統。早期牙買加製作的唱片都是「略為調整節奏強度，把跳動節拍調成較緩慢
的拖拍 (shuffle)，再混入『burru』的打鼓節奏」(Potter, 1995, p.37)。這種節

奏就是嘻哈的根源來自非洲大陸的最有力證明。簡而言之，牙買加音樂是嘻哈
美學的核心，對嘻哈音樂造成深刻影響。

　　嘻哈不只是一種音樂形式，它已經衍生成一種文化現象 (Beachum, 2013)。1970 年代晚期，嘻哈文化發展成「以青少年流行文化為核心的國際現象」(Stoval, 2005, p. 585) 並傳遞各種邊緣化、暴力和壓迫的相關經驗。作為具備全球代表性的青少年文化，嘻哈結合種族與族裔經驗，成為青少年族群重要的表達與娛樂方式 (Beachum, 2013; Raymond, 2003)。嘻哈文化已經牢牢抓住今日都會青少年的理智與感性，更是瞭解青少年面對的困難、現實與可能性的重要途徑。嘻哈出現在各種媒體訊息與影像中，如影片、網際網路和音樂。1980 年代的 KRS-One 是最早的嘻哈說唱藝人 (emcee)，他出身街頭，獲得了廣大注目。自 Russell Simmons 與 Rick Rubin 創立 Def Jam 唱片公司後，嘻哈音樂開始拓展全國性的知名度 (Williams, 2008)。

嘻哈文化與藝術教育

　　今日的嘻哈文化顯然已發展成新世紀青少年的教學論述 (Morrell & Duncan-Andrade, 2002)，它帶來豐富的批判觀點，並遠比我們先前使用的許多觀點更具文化底氣 (culturally grounded)。而將嘻哈元素運用在學校介入活動，藉此探索學生的社會文化背景，也是十分創新的構想 (Emdin, Adjapong, & Levy, 2016)。學者們則研判，嘻哈文化乃是對於都市更新工程、社福預算刪減，以及紐約市公立學校刪除音樂與藝術課程的某種民間反應 (Chang, 2005; Rose, 1994; Stovall, 2006)。嘻哈文化的重要性，在於都會年輕學子透過嘻哈藝術傳遞自己的態度，並從社群、家庭、宗教機構和學校中吸取價值觀。簡言之，美國教育體制已承認並接納嘻哈文化。

　　那麼，嘻哈可以為教育帶來哪些改變？為什麼嘻哈文化如此迷人，它又如何為當今藝術教育創造意義？Petchauer (2009) 回顧嘻哈教育研究，並依據教育領域將相關研究分成三大類。第一，教師將嘻哈元素納入學校課程中，作為一種文化回應教學法，以培力邊緣族群、指導學術技能，並且引領學生認識從新的角度認識自己的生活經驗。第二，作為一種藝術表達形式，嘻哈可透過藝術學習來建構創意實踐，進而鼓勵今日的年輕人更深入理解自己、他人和世界。第三，全球，尤其是北美地區高等教育機構都已開始將嘻哈文化納入嚴謹的學術討論當中，包括課程、研究、研討會和座談會。

　　近年來，教育工作者已經肯定了嘻哈文化的學術研究價值，包括社會學、語言學、文化研究、課程研究和都會研究等學科角度。從某種程度而言，嘻哈文化已逐漸成爲最具批判潛能的學術研究與課程創新主題。Stovall (2006) 表示嘻哈文化可以培養都會青少年的批判性思考能力。今日的嘻哈文化還融入了冒險精神、明星氣質、改變、即興、創意和抵抗等意識 (Beachum, 2013)。更具體而言，「由於嘻哈文化已深入美國都會青少年的生活之中，教育社群開始大量關注嘻哈文化在正規學校教育當中的教學可能性」(Hill, 2009, p. 2)。

　　教育研究與實踐中的嘻哈文化，涵蓋了多種不同的目的，包括從學業指導和學生的智力投入，到受到教育課程本身廣泛重視的批判性素養 (Petchauer, 2009)。透過創新藝術學習，學生即使在校園以外也能參與文化相關實踐。這些實踐類型包括了行爲模式、思考、言談、信仰、互動和價值判斷的方式。研究者認爲，參與受嘻哈文化啓發的新課程，有助於激發學生的學習動機，因爲課程能在個人生活經驗和學術素養之間建立連結 (Runell & Diaz, 2007)。一般而言，透過嘻哈藝術課程，「學生成功展現出總結、推論、辨別風格元素和文學手法、釋義並清楚表達意見與觀念等能力」(Runell & Diaz, 2007, p.21)。

　　將嘻哈引入課堂活動，同時具備了強烈教育意涵。首先，青少年的社會文化訊息，一併成爲課堂學習的一部分，由此反映出對於青少年未來成就的重要影響力。研究者注意到，曾參與嘻哈藝術課程的學生，在定義、辨別、回應生活當中的各種難題之際，更有能力重構自己的思考過程。這樣的能力反映了一種批判意識，就如同 Freire 所舉列者 (2002)。儘管這些太過耳熟的訊息似乎無法成爲合理的詮釋，但這也有機會激發學生內心對於校園的歸屬感。

　　實行嘻哈課程的教師必須瞭解，爲了確保嘻哈順利成爲強大且有意義的教學方法，師生雙方都必須秉持批判觀點，用心接收並且處理這些訊息。例如在 *Listen to Hip-Hop Raps and Writing Activity* (嘻哈饒舌鑑賞與撰寫活動) 當中，就利用嘻哈元素協助學生摸索出自我介紹與陳述的全新創意方式。如欲培養批判思考技能，學生必須實際批判與自身人生目標相關的各種個人陳述與表態。

批判性嘻哈教學法

　　在理解批判性嘻哈教學法 (CHHP) 時，必須先區別前者與嘻哈教學法 (HHP) 的差別。HHP 是指「在課堂教學中應用嘻哈感知性和文化資本，如嘻哈音樂和美學」(Jones, 2014, p. 33)。HHP 是以文化相關策略爲基礎，融入中學或大專程度的都會青少年課程中 (Ginwright, 2004)。CHHP 則是「將批

判性教學法應用於嘻哈教學法之中的理論」(Jones, 2014, p. 42)，它同時結合了批判性種族理論與嘻哈教學法。Akom (2009) 認為，CHHP 是取自批判性種族理論的另類教學策略 (Jones, 2014; Solorzano & Bernal, 2001)。CHHP 的教育宗旨係為實習教師提供機會，重新檢視他們對於種族、階級和性別等方面的社會不平等狀況有何想法。

　　Williams (2008) 指出，「從一開始，嘻哈文化就與批判性思考密不可分」(Williams, 2008, p. 71)。Stovall (2006) 則認為，嘻哈文化是在都會地區學生課程的理論與實際交會處運作著的教學實踐。強調這一點，乃是因為實務上學生難免遭到學校體制予以消權 (disempowered) 以利管教，沒有機會主動建構自己的現實經驗。如 Williams (2008) 所述：

> 在嘻哈文化裡，青少年會慢慢發現自己的主體性與人性，然後創造出一片使用人性化論述 (如藝術、音樂、舞蹈) 發展批判意識的園地(p. 72)。

　　作為青少年流行文化的一環，嘻哈可以鼓勵並吸引各種有意探討教育、經濟與社會文化議題的學生，甚或協助他們扮演未來課堂上的知識領袖 (Stovall, 2006)。換言之，融合嘻哈文化的批判性教學法，將可提供更正面而有生產力的教學環境 (見圖 1)，
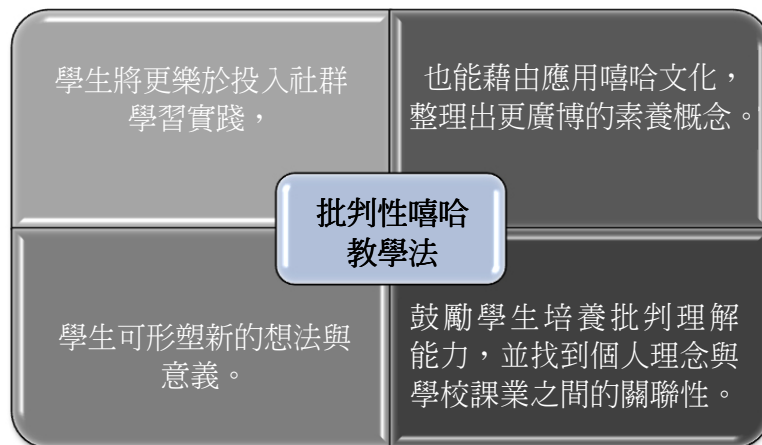
圖 1　藝術課堂實行批判性嘻哈教學法的目標

嘻哈作為文化回應藝術

　　Howard-Holmes (2016) 曾指出，將近七成的嘻哈聽眾本身並不屬於黑人族群，這意謂著嘻哈文化足以跨越多元族群，因此我們可以在課堂教學中有效運用這樣的藝術形式 (Hill, 2009)。Petchauer (2009) 指出，嘻哈教育工作者已採用一系列方法學概念來突顯如何使用嘻哈作為文化相關藝術教學法，以改善今日青少年教育指導過程和成果。

　　因此，作為一種轉變要素，嘻哈代表青少年文化中的某種真實聲音，能夠強化學生的批判性思考能力。根據我們的初步發現，學生常在原有教育制度當中被降級為客體，而非獲得賦權的主體 (Freire, 1970)。近期的研究則顯示，學校參與及學術成就之間的關係，取決於參與的內容如何回應族裔與社會經濟構成因素 (Chase et al., 2014)。

　　Li 與 Lerner (2013) 表示，「學校參與……對於青少年而言，基本上是一種多層面的整合性建構」(p. 20)。嘻哈藝術課程提供的知識，增強了來自多元文化的學生族群，確保學生得以透過各種文化背景、先備經驗和表演風格，獲得更適當而有效的學習 (Callins, 2006)。在這樣的文化回應式教學當中，青少年會從參與過程中發現課堂活動越來越貼近自身的實際生活經驗。

　　此外，Ladson-Billings (1994) 也指出，「採用了文化相關教學法的教師，也會從中探索出看待自己與他人的獨特方式」(p. 25)。Gay (2002) 認為，實行文化回應教學法的教師可以協助提高學生的學術參與程度，成功面對競爭日益激烈的全球化社會。事實上，藝術與文化表達是所有價值體系的主要動力，而這些價值體系最終又形塑了人類社會與行為。參與課堂活動的各方人士，可能帶來各自獨特的文化與美學價值、信念和態度，都有助於建立足以回應多元課堂情境的健康學習環境。因此，文化回應教學法可從更廣泛的觀點處理教學主題，並鼓勵學生在課堂學習過程中，串連起個人知識和社會文化背景。

　　嘻哈文化的重要性與影響力，不僅涉及都會年輕學子的生活，同時也影響了都會公立學校的課程與教學實務 (Prier & Beachum, 2008)。Williams (2008) 認為：「整合嘻哈藝術的教育體系可帶來天搖地動的改變，為既有體制注入更多人性思維」(p. 82)。嘻哈藝術課程可以透過具備競爭優勢的創新表達活動，為中學生建立起獨特的創意空間 (Raymond, 2003)，只要能促進青少年主動參與並投入嘻哈藝術課程，就有助於提昇創意和藝術實踐。

Project HIP-HOP (PHH)

「Project HIP-HOP (PHH) 是爲來自波士頓地區低收入非白人 13 至 21 歲學生所創立的非營利組織」(Kuttner, 2016, p. 535)，組織主要係於學期期間舉辦課後活動。PHH 的目標在於鼓勵青少年表達自己的想法和生活故事，進而啓發他人提出不同的想法。組織的成立宗旨在於培養嗨哈文化世代，從中理解如何使用嗨哈文化作爲參與和推動社群的教育工具。參與者會獲得一筆助學金 (每週五個全天課程，爲期十週) 作爲獎勵。PHH 的第一步，是選出可以帶動更多社群青少年參與的都會青少年學生。選出的參與者男女人數相當，而且都具備嗨哈藝術家的身分，例如饒舌歌手、詩人、視覺藝術家、演員、DJ、音樂家和舞者。

根據 Kuttner (2016)敘述，「PHH 教導年輕嗨哈藝術家使用藝術實踐和其他文化生產形式 (如儀式、慶祝活動) 來挑戰壓迫性意識形態，並催化社會正義行動」(Kuttner, 2016, p. 536)，同時「鼓勵青少年透過共同的歷史和實踐，建立文化同盟」(Kuttner, 2016, p. 542)。PHH 主張透過嗨哈文化和其四大元素 — 饒舌、DJ、塗鴉與霹靂舞 — 突顯弱勢族群如何被迫接受主流敘事和刻板形象，而這四項元素也證明融入藝術、媒體與流行文化之中的嗨哈精神如何持續發揮影響力至今。

中學教育推行嗨哈藝術課程

嗨哈自 1970 年代以來已風行四十載。研究發現，納入嗨哈課程的中學教育實務也已累積了十多年的歷史 (Cook, 2004; Hill, 2009; Morrell & Duncan-Andrade, 2002)。Howard-Holmes (2016) 指出嗨哈文化深深影響全世界，它在各國青少年族群的流行程度更充滿轉變力量。

研究者認爲，中學嗨哈藝術課程日益盛行有幾個原因 (Morrell & Duncan-Andrade, 2002)，包括：

1. 激勵典範加速移轉，減少偏見與負面統計量；
2. 增加青少年流行文化內容的豐富面貌；
3. 鼓勵學生的藝術表達；
4. 拓展與同儕和指導者的溝通空間。

嗨哈藝術教案：自畫像裡的嗨哈故事

本文研究者設計的嘻哈藝術教案，*自畫像裡的嘻哈故事* (見附錄 A) 主要使用嘻哈饒舌歌曲來啓發中學生的藝術意識和表達。嘻哈藝術課程的內容旨在鼓勵學生透過不同方式思考藝術、將生活經驗融入藝術創作過程中、與同儕共同參與更廣泛的討論、評論社會議題、探索藝術技巧、創作饒富意義的藝術品。

本嘻哈藝術教案的教學目標是向學生介紹嘻哈饒舌歌曲中的敘事形式、分享其生活故事並探索周遭世界的議題。學生聆聽嘻哈饒舌歌曲時，可以練習如何以饒舌形式寫下自己的生活故事。學生將學習先描繪出自畫像的輪廓，再將饒舌歌詞填入畫面的陰影部分。(見圖 2)。

參與	藝術教師可以提出幾個提示問題：「有沒有同學喜歡聽嘻哈音樂？」「你最喜歡哪種類型的饒舌歌曲？」「你認爲嘻哈饒舌歌曲如何啓發藝術家的藝術創作？」
探究	小組討論、腦力激盪、擬草案。
解釋	藝術教師可以使用 *Power Point* 簡報檔案，介紹與嘻哈主題相關的藝術家及其作品。
精緻化	藝術教師可以鼓勵學生實作練習，並探索還有哪些不同的藝術技巧更能表達它們的藝術理念。
評量	藝術教師透過畫廊漫步活動，鼓勵學生評論同儕的作品。

圖 2　嘻哈藝術教案的 5E 模式

未來研究意涵

今日的學生不再憑藉標準課綱和教學法，獲取個人學業成就。中學行政工作者很樂意增加學術人才，聘請資優教師一方面配合州立標準授課，同時實行創新課程。如此一來，藝術教師在開發並且實行一套重視且肯定都會青少年文化實踐的課程後，很可能也會面對相同挑戰 (Morrell & Duncan-Andrade, 2002)。

換言之，今日的藝術教育工作者必須透過創新方法，設法針對標準測驗未予要求評量的其他重要技能予以強化。本研究建議，運用適當的嘻哈元素來發

展嘻哈藝術課程，有助於藝術教育工作者使用有意義的方法來引導學生認識世界，並培養二十一世紀需要的學習與創新技能。

　　嘻哈藝術課程在實務上的重點之一，就是加強學生在批判、創意、合作與溝通等方面的學習過程，並培養其多元觀點。另一個重點是協助學生能獨立且合群地成長、分享意見、表達批判聲音，講述社會議題相關的真實故事。同時，藝術教育工作者應協助學生認識自己的潛力，探索學生的興趣與天賦，並轉化為成就。為此，教師必須先行認知並接受文化多元性。教師必須充分意識到其他文化的溝通、學習方式及關係模式各自不同，並予以尊重。

　　未來，嘻哈藝術課程的研究應將重點擴展到教師與研究者以外的領域。相關研究不應只是審視實習教師如何在藝術課堂上應用嘻哈元素，而是為實習教師提供各種嘻哈培訓課程。如此一來，實習教師將更能了解嘻哈教學法和指導策略及課堂管理之間的重要關聯性。

建議

　　本研究建議如下。第一，教師必須向學校主管爭取支援。如此方能利用批判性嘻哈教學法來設計創新藝術課程，並且兼顧、符合課表標準。藝術和英語、數學與科學等學科頗為不同。藝術的目的在於幫助學生從更深刻的視角，體驗多元文化，探索社群議題。因此，學校必須考量如何在課後時段安排嘻哈藝術課程或活動，以及如何與校外藝術組織或社群合作。藝術教師可邀請當地饒舌歌手到課堂上，分享有關饒舌歌曲的背景故事。或是與當地畫廊合作，介紹嘻哈藝術家的作品。如果嘻哈教育工作者除了固定上課時間之外，也能在課堂外實行嘻哈藝術課程，嘻哈教學法就有機會發揮更大影響力。

　　第二，將更理想的嘻哈教學方法應用至標準課程中。研究者建議，藝術教育工作者應當擁有更多教學主導權。教師創新課程內容時，必須獲得充分自主，並符合多元學生的需求，此外各州共同核心標準 (CCSS) 同樣指出教師自主性與嘻哈藝術課程的擴大推廣同等重要。此外，教師應重視批判思考、創意、合作與溝通等技能。

　　第三，應該提供實習教師更多機會參與當地藝術課程，目的是發展專業、達成自我效能並建立內容信度 (content-confidence)。例如，休士頓地區的藝術課程，如 Via Colori and the Art Car 計畫，啟發並協助實習藝術教師設計創新藝術課程，並銜接外在世界經驗。

第四，必須針對都會中學的嘻哈藝術課程，進行需求分析研究。同時透過專業評量，追蹤利益關係人的需求程度，以及嘻哈藝術課程在課程設定中的需求度。舉例來說，也有必要進一步檢視美術學科的地位，畢竟這些學科目前在都會區中學僅屬於選修科目。未來的研究和教育改革，都需要先行掌握嘻哈藝術課程的需求分析。欠缺相關分析也就無從了解嘻哈藝術課程對於學習技能、興趣及動機有何影響，如此一來學校主管和教育工作者恐需花費更多功夫理解教學方面的價值和學生的學術進展狀況。

結論

嘻哈自 1970 年代開始引進美國，並發展成全球知名的藝術形式，對於流行文化影響彌深。整合嘻哈元素的藝術教學，可協助學生升格成為主動學習者，提供更多創作機會，促使學生發現自身興趣並培養批判性技能。嘻哈藝術課程不僅有益於藝術教育，也能啟發其他學科的學習。學生藉由將嘻哈元素融入藝術創作中，展現面對全球挑戰的創新能力。

將嘻哈元素整合至藝術教學則能創造更有效的教學平台，因為嘻哈能幫助學生擴展體驗，探究各種社會不平等現象。同時，如本文所示，在嘻哈文化盛行、青少年文化蓬勃的都會區中學教育裡使用嘻哈教學法，將對教學帶來重大影響。有別於標準藝術課程內容，如傳統藝術課堂時常練習的靜物素描，CHHP將為藝術教師帶來更新穎的教學選擇。

在嘻哈藝術課程實務方面，實習教師缺乏適當資源，同時也未能充分理解如何使用嘻哈元素設計有意義的課程，亦可能對於學習造成阻礙。某些阻礙勢難避免，因為部分表現失色的學校往往欠缺適當的補充教材、優質指導、專業開發。因此，為了支援諸如嘻哈藝術課程的創新教學，藝術教育工作者必須掌握具體授課流程、課程內容和教學實務。事實上，熟悉嘻哈元素的教師，也更能在核心學科上構思適當新的教學法。教師則必須感受到確實有必要實施批判性嘻哈教學法和文化相關教學法，方能成功推動專業且有效的嘻哈藝術課程。

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嘻哈文化在藝術教育當中的教學角色

附錄 A
嘻哈藝術教案

標題：自畫像裡的嘻哈故事

作者
姓名

課程概要	
背景脈絡	
單元標題	藝術 1
真實世界的應用	嘻哈饒舌歌手：Jay-Z、Eminem、Snoop Dogg
	藝術家：Kehinde Wiley、Amy Sherald

課程介紹

學生先聆聽嘻哈饒舌歌手如 Jay-Z、Eminem 和 Snoop 等人的歌曲，並閱讀歌詞，理解這些歌手透過歌曲所講述的社會議題。接著，教師鼓勵學生寫下自己的生活故事。教師指導學生畫出自畫像的輪廓，將敘事文字寫入或填滿畫像的陰影部分。

內容區域標準依據

德州基本知識與技能 (TEKS)

§117.302.藝術，第一級 (一學分)。

(c)　知識與技能。

(1) 基礎：觀察與感知。學生運用批判性思考、想像力和感官觀察並探索世界，藉由認識、理解和應用藝術元素、設計原則與表達特質，培養並擴展視覺素養技能。學生根據自己所見、所知和經驗，檢視、理解並創造原創作品。

(2) 創意表現。學生使用多元媒體及適當技巧來創作藝術作品，以傳達理念想法。學生以創意方式表達想法和理念，同時發揮想像力、提高反省思考能力，培養學習紀律及漸進式的解決問題技巧。

(3) 歷史與文化相關性。學生展現出對於藝術史和文化的理解，能夠分析藝術風格、歷史分期與多種文化。學生培養出對於多元文化傳統及其貢獻的全球化意識與尊重。

(4) 批判性評估與回應。學生回應並分析自己和他人的藝術作品，並培養慎思明辨和理性評估的終身技能。

§117.310.音樂，第一級 (一學分)。

(b) 導論。

(1) 美術包含舞蹈、音樂、戲劇和視覺藝術等研究，目的是提供獨特經驗，並賦予學生探索現實世界、各種關係與理念的能力。這些學科透過主動學習、批判思考和創新的問題解決能力，吸引學生參與並啓發學習動力。美術培養認知能力並增加學生的學業成就、高階思考、溝通和協作技能，讓美術能應用至大學升學、求職、職場環境、社會技能和日常生活中。學生透過探索和進一步的創意表達，培養美感和文化意識。美術研究所致力培養的創造力是孕育和培養全方位兒童 (whole child) 的必要條件。

科技標準依據
N/A

教學目標
本嘻哈藝術課的教學目標在於引領學生認識如何使用嘻哈饒舌藝術講述、分享故事，並探索週邊世界的議題。學生藉由聆聽嘻哈饒舌歌曲，練習將自己的文字建構並改寫爲饒舌歌詞，並學會將歌詞文字塡入畫像陰影部分，使用饒舌歌詞來描繪自畫像。

年級			
__K-2	__6-8	X 資優生	X ESL
__3-5	X 9-12	__資源	__其他

課堂時間
每堂 45-60 分鐘

資源/教材/工具	
詞彙/字彙	說故事、嘻哈饒舌歌詞、自畫像
科技 (硬體、軟體、網站、課堂支援技術強化)：	音樂光碟機、電腦、音響。
非科技：	鉛筆、紙張、彩色筆、描圖紙、麥克筆。

授課流程 (刪除本節課不適用的流程步驟)			
授課階段	授課流程	單課管理	資源管理
[授課階段可以是 5 個 E 模式或其他單課教案。.此處可依據個人教學目的予以調整。]	學生活動範圍與流程說明。換言之，請說明授課流程。包括各個授課階段要詢問學生的問題。	說明每個授課階段的管理方式，包括教師與學生的角色 (何人於何時做何事)、地點 (如教室、電腦教室、室外) 和任何特殊考量。	列舉本活動使用的資源項目 (非科技與科技類)，並詳細說明資源的使用方式。註明由誰以何種方式來使用工具。
參與 (動機誘餌) 你如何引發學生的興趣？(引導 — 學生本來就知道的事情有哪些？)	在開場白時段裡，由教師首先提出幾個問題供學生思考： 1. 有人喜歡聽嘻哈饒舌歌曲嗎？最喜歡哪種饒舌？ 2. 你認為嘻哈饒舌歌曲如何啟發藝術家的藝術創作？	授課地點在美術教室。每個問題約進行 2 分鐘。	這堂課會需要用到電腦，主要用途是播放音樂和展示 PPT 投影片 (僅供教師使用)。
探究！學生可以探究什麼？提供實作經驗以充實概念。	學生將聆聽 Jay-Z、Eminem 和 Snoop 等人的饒舌歌曲。聽完之後，鼓勵學生與同儕討論並思索問題，例如這些饒舌歌手透過歌詞想講述什麼樣的故事？這些饒舌歌曲中有哪些社會文化議題值得探索？本活動完成後，隨即請學生寫一個故事或一首詩來介紹自己。	每首饒舌歌曲最多播放 30 秒。 (教師利用 2 至 3 分鐘時間來解釋本單元的學生活動。設法讓學生明白，他們可以自在地討論和書寫。	每位學生使用一張紙、一枝鉛筆或原子筆。
說明 教材輸入 (可能包括線上內容、投影片、提問、演示、範例)	教師利用簡短的簡報介紹饒舌歌手的生平，並挑選幾首饒舌歌曲來說明歌詞內涵。簡報時，教師討論幾位嘻哈藝術家及其視覺藝術作品 — 像是以肖像畫著稱的 Kehinde Wiley 和 Amy Sherald。	教師最多用 10 分鐘進行簡報。	電腦、微軟 PowerPoint。
解釋 學生如何應用所學？學生應用所學完成課堂任務。！	學生練習畫自畫像，徐協如何以自己的文字填滿陰影部分，畫出肖像輪廓。	鼓勵學生應用藝術元素或設計原理來創作。	教師巡視課堂，並回應學生的提問。

評量是第五個「E」。完成以下單元（見下方）。學生反思/自我或同儕評量。你如何知道學生已經學會？	課堂結束前，教師花 5 分鐘時間，把學生的作品掛在牆上，然後進行畫廊漫步活動。鼓勵學生針對每位同學的作品展開批判性討論。畫廊漫步時可問學生幾個問題：你覺得嘻哈饒舌屬於什麼樣的藝術形式？請講述並分享你的個人經驗。你認爲你寫下的故事與藝術表現之間有著什麼關聯？你從這堂課當中學到什麼？	畫廊漫步約進行 8 分鐘。	本課結束時，學生必須清理桌面，將美術用品歸還給教師才能離開教室。

評量

嘻哈音樂存在我們日常生活中。聽嘻哈饒舌歌曲並寫下自己的生活故事都是鼓勵學生探究社會文化議題的方法。在這堂以嘻哈藝術爲主題的藝術課中，學生將學習如何描繪自畫像輪廓，並將自己寫下的文字填滿陰影部分。教師必須容許學生盡情自在地創作，並指導他們探究周遭世界的相關議題。本堂課最後舉辦的畫廊漫步活動可供學生討論、提問並評論同儕的作品，培養學生的批判意識。

可能遇到的問題/B 計畫

如果無法順利使用電腦，則由教師準備一台已完全充電的筆電。教師應確認備妥了足夠藝術用品可供學生使用。

差異化教學準備

資源學生	教室裡將設置圖書角落，讓學生可以在這裡查閱其他資訊。牆上張貼幾張藝術家作品海報。
母語非英語人士	如果課堂上有 ELS 學生，教師將準備雙語簡報。
資優學生	如果課堂上有三位以上資優生，則由教師安排專門的進階教學小組。但是，如果資優生人數未滿三人，則將鼓勵這幾位學生從更廣博的觀點來思考藝術概念。

備註與銘謝

N/A

An Assessment Tool for Visual Communication Skills: A Case Study of School Children Aged 11-14

Ildikó Biró

professor

University of Szeged, Hungary

E-mail: biro.ildiko27@gmail.com

Andrea Kárpáti

professor

University of Constantine, Slovakia

E-mail: andreakarpati.elte@gmail.com

Abstract

Visual symbols organize and communicate information about the nature of objects and their relations in space. They also express and evoke emotional states for they are culturally loaded recognizable in the form of symbols, letters and text. These expression abilities in presenting symbols are predominantly learnt from visual art education. They are subskills that involve concepts and facts as well as related moral or aesthetic values in an integrated cognitive, affective and psychomotor process in class.

In this pilot study, we intended to exemplify a tool for developmental assessment of visual art education by providing a series of task in class for Grades 5-6 (ages 11-12 years) and for Grades 7-8 (ages 13-14 years), to whom seven complex drawing assignments were given. Sampling collected included paper, we report results of the first phase of the development of an authentic, creative task series to assess visual communication skills. Subskills under assessment included abstraction, combination, composition, modality change, symbolization and mental manipulation. These subskills are used beyond our domain, in many areas of everyday life and work. The design of the curriculum backed by good reliability value via the whole test

proved that the assessment tools in the above tasks helped art educators use their limited teaching time optimally, and prepared students to be creative and conscientious partners in visual communication.

An Assessment
Tool for Visual
Communication
Skills: A Case
Study of School
Children Aged
11-14

Visual communication—as all other communicative acts—consists of two distinct but interrelated complex sets of visual subskills: creating and interpreting images. Visual symbols not only organize and communicate information about the nature of objects and their relation in space, but also express and evoke emotional states. Products of visual communication contain culturally loaded or internationally recognizable symbols as well as realistic representations, letters and text. In comparison to verbal utterances, Gombrich (1972) claims the supremacy of visual symbols with a view to clear statements. "The chance of a correct reading of the image is governed by three variables: the code, the caption and the context. ...... Jointly the media and the word and image increase the probability of correct reconstruction." (Gombrich, 1972, p. 82). In cases where the code is generally accepted and the context is clear, verbal or written explanations may be unnecessary.

Interpretation of pictorial symbols and their usage are taught mainly via visual art education. Acquiring the subskills necessary for visual communication is an integrated cognitive, affective and psychomotor process that involves constructing concepts and facts as well as related moral or aesthetic values. Visual communication can be processed at school, at work and home either alone or with others. "Natural symbolization", an activity that is not perceived as an act of abstraction, but rather as an extension of reality, has always been at the core of the visual language of children (Gardner, & Perkins, 1974). However, not until the second part of the 20th century and the emergence of youth cultures influenced by and influencing mass media was it easier for children and youth to interpret the visual language that was the primary source of icons, signs and symbols in the adult community and in a transparent cultural environment. In the 21st century, nevertheless, visualization practices of generations drifted apart. Child art" is influenced by peers, practiced through (multi)media that adults can neither handle, nor fully comprehend. Creation of symbols is influenced by the enculturation process (the visual language of youth subcultures) as well as the level of expressive imaging ("visual talent") of the child (Kárpáti, & Simon, 2014).

The psychological and educational consequences of intensive media use can only be understood through the nature of the symbol systems they utilize. When entering the visual communication arena, we do not only share images, but get involved in a variety of situations—everyday, mostly non-artistic activities when pictorial representations are essential (Billmayer, 2016). Our visual literacy *(*or, using a more adequate word for non-literal expression) visual competency (defined as the set of creative and perceptive skills acquired at formal and informal learning environments, in the family or in any other social group we attend), are activated in these situations that influence the way we communicate. Stressful situations (like an imminent necessity to draw a map, invent a secret sign language or express love) often contain powerful stimuli: they may enhance or reduce our visual skill level.

Optimally, art education programs include situations that reveal a wide range of subskills of visual literacy (competency) and satisfy curricular requirements as well. In order to design such programs, it is essential to have an overview of the subskills to be identified through authentic and reliable assessment instruments. This study introduces tools for developmental assessment of visual communication skills. Developmental assessment as an educational model refers to assessing art education through authentic tasks embedded in real-life situations, for authentic tasks inspire creativities that can be evaluated through reliable and valid criteria (Schönau 2012). The authentic tasks are specifically inspiring for the talented few with intentions to pursue a career in art, design or architecture, but also for all the others who will use the language of vision in their everyday life and work with utilitarian (and sometimes also with self-expressive) intentions. Developmental assessment in short explores the subskills of effective visual communication, describes their development, and, at the same time, provides a fostering environment for the subskills.

As members of the European Network of Visual Literacy and authors of the European competency framework, we intend to verify the above skills and subskills through empirical studies. This domain is increasingly

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important in our era after the Pictorial Turn, characterized by the dominance of the image (Mitchell, 1994). Images of our times elicit powerful responses. We tend to behave as if pictures are alive. They influence, persuade and seduce us to perform certain activities or consume this and not the other items, and even cheat us through distorting our vision and views. Mitchell (2005) invites us to accept the power of images as animated beings with desires, needs, demands and drives that may be understood and even favorably accepted. We hope to reveal if and how their students speak the language of images for a more sophisticated and satisfying visual communication.

Theoretical background of the study

A systematic and nationwide study of creative and perceptive visual skills was first initiated in the 1990s. Kárpáti (1995) in the name of Leonardo Program explored, among others, visual communication through a variety of standardized drawing tests. The study revealed the relative independence of creative and perceptive skills and called attention to a more focused study targeted at certain subskills, instead of holistic evaluation.

The Leonardo Program tested the developmental effects of four thematic foci: fine arts, design, media and visual communication. It suggested a new curriculum structure to be based on a selection of focal areas and chosen by teachers. In addition to fine arts－the traditional focus, two new thematic highlights were added: Environmental Design and Visual Communication. This thematic enrichment was in line with modernization efforts of the discipline that had been renamed Visual Culture already in 1985 (Kárpáti, 1995). A survey of the Hungarian national curricula and educational documents including teachers' manuals and student textbooks was undertaken in the 1990s. A group of 12 nationally recognized artist-teachers performed document analyses and constructed a hypothetical skill structure. The structure had been further refined and validated through interviews with teachers and supervisors of art education about the presence and relevance of certain subskills in art education practice. This brought

about a Hungarian Visual Literacy Framework (Kárpáti, & Gaul, 2011, 2013) that was verified through an empirical study consisting of 90 creative and perceptive tasks that were performed by 5000 students with the ages between 6 and14 years old (Kárpáti, & Gaul, 2011, 2013; Pataky, 2016). Based on this verified framework, online tests have been developed on spatial perception, colour perception and interpretation, and the perceptive subskills of visual communication (Babály, & Kárpáti, 2015; Kárpáti, Babály, & Simon, 2015; Tóth, Kárpáti, & Molnár, 2017).

In the revised National Curriculum 2020, visual communication is identified as a priority area for skills development (National Core Curriculum, 2020). Basic visual communication skills involve interrelated perceptive and creative subskills from which we evaluate those that are taught and acquired (mainly) at school. To define the components (the structure of subskills) of visual communication, a review of the competency models and curriculum analyses had to be undertaken. In effort to describe and assess visual communication skills, we performed document analyses, undertook school visits to study evaluation practices, and studied international assessment projects. With a view to a more effective model of visual competence, a comparative analysis of 21 European curricula from 19 European countries (Kirchner et al., 2016) leading to the European Framework of Visual Competency (Wagner, & Schönau Eds., 2016, Kárpáti, & Schönau Eds., 2019) also added a dimension of basic cognitive and social skills to the subskills.

In the European framework, creativity, critical thinking, sensitivity in reception as well as proficiency, awareness, and ability to act in pictorial expression are defined as core competencies. Subskills such as experimentation, performance, communication, planning, empathy, interpretation, and aesthetic experiencing are added to connect subskills of visual literacy with cognitive and affective skills (Figure 1). Further explanation of the concepts as revealed in the framework can be referred to in Wagner, & Schönau (2016) and Kárpáti, & Schönau (2019).

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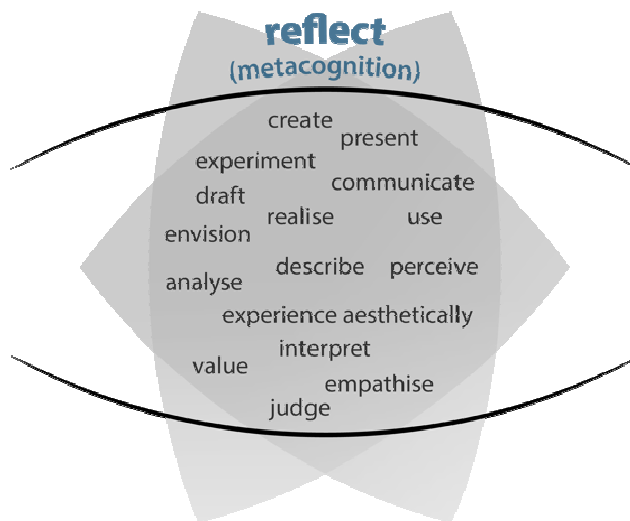
Figure 1   Components of visual competence in the European visual literacy framework

Source: European Network of Visual Literacy website, http://envil.eu/

The major merit of this framework that synthesizes European research findings and curriculum concepts is that it describes visual literacy as part of basic education but goes beyond the usual division of visual education. It focuses on the subskills of creation and perception that are intertwined with reflection and metacognition. In this framework, metacognition means (self)reflection on the content and value of activities, creative and perceptive processes, and works of art and design. At the top of the graph, three basic types of operations are as follows:

– Self-competencies involve knowledge about and reflection on the self;

– Methodological competencies are domain-specific ways of creation and perception;

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– Social competencies are related to interactions with different social groups: peers, teachers, parents etc (Figure 2).

Visual competency in this framework is as fundamental as verbal or numerical (mathematical) literacies: it includes a wide repertoire of creative and perceptive activities involving numerous subskills, and attitudes and behaviours that are necessary for an effective functioning in the world.
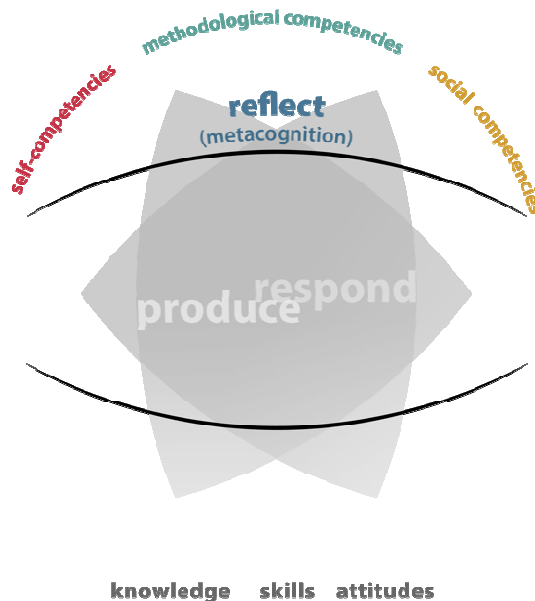
Figure 2   Relationships between visual literacy, personal and social competencies

Source: European network of visual literacy website, http://envil.eu

The empirical study on the Hungarian Visual Framework, was executed in 2009-2011. It explores 19 visual subskills that can be grouped in four main clusters: (1) visual learning; (2) use of representational conventions and techniques; (3) visual communication; (4) creative expression in visual media (Figure 3).

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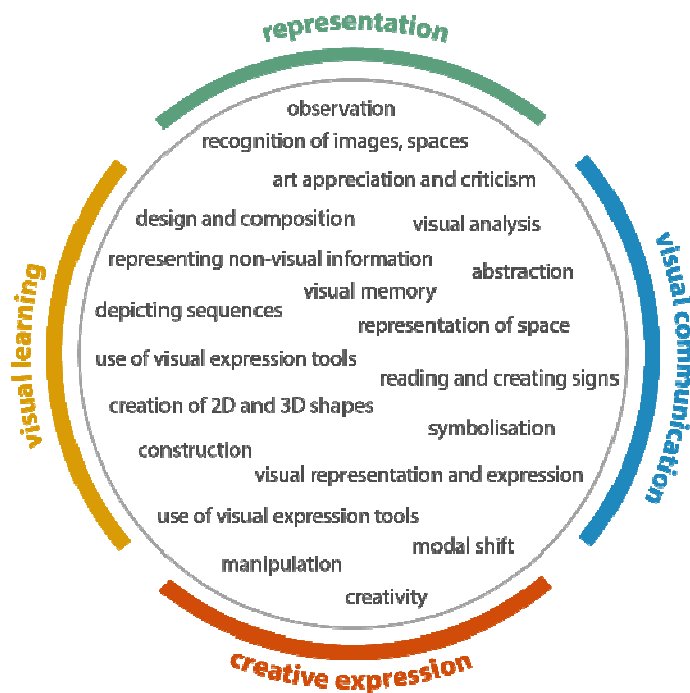
Figure 3 Components of the Hungarian visual framework

Source: Kárpáti & Gaul 2011, with modifications by this study

The research on visual communication skills consists of two interrelated parts. In 2012–15, visual communication subskills were defined as interactive and perceptive digital tasks (Simon, 2018):

– recognition of the visual representations of persons, objects and spaces;

– interpretation of images, image sequences and image-text combinations;

– analysis of content (representational and symbolic) of visual compositions;

– abstraction: creation, recognition, interpretation and analysis of abstract images;

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– symbolization: creation, recognition, interpretation and analysis of symbolic images*;*

– modality change: creation in two or more communication forms (e. g. in verbal and pictorial modes) and recognition, interpretation and analysis of multimodal messages.

Visual perception subskills were identified with three operational levels: visual recognition, interpretation, and analysis. These mainly involve declarative knowledge, as opposed to procedural knowledge involved, when creative subskills are activated. The first author of the current study is now engaged in the second part of the research on visual communication and studies the content of its creative subskills and their development in Grades 5-8, ages 11-14 years.

Creative subskills of visual communication

In this paper, we report the pilot results of the study of the creative subskills of the visual communication skill cluster. Our assessment tools are not paper-and-pencil tests, but creative tasks incorporated in traditional art media: Two sets were developed: one for Grades 5-6 (ages 11-12 years) and another for Grades 7-8 (ages 13-14 years). Both tasks were divided tino seven drawing assignments that would be assessed by 25 criteria. Taking into account the peculiarities in drawing development between 5-6 and 7-8 graders, we had the tasks with different degrees of challenge. There were also similar tasks as bridge items in both subsamples so that we could determine the measurable differences between the two age groups.

Students of the two public schools were with common socioeconomic backgrounds. The schools provided appropriate but not quality art-room equipment. They had trained art teachers and a standard (not specialized) curriculum. The curriculum was to carried out in a course of three seminar, each of which lasted for 45 minutes with a teacher in presence that acted as a data collection supervisor. Explanatory text provided by the teacher was quoted under the illustrations of the tasks below. Assessment involved two

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seminars, 45 minutes each. On the first seminar, tasks 1-4 were completed. On the second lesson, Task 6. Tasks 5 and 7 were done on the third seminar. From students of Grades 5-8 (ages 11-14 years), 794 drawings were collected. Their drawings were scored by the first author and another educator. There was a third evaluator, also an art education researcher, who arbitrated over disputed items. In the following part of the paper, we presented the task sequence and showed how they measured the developmental level of the creative subskills of visual communication. Pilot results were to be shared in the Discussion section.

Descriptive accounts of the tasks

1. Representation of space in 2D (composition, abstraction, modality change)

The first task measures the 2D composition, abstraction, and modality change by determining the levels of toning, size difference, a diagonal composition of decreasing sizes. (cf. Figure 4 and Appendix). The instruction for the task was as follows: Draw three birds (for 7-8 graders, five birds) seemingly flying from left to right upwards, away from us, one after another. Change their tonal value and size as well !
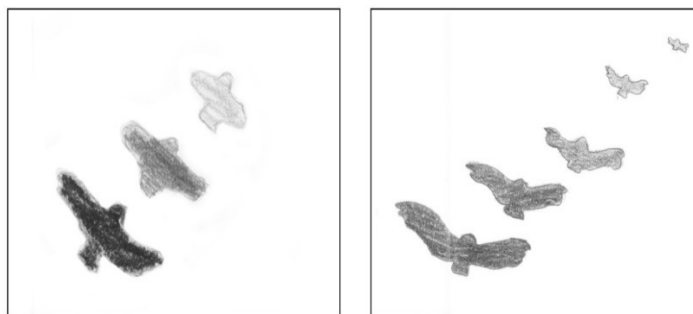
Figure 4   Representation of space in 2D

Left: girl, grade 5, age 11; right: girl, grade 8, age 14

2. Highlighting through colour contrast (composition, modality change)

The skill in color contrasts is taught in most curricula worldwide. This task assesses the awareness of the decorative and highlighting role of colors (Figure 5). In this task, a group of houses should be colored in two different ways, employing the skill of color contrast. In both solutions to the task, the house in the middle should be highlighted.

The instruction for the task was as follows: The school is in the middle of the group of houses. We want the school to stand out from among the other houses through coloring so that the kids could find it easily. Color the houses in two ways so that they are colored differently and the school in the middle will be distinctively figured out.

Figure 5   Highlighting with color contrast
Above: boy, grade 6, age 12; below: girl, grade 7, age 13

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3. Combination of architectural elements (abstraction, combination, symbolization)

The aim of this task is to observe the proportions and architectural elements of the houses shown on the task sheet and complete the row of houses based on this observation. The new building should fit in harmoniously with the existing houses, blending in the row with similar shapes and proportions of the adjacent houses (Figure 6).

The instruction for the task was as follows: Design a house to fill the empty space that shares the same style with the other houses and blends into the street.

Figure 6   Construction in variation

Above: girl, grade 5, age 11; below: girl, grade 8, age 14

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4. Creating visual rhythm (composition, abstraction)

Although the task seems to be easy to solve, most basic subskills of visual communication have to be activated: lines, shapes, space, hue, value and saturation in order to create rhythmic lines, visualize the rhythm throughout the composition. Skills include contrast and highlight to create a dynamic effect, proper directions and proportions, and variations to have a homogeneous rhythmic pattern (Figure 7).

The instructions for the task were as follows: Complete the image so that the lines form a rhythmic, repetitive pattern. Enhance the composition with colours.

Figure 7   Creating visual rhythm

Left: girl, grade 8, age 14; right: girl, grade 6, age 12

5. Rotational symmetry (mental manipulation of images, composition)

This task measures the subskill of mental rotation and mirroring. Students are expected to fill in the missing parts of the mandala as accurately as possible (Figure 8). The instructions for the task was as follows: Complete the mandala by mirroring and rotating the image.

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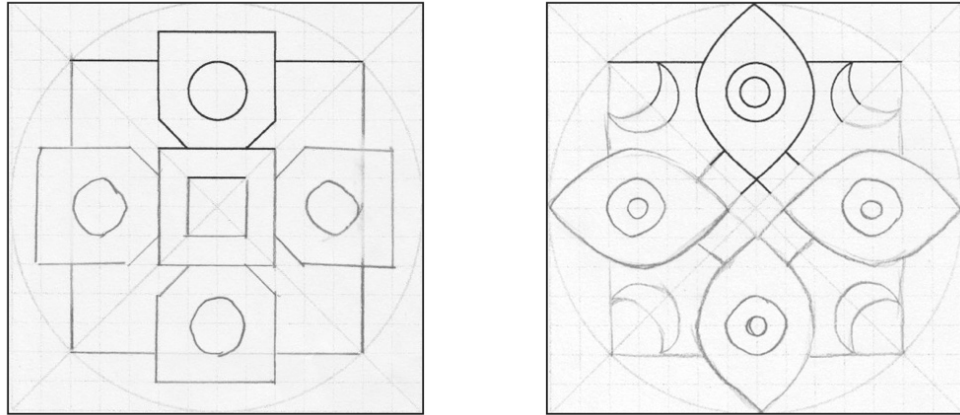
Figure 8   Rotational symmetry

Left: boy, grade 6, age 12; right: girl, grade 8, age 14

6. Creating graphic symbols 1: Pirate map (composition, abstraction, symbolization, modality change)

On the task sheet, students are expected to locate a treasure island. Their task is to draw a map based on this text. The map has to contain all the important elements of the island: the major landmarks that help to find the way to the treasure, and the optimal navigation path (Figure 9). Students are free to present them as map symbols, abstract or lifelike representations. However, they have to visualize the geographic clues in the text. The instructions for the task were as follows: Draw a map for the pirates on the description page and color the items that are important for orientation towards the treasure. Pirates are looking for the buried treasure on an island. They cast anchor in the bay to the north of the island, from where they head south. They pass a volcano on their right-hand side. On the south of the island, they find a peninsula with a lighthouse. Then they cut through a forest and bypass a lake. The treasure chest can be found on the northwest side of the island, beneath two palm trees.

Figure 9   Creating graphic symbols 1: pirate map

Left: girl, grade 5, age 11; right: girl, grade 8, age 14

7. Creating graphic symbols 2: logo design (composition, abstraction, symbolization, modality change)

This task requires the design of a logo for a school group who like bicycle tours and gourmet. The name of the group should be included into the logo. The demand for a narrative content by nature proved well received by students (Figure 10). The instructions for the task was as follows: Design a logo for the school's cycling team. Their name is Merry Wanderers. They want an image that can be printed on a t-shirt with their name and team characteristics on it. They are 10-14 years old; they love food, they ride around the world by bike, they always bring souvenirs of the country they visit.

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Figure 10　Creating graphic symbols 2, logo design

Left: girl, grade 5, age 11; right: girl, grade 8, age 14

Description of the Samples

The pilot study of the task series, reported here, included 117 students from an elementary school with the ages between 11 and 14. The course was common one, without art specialization and it lasted for 45 minutes per week. Among the 117 students, there were 64 male and 53 female students in the investigation. To be more specific, 25 students were from Grade 5, average age 11 years, 24 from Grade 6, 12 years, 35 from Grade 7, 13 years and 33 from Grade 8, 14 years.

Discussion

All the students in this case finished their assigned tasks during the weekly art lessons that lasted for three weeks. Each task was evaluated by two art educators, with a third, experienced researcher of visual skills invited to arbitrate over any scores if they were in dispute. The Cronbach alpha reliability value for the whole test (25 items) was 0.87, a value that indicated good reliability. The subtest analyses showed that there was no significant difference between the mean and standard deviation of the tasks. The average of the subtests ranged from 45% to 56%, which was considered

acceptable. The standard deviation was between 24% and 37%, which also showed that the tasks were not too difficult and too easy. (Currently we have worked on the modification of the tasks that were found too easy and correlated with a low level of overall performance in the pilot, thus we deleted those spotted easier items to create a more homogeneous task series). Based on the total score, the distribution of relative frequency proved normal (skewness: 0,03). (Table 1).

Table 1   Pilot test of the visual communication subskills (Reliability, mean, standard deviation)

Category	Test
Number of items	25
Sample size	117
Cronbach-alpha	0.87
Mean (%p)	49.47
Standard dev. (%p)	19.72
Skewness	0.03

Our results showed differences between genders, which was consistent with results of previous research on visual skills (Babály, & Kárpáti, 2016) as related to differences of spatial skills. The results of girls were significantly better in all tasks and all grades, For elder age groups, the difference was even more pronounced (Table 2.)

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**Table 2   Pilot score of visual communication creative subskills of males
(N = 64) and females (N = 53)**

	Students' gender		F-test		Independent-Samples T-test	
	Males	Females	F	p	/t/	p
Mean (%)	40.27	60.87	0.02	0.90	-6.15	<0.001
Standard dev. (%)	16.99	16.81				

In Task 2 (Figure 5), from among the 114 students, 91 (79%) were able to create at least one color contrast. However, only 53 students (46%) solved both subtasks. This indicated that about the half of the students could only come up with one idea of visual highlights through color. Reading and creating visual signs that indicates an important content takes skillful use of visual language. This calls for teachers to spend more time on developing this subskill along the task sequence. Task 4 (Figure 7) elicited a great number of different solutions from the simplest, minimal patterns all the way up to sophisticated compositions representing visual movement. More evaluation criteria can be added to this task that is supposed to be focusing on the production of patterns as well as compositional features and representation of movement, for this task aims at cognitive skills that are characterized by the ability for variation and combination.

Task 5 (Figure 8) measured mental manipulation of images: a key subskill for spatial perception, mental rotation that is supposed to be utilized in reading plans, maps and other types of technical drawings when there is a need for depicting three-dimensional objects in two dimensions. Correct assessment of this task proved not easy. To verify solutions, we digitized all solutions and used an evaluation template, added as a top layer to the pre-digitized works. This tool made it possible to check the accuracy of hand-drawn lines. The scheme showed how many millimeters the lines drawn by the student had deviated from the sample lines of the template. Despite careful scoring, however, this task yielded the most diverse results

for further detailed reconsideration. Evaluation criteria were as follows: 1. Completing the quarters (mean: 78.3%) 2. Accuracy of straight lines (Mean 58.3%) 3. Accuracy of curved lines (mean 31.3%)

Task 7 (Figure 9) required *symbolization and modal shift* in a well-known situation, when a group's self-image and missions were required to be put into a visual form. For instance, creating a coherent set of images suitable for printing on a tee shirt, based on a short text, is a complex task, for it involves visual as well as verbal communication skills. That said, in order to determine the quality of logo designed, the following evaluation criteria were used: (1) creation and / or adaptation of symbols, (2) arrangement of visual elements, (3) display and position of text, (4) visual hierarchy. These criteria were selected on the basis of the literature review of Billmayer (2016), Kárpáti, & Gaul (2011), Kárpáti, & Simon (2014), Kirchner et al., (2016), and Simon (2018). These past studies involved assessment of visual skills with large samples and standardized criteria. The criteria were subjected to further discussion by invited experts of art education. They were professionally capable of assisting scorers in telling apart the quality of performance between the acceptable, the medium and the choice. Our tasks also helped teachers realize when and where to intervene, which subskills need further training.

Conclusions

The distribution of students by skill levels indicates that the tasks represent different degrees of challenge, and are suitable for assessing the creative subskills of visual communication skills of the elder and younger populations. These tasks are even suitable for measuring students with higher skill levels. However, the test contains some items that are too easy or too hard. They are to be sure needed to be deleted or modified. Task 5 was too easy in some evaluation criteria, and task 7 (logo design) contained too many instructions, which ought to be simplified. Further consideration is needed to reduce the subjectivity of the evaluation, which possibly led to significant divergences, especially in the last two tasks that proved more

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complex. In the second phase of development looking for a more homogeneous test, we improved items that correlated low with overall performance. The partial test-level analysis highlighted that several tasks of the test ought to be improved: more evaluation criteria proved needed to achieve higher number of items. In other words, more homogeneous and more identifiable subskill measurement were required. This perhaps could be achieved through tasks and assessment aspects to effectively distinguish visual creative subskills.

The next major step in the development of this visual communication task system is to develop a digital version: a valid alternative to be performed through imaging tools. This is another step in authentic, creative, developmental assessment for the 21st century. First, we can work on the skills structure and analyse the correlations and the strength of relationships between subskills across tasks. The results will hopefully reveal whether there is a correlation between the measured competencies and, if so, how strong they are. The exploration of such relationships is very suggestive. It is also important for the design of visual communication skills development programs.

We also need to increase the number of items and thus the reliability of the instrument by evaluating each task from different points of view. Art educators need assessment tools that are ready in use, developmental in nature and authentic by nature.　Meanwhile, 45 minutes for a seminar are generally considered limited in time. They need more time for motivation and creation as well as deficiencies to be discussed.

Acknowledgement

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Appendix

Task 1: Representation of space in 2D.   Example and pictorial guide for assessment.

Task 1. REPRESENTATION OF SPACE IN 2D

Draw five birds so that we have the feeling they are flying from left to right, moving away from us, in one row. Also change their size and tonal value.

EVALUATION CRITERIA:

1.1 Tonal values
1.2 Representation of size difference
1.3 Creating line
1.4 Indicate direction

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1.1 Tonal values

PICTORIAL GUIDE FOR ASSESSMENT

1. Representation of space

0 point: no toning or identical tone values on all birds

1 point: 2-3 tone values

2 points: 4–5 tone values can be detected, but not according to the rules of perspective representation / size reduction

3 points: 5 tone values can be detected, according to the rules of perspective representation

1.2 Size difference

PICTORIAL GUIDE FOR ASSESSMENT

1. Representation of space

0 point: No difference in size
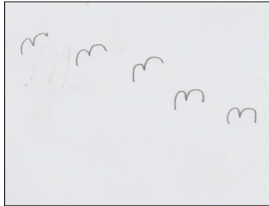
1 point: The difference in size is noticeable, but not according to the rules of perspective representation.
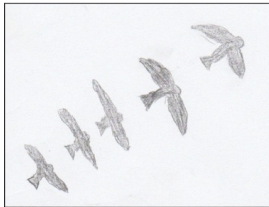
2 points: The difference in size is hardly noticeable, but according to the rules of perspective representation.
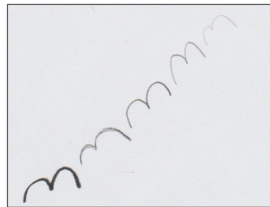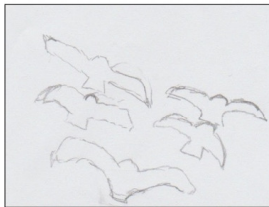
3 points: The difference in size is evident, in line with the rules of perspective representation.

An Assessment
Tool for Visual
Communication
Skills: A Case
Study of School
Children Aged
11-14

1.3 Creating line

PICTORIAL GUIDE FOR ASSESSMENT

1. Representation of space

0 point: The birds do not form a diagonal line
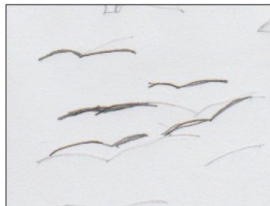
1 point: The diagonal line is barely formed

2 points: 3-4 birds in a line
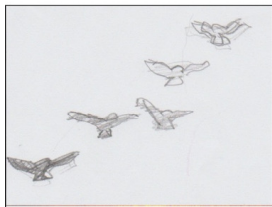
3 points: The line of birds is clearly formed

1.4 Indicate direction

PICTORIAL GUIDE FOR ASSESSMENT

1. Representation of space

0 point: The direction is not up to the right
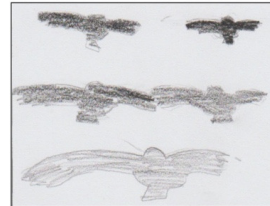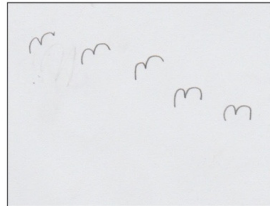
1 point: At least three birds up to the right
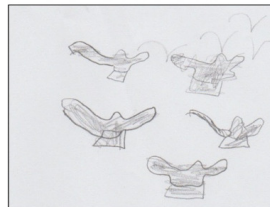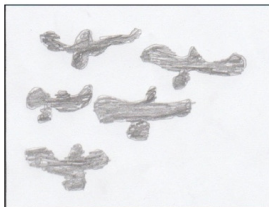
2 points: 4-5 birds up to the right, but too steep or too flat

3 points: The upward right direction is clearly identifiable and approximately 30–50°

視覺傳播技能評量工具：
11 至 14 歲學童案例研究

比羅‧伊爾迪科
教授
匈牙利塞格德大學
E-mail: biro.ildiko27@gmail.com

卡爾帕蒂‧安德利亞
教授
斯洛伐克康斯坦丁大學
E-mail: andreakarpati.elte@gmail.com

摘要

　　視覺符號組織並且傳達了物件本質與空間關係的各種相關資訊。這樣的符號也能表達並引發情緒狀態，畢竟它們都是具備文化內涵、可供識別的象徵、文字及文本。符號表達能力，乃是視覺藝術教育最主要的學習內容。這方面的各種子技能 (subskill) 牽涉到觀念與事實，以及相關道德或美學價值，並整合為課堂上的認知、情意與技能過程。

　　先導研究示範了一項視覺藝術發展評量工具，為 5-6 年級（11-12 歲）和 7-8 年級學生（13-14 歲）提供一系列課堂任務，包括了七項複雜的繪畫作業。搜集的樣本包括論文，本報告將說明從第一個發展階段的一系列真實 (authentic)、創意任務中所獲得的結果，藉此評量視覺傳播技能。我們評量的子技能包括了抽象化、組合、構圖、模態變化 (modality change)、象徵化和心理操作。而後則將這幾種子技能推廣至教學之外的日常生活和工作領域。經全測證實具備良好信度的課程設計，證明了上述任務所採用的評量工具足以協助藝術教育工作者充分發揮有限的教學時間，並培養學生成為有創意且認真的視覺傳播夥伴。

關鍵詞：視覺素養、視覺傳播、發展評量、任務流程

視覺傳播—就如同所有其他的傳播行爲—同時包含了兩套獨立又相關的視覺子技能組合：圖像的創造與詮釋。視覺符號不僅組織並傳達了物件本質和空間關係的各種相關資訊，同時也能表達、引發情緒。視覺傳播的產品，包含具有文化內涵或國際公認的符號，以及實際的再現、文字和文本。相較於口語表達，Gombrich (1972) 認爲視覺符號更加具備清楚表述的能力。「正確閱讀一個圖像的能力，需要三種變數的相互配合：符碼、標題說明與脈絡。…媒體、文字與圖像，共同提升了正確解構的可能機會」（Gombrich, 1972, p. 82）。如果是廣受認可的符碼，語意脈絡也夠清楚，則可能連語言或文字說明都不再需要。

圖像符號和其用途的詮釋，主要仰賴視覺藝術教育的訓練。取得基本的視覺傳播子技能，是一套結合認知、情意與技能等層面的流程，還需要建構概念和事實，以及相關的道德或美學價值。視覺傳播的處理過程則可能獨自或同時發生在學校、職場或家中。兒童視覺教育，始終都以「自然象徵主義」爲核心，這項活動並非抽象化行爲，而是現實的延伸 (Gardner, & Perkins, 1974)。但是，直到二十世紀後半，受大眾媒體影響並轉而影響大眾媒體的青少年文化崛起，兒童以及青少年也才比較懂得如何詮釋成人社群和透明文化環境當中的圖示 (icons)、符號 (signs) 及象徵 (symbols) 等視覺語言。然而，進入二十一世紀後，各個世代的視覺化實踐開始走上了不同道路。兒童藝術受到同儕影響，大部分爲（多）媒體實踐，而這卻是成人無法掌握也難以理解的媒體形式。符號創作會受到文化適應過程（青少年次文化的視覺語言），以及兒童的圖像表達水準（視覺天賦）所影響 (Kárpáti, & Simon, 2014)。

密集使用媒體所帶來的心理和教育後果，只能靠使用者運用的符號系統本質來理解。進入了視覺傳播時代，我們不僅共享圖像，同時也參與了各種情境—以圖像再現爲主，多數屬於非藝術性的日常活動 (Billmayer, 2016)。我們的視覺素養（或非文字表達）和視覺能力（我們從正規及非正規學習環境、家庭或任何其他我們參與的社交團體當中所習得之各種創意與感知技能組合），也會在這些影響我們溝通方式的各種情境裡，發揮自身作用。壓力型情境（例如，必須馬上畫出一張地圖、發明一個祕密手語或表達愛意）往往具備強大刺激性質：這樣的情境可能強化或降低了我們的視覺技能程度。

理想情況下，藝術教育課程所包含的情境能顯示多種視覺素養的子技能（能力），同時也能滿足課程要求。爲了設計出這樣的課程，我們必須透過眞實且可靠的評量工具，找出各種必備的子技能。本研究主要介紹視覺傳播技能

的發展評量工具。作爲教育模型的發展評量工具，意指透過現實生活當中的眞實任務來評量藝術教育成果，因爲眞實的任務所啓發的創造力可以藉由可靠及有效標準來評量 (Schönau, 2012)。少數的資優學生，若是有意投入藝術、設計或建築專業，則眞實任務的啓發功能將格外顯著；但除此之外，其他在日常生活中需要使用視覺語言並努力實現利他（有時用於自我表達）意圖的學生族群，同樣也能受惠。換言之，發展評量旨在探索有效的視覺傳播子技能，說明其發展狀況，同時提供培養子技能的理想環境。

　　身爲歐洲視覺素養網絡 (European Network of Visual Literacy) 的成員及歐洲能力框架撰述者，我們試圖透過實證研究，驗證上述技能和子技能。自從「圖像翻身」(Pictorial Turn) 過後，我們早已進入圖像主導的時代，前述領域研究的時代意義也將日益提升 (Mitchell, 1994)。屬於我們時代的圖像，往往會引發強烈的反應。我們的外在表現，常常顯得圖像彷彿具有生命一樣。圖像影響、說服並誘惑我們進行特定活動或消費特定產品，甚至扭曲我們的視覺和觀點，達成誘導或欺瞞的功能。Mitchell (2005) 鼓勵我們接受圖像的力量，將它視爲具備欲望、需求、要求和動機的動態存在 (animated beings)，可以予以理解甚至接納。我們想探討的是，學生是否能夠，以及如何使用圖像語言進行更精緻而令人滿意的視覺溝通。

研究理論背景

　　系統性及全國性的創意與感知性視覺技能研究最早出現在 1990 年代。參與 Leonardo 計畫的 Kárpáti (1995) 曾透過多項標準繪畫測驗，探究了視覺傳播議題。該項研究顯示創意與感知技能的相對獨立性，並認爲應進一步探究特定子技能，而非只重視全體性評量。

　　Leonardo 計畫測試的發展效能包含四個重點主題：美術、設計、媒體和視覺傳播。它還建議根據篩選出的重點領域和教師的選擇，建立新的課程架構。除了美術—傳統重點主題—之外，還加入了另外兩個主題焦點：環境設計和視覺傳播。這樣的主題範圍擴充，是爲了符合相關學科的現代化宗旨，因爲學科名稱早於 1985 年就改成了視覺文化 (Kárpáti, 1995)。1990 年代曾針對匈牙利全國課程與教育文件，包括教師手冊和學生課本展開一項調查研究。由12 位全國知名藝術教師共同組成調查小組，進行文件分析，並建立一套假設性的技能架構。接著透過與藝術教師和輔導人員的訪談，了解特定子技能在藝術教育實務當中的功能與相關性，進而修訂和批准該項架構。由此衍生出匈牙

利視覺素養框架 (Kárpáti, & Gaul, 2011, 2013)，並對 5000 位 6-14 歲學生
執行的 90 項創意及感知任務進行實證研究，驗證這套框架的學習成果
(Kárpáti, & Gaul, 2011, 2013; Pataky, 2016)。根據這套已驗證框架，繼續開
發出線上測驗，檢測學生的空間感知、色彩感知和詮釋，以及視覺傳播的感知
子技能 (Babály, & Kárpáti, 2015; Kárpáti, Babály, & Simon, 2015; Tóth,
Kárpáti, & Molnár, 2017)。

2020 年的新修全國課綱中，視覺傳播已經列入了優先技能發展領域（全
國核心課程, 2020）。基本視覺傳播技能包括了相互關聯的感知與創意子技能，
然後再由我們從中評估學生（基本上）應該在學校學會的技能。為了決定視覺
傳播的要素（子技能結構），必須先行審查能力模型並分析課程內容。為了說
明並評估視覺傳播技能，我們進行了文件分析、校園訪談活動，以了解評量實
務狀況，同時也研究國際評量計畫。為了建立更有效的視覺能力模型，我們也
針對 19 個歐洲國家的 21 項歐洲課程實施了對比分析 (Kirchner et al.,
2016)，並建立歐洲視覺能力框架 (Wagner, & Schönau Eds., 2016, Kárpáti, &
Schönau Eds., 2019)，為子技能增加基本認知與社會技能等面向。

在歐洲框架中，創意、批判思考、感知敏銳度和精熟度、意識和圖像表達
的行動力，都屬於核心能力項目。同時加入實驗性、表演、溝通、計畫、同理
心、詮釋、美感體驗等子技能，設法強化視覺素養子技能與認知和情意技能之
間的相關程度（圖 1）。有關相關框架的詳細概念說明可參考 Wagner, &
Schönau (2016) 與 Kárpáti, & Schönau (2019)。
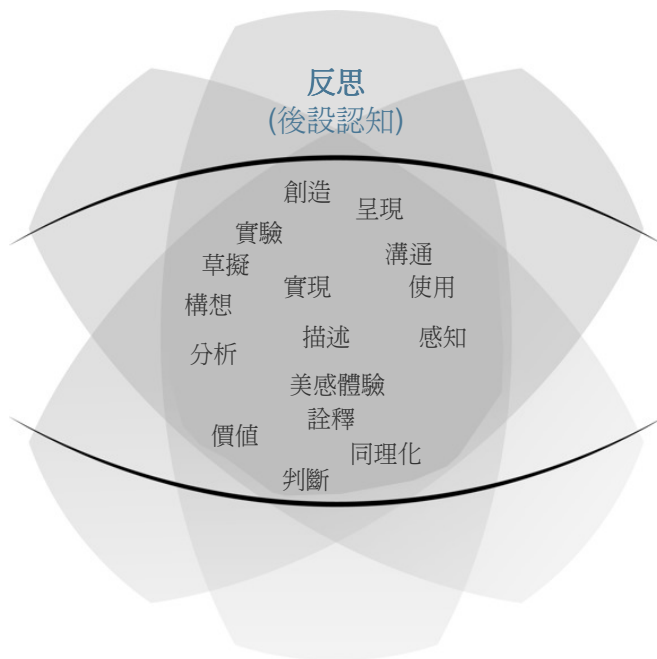
製作並回應圖像/物件，然後反思製作和回應內容

圖 1　歐洲視覺素養框架當中的視覺能力要素
資料來源：歐洲視覺素養網官網 http://envil.eu/

　　這套整合歐洲地區研究成果和課程概念的框架有一大優點，就是將視覺素養視為基本教育的一部分，但又超越以往視覺教育的區分方式。它特別強調與反思和後設認知密切相關的創意與感知子技能。該框架當中的後設認知能力意謂（自我）反思活動的內容與價值、創意和感知過程，以及藝術與設計作品。圖表上方的三個基本運作型態如下：

- 自我能力涵蓋關於自我的知識和對自我的反思；
- 方法學能力意指對特定領域的創意與感知方式；
- 社會能力涉及與不同社會團體的互動關係：同儕、教師、父母等（圖 2）。

　　本框架中的視覺能力，與語言或數字（數學）素養等，同等重要：視覺能力包括牽涉到多種子技能的大量創意與感知活動，以及能在社會上有效運作的態度和行為。
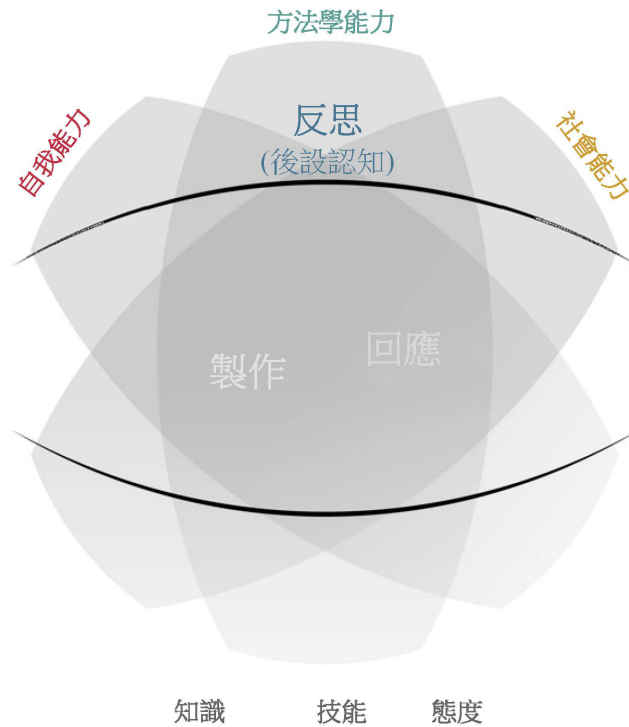
圖 2　視覺素養、個人和社會能力之間的關係
資料來源：歐洲視覺素養網官網 http://envil.eu

　　針對匈牙利視覺框架的實證研究於 2009-2011 年間執行。共探討 19 種視覺素養相關子技能，並分成四大類：(1) 視覺學習；(2) 再現傳統與技巧的使用；(3) 視覺傳達；(4) 使用視覺媒體進行創意表達（圖 3）。

再現

觀察
圖像、空間認知
藝術鑑賞與評論
視覺分析
設計與構圖
再現非視覺資訊
抽象化
視覺記憶
描繪流程
空間的再現
視覺表達工具的使用
閱讀與創造符號
創造 2D 與 3D 造型
象徵化
建構
視覺再現與表達
視覺表達工具的使用
模態移轉
操作
創意

視覺學習

視覺傳播

創意表現

圖 3　匈牙利視覺框架要素
資料來源：Kárpáti & Gaul 2011，並由本研究提出修訂

　　有關視覺傳播技能的研究包含兩個相互關聯的部分。2012–15 年，視覺
傳播子技能的定義為互動及感知性的數位任務 (Simon, 2018)：

－　認知人、物及空間的視覺再現；
－　詮釋圖像、圖像順序和圖—文組合；
－　分析視覺構圖的內涵（再現性和象徵性）；
－　抽象化：創作、認知、詮釋和分析抽象的圖像；
－　象徵化：創造、認知、詮釋和分析象徵性圖像；
－　模態變化：以兩種或更多種的溝通形式（例如語言和圖像模式）創作，以
　　及認知、詮釋與分析多模態訊息。

視覺感知子技能包含三種運作層次：視覺認知、詮釋與分析。這幾個層次主要牽涉的是敘述性知識，與創意子技能所需要的程序性知識不同。本研究第一作者如今正進入視覺傳播研究的第二部分，研究創意子技能的內容以及 5-8 年級，11-14 歲學生的發展狀況。

視覺傳播的創意子技能

本論文將報告視覺傳播技能組合當中，有關創意子技能的先導研究結果。本研究採用的評量工具並非紙筆測驗，而是使用傳統藝術媒材的創意任務：本研究共開發出兩組任務：分別提供予 5 - 6 年級（11- 12 歲）乃至於 7 - 8 年級學生（13 - 14 歲）。這兩組任務再細分為七項繪畫任務，並透過 25 項標準予以評量。考量到 5 - 6 年級和 7 -8 年級生的繪畫發展特質，我們準備了三種不同難度的任務。我們也為兩個子樣本提供類似任務作為銜接，以判斷兩個年齡群之間的可測量差異。

來自兩間公立學校的學生都擁有共同的社會經濟背景。學校提供適當但非專業的美術教室設備。兩間學校都擁有受過訓練的藝術教師和標準化（非特別設計）課程。課程包含三堂課，每堂課 45 分鐘，由教師現場輔導，並扮演資料收集輔導者角色。提供給教師的說明文字引文請見下列任務說明下方。評量活動用到兩堂課，每堂 45 分鐘。第一堂課完成任務 1 - 4。第二堂課完成任務 6。第三堂完成任務 5 和 7。從 5-8 年級學生（11- 14 歲）當中收錄了 794 張繪圖成果。由第一作者和另一位教育工作者為這些畫作評分。第三位評量者，也是藝術教育研究者，將負責仲裁有爭議的部分。接下來，本文將呈現任務流程，並說明如何透過這些任務，測量視覺傳播創意子技能的發展。先導研究結果將於「討論」單元分享。

任務說明

1. 2D 空間再現（構圖、抽象化、模態變化）

第一項任務藉由判斷用色深淺、尺寸差異、尺寸遞減形成的斜角構圖，評量 2D 平面構圖、抽象化和模態變化等項目（cf. 圖 4 與附錄）。本項任務說明如下：請畫出三隻鳥，它們正從左至右向上方飛行，一隻接一隻，離我們而去（7-8 年級生畫五隻）。同時請調整鳥的色調值和大小！
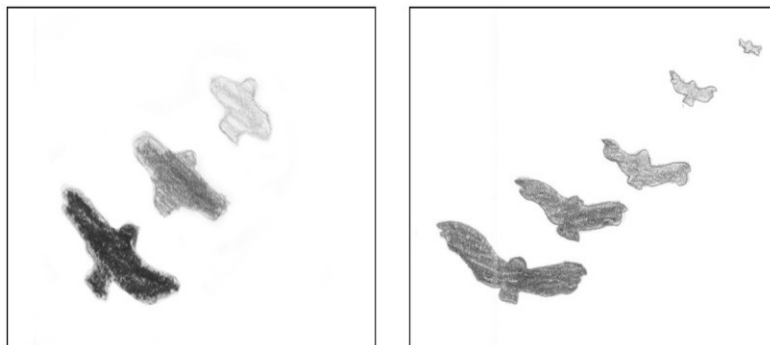
圖 4　2D 空間再現

左：五年級 11 歲女學生；右：八年級 14 歲女學生

2. 透過對比色突顯重點（構圖、模態變化）

　　全世界多數藝術課程都有教授色彩對比技能。這項任務所評量的，乃是學生對於色彩的裝飾性和強化功能的理解程度（圖 5）。本任務要求利用兩種不同的色彩對比技巧，將房子著色。無論是哪一種著色法，都必須突顯中間的房子。

　　本項任務說明如下：學校位於一群房子的中間。我們希望用色彩突顯學校和其他房子的差別，讓學童能輕鬆找到學校的位置。使用兩種不同的著色方式，以便清楚辨識出學校的位置。

圖 5　透過對比色彩突顯重點

上方：六年級 12 歲男學生；下方：七年級 13 歲女學生

3. 建築元素組合（抽象化、組合、象徵化）

　　本任務請學生觀察任務單上的房屋比例和建築元素，並根據觀察結果畫出整排房子。新建築的外型和比例應與相鄰建築相當，據以融入原有建築群之中（圖 6）。

　　本項任務說明如下：設計一間房子來填補空白處，這間房子的風格必須與其他房子相似，並能融入整條街道。

圖 6　構造變化

上方：五年級 11 歲女學生；下方：八年級 14 歲女學生

4. 創作視覺節奏（構圖、抽象化）

　　這項任務看似簡單，但必須動用大多數的視覺傳達基本子技能：線條、形狀、空間、色調、明暗與飽和度，以呈現節奏性線條，讓整體構圖展現韻律感。相關技能包括對比和強化以製造動態效果、適當的方向和比例以及連續性變化，以產生同質的節奏性圖案（圖 7）。

　　本項任務說明如下：請用線條畫出節奏性、重複性圖案。請以色彩強化構圖。

圖 7　創作視覺節奏

左：八年級 14 歲女學生；右：六年級 12 歲女學生

5. 旋轉對稱（圖像的心理操作能力、構圖）

本任務評量心理旋轉和對照子技能。學生必須盡可能精準填補曼陀羅圖案中的空缺（圖 8）。本項任務說明如下：利用圖像的對稱和旋轉原則，完成曼陀羅圖案。
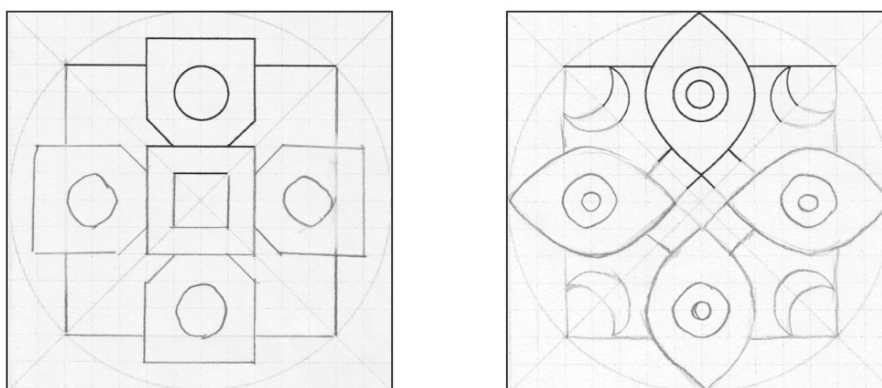
圖 8　旋轉對稱

左：六年級 12 歲男學生；右：八年級 14 歲女學生

6. 創作圖像符號 1：藏寶圖（構圖、抽象化、象徵化、模態變化）

　　請學生在任務單上畫出藏有寶藏的島嶼。學生的任務是根據這個文本畫出一張藏寶圖。藏寶圖中必須包含幾個重要的島嶼元素：有助於找到寶藏的主要地形，以及最佳尋寶路線（圖 9）。學生可以自創地圖符號、以抽象或寫實再現方式來呈現。但必須具體呈現文本中的地理線索。本項任務說明如下：請在說明頁上畫出一張海盜藏寶圖，並以顏色標明重要的尋寶線索。海盜正在尋找島上埋藏的金銀財寶。他們在島嶼北邊的港灣下錨，然後往島嶼南方前進。沿途經過一座位於右手邊的火山。島嶼南方是半島，半島上還有一座燈塔。接著穿越一座森林，繞過一座湖泊。在島嶼西北方的兩棵棕櫚樹下可以找到藏寶箱。

圖 9　創造圖像符號 1：藏寶圖
左：五年級 11 歲女學生；右：八年級 14 歲女學生

7. 創造圖像符號 2：標誌設計（構圖、抽象化、象徵化、模態變化）

　　本任務要為一個喜歡自行車旅行和美食的學校團體設計一個專屬標誌。標誌當中須包含團體名稱。任務要求呈現敘事內容，事後證明這點相當獲得學生好評（圖 10）。本項任務說明如下：請為學校的自行車隊設計一個標誌。他們的隊名是「歡樂的漫遊者」(Merry Wanderers)。他們想要一個印在 T 恤上的圖像，同時要呈現隊名與團隊特色。他們的年齡介於 10 - 14 歲，喜歡美食，他們騎自行車環遊世界，而且會帶回世界各地的紀念品。

圖 10　創造圖像符號 2，標誌設計
左：五年級 11 歲女學生；右：八年級 14 歲女學生

樣本說明

　　此處報告提供的先導研究對象包含 117 名 11-14 歲中小學生。課程內容為一般美術課程，無特殊藝術指導，每週上課 45 分鐘。117 位學生包含 64 名男學生與 53 名女學生。其中包括 25 名五年級 11 歲學生、24 名六年級 12 歲學生、35 名七年級 13 歲學生、以及 33 名八年級 14 歲學生。

研究討論

　　參與本案例研究的所有學生已在為期三週的藝術課堂上完成指定任務。每項任務交由兩位藝術教育工作者評量，再由第三位有經驗的視覺技能研究者仲裁有爭議的評分。整體測驗（25 項）的克隆巴赫信度係數為 0.87，代表信度良好。子測驗分析顯示任務的平均值與標準差之間無顯著差異。子測驗平均值為 45% 至 56%，為可接受數值。標準差為 24% 至 37%，也顯示這些任務的難易適中（目前我們正在修改過於簡單而且與先導測驗整體表現的相關性較低的任務，因此我們刪除了那些看起來較簡單的項目，以便建立更具同質性的任務流程）。總分顯示，相對頻率分布正常（偏度：0.03）（表 1）。

表 1 視覺傳播子技能先導測驗（信度、平均值、標準差）

類別	測驗
項目數	25
樣本大小	117
克隆巴赫係數	0.87
平均值 (%p)	49.47
標準差(%p)	19.72
偏度	0.03

　　研究結果顯示性別之間存在著差異性，這也符合先前的空間技能差異性相關研究發現 (Babály, & Kárpáti, 2016)。在全體任務和年級表現上，女生的測驗成績明顯優於男生；高年級的性別差異更爲顯著（表 2）。

表 2 視覺傳播創意子技能先導測驗男性分數 (N = 64) 女性 (N = 53)

	學生性別		F 測		獨立樣本 T 測	
	男性	女性	F	p	$|t|$	p
平均值(%％)	40.27	60.87	0.02	0.90	-6.15	<0.001
標準差(%)	16.99	16.81				

　　任務 2（圖 5）在 114 位學生當中，有 91 人 (79%) 能夠畫出至少一種對比色，但也只有 53 位學生 (46%) 同時解決了兩項子任務；換句話說，大約半數的學生只能想到一種色彩強化方法。閱讀並創造能顯示重要內容的視覺符號，需要有技巧地使用視覺語言。因此教師應多花時間培養任務流程上的這項子技能。任務 4（圖 7）啓發多種不同的解決方案，從最簡單、簡化的圖案一直到再現視覺運動的複雜構圖都有。這項任務可以多增加幾項評量項目以強調圖案製作、構圖特色和運動再現，因爲該任務旨在評量與變化和組合能力相關的認知技能。

　　任務 5（圖 8）評量的是*圖像的心理操作*：心理旋轉是空間感知的重要子技能，它會運用在閱讀計畫、地圖和其他技術性繪圖上，必須有能力將三次元物體描繪成二次元圖像。這項任務不容易找到準確的評量工具。爲了驗證解決

方案，我們將所有解決方案數位化，並使用評量模板作為預先數位化作品的頂層。這項評量工具讓我們能夠檢視手繪線條的準確性。如此可顯示學生畫的線條和模板上的示範線條之間有多少釐米的偏差。儘管評分過程如此仔細，但這項任務產生最多分岐的結果，需要進一步考量。評量標準如下：1.完成四角圖案（平均值：78.3%）2.直線準確性（平均值 58.3%）3.曲線準確性（平均值 31.3%）

任務 7（圖 9）需要在眾人熟知的情境裡進行象徵化與模態移轉，將一個小組的自我形象和任務藉由視覺形式予以呈現。例如，按照簡短文本的提示，製作一套適合印在 T 恤上的連貫性圖像，這是十分複雜的任務，因為牽涉到視覺以及語言溝通技能。因此，為了判斷標誌的品質，需使用下列評量標準：(1) 創造和/或改編符號、(2) 視覺元素的安排方式、(3) 文本的展現和位置、(4) 視覺層級。本文研究者依據 Billmayer (2016)、Kárpáti & Gaul (2011)、Kárpáti, & Simon (2014)、Kirchner et al. (2016) 和 Simon (2018) 等著作的文獻回顧結果，選出上述評量標準。這些過往研究探討以大型樣本和標準化原則進行的視覺技能評量。並請藝術教育專家進一步討論這些標準的適切性。這群專家能夠為評分者提供專業協助，辨別可接受、中等和優秀等不同表現水準。我們的測驗任務也協助教師了解適當的介入時機與地點，以及必須加強訓練哪些子技能。

結論

根據學生技能水平的分布狀況，顯示這些測驗任務涵蓋不同難度，且可用於評量較高年級與低年級學生視覺傳播技能的創意子技能。這些任務甚至可以評量技能水平較高的學生。然而，測驗當中有些過於簡單或困難的項目，必須刪除或調整。對於其中幾項評量標準而言，任務 5 過於簡單，而任務 7（標誌設計）提出太多指示，最好可以簡化。同時也必須減少評量的主觀性，因為這可能導致明顯分岐，尤其是最後兩項較複雜的任務。在開發評量工具的第二階段，為了提高測驗的同質性，我們修改了幾個與整體表現相關性較低的項目。部分測驗—層級的分析指出，其中有幾項測驗任務需要改良：需要建立更多評量標準，方能完成更多項目。換言之，我們需要同質性更高、更具辨識度的子技能評量方法。也許透過任務和評量可有效區分視覺創意子技能。

這套視覺傳播任務系統的下一個重大開發步驟，在於建立起數位的版本 — 一個可用成像工具執行的有效選擇。這是二十一世紀裡應該開發的真

實、創意評量工具。首先，我們可以處理技能架構，並分析各項任務涉及的子技能之間的相互關係與關係強度。期望相關分析可以協助我們了解測量的能力之間是否存在相互關係，以及各種關係的強度。探索這樣的關係，將帶給我們許多啓示，而且也有助於視覺傳播技能開發課程的設計工作。

　　另方面，我們也必須增加項目數量，再藉由不同角度的評量結果，提高評量工具的信度。藝術教育工作者需要現成可用，具備開發性及眞實性的評量工具。同時，大多數人認爲 45 分鐘的上課時間實在過於受限，教師需要更多時間提高學習動機，讓學生發揮創意，同時討論缺失。

銘謝

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附錄

<div align="center">任務 1：2D 空間再現。評量範例與圖解。</div>

任務 1：2D 空間再現

請畫出五隻飛鳥，讓我們覺得牠們正由左而右、排成一列，離我們而去。
同時請調整牠們的大小和色調值。

評量標準：

1.1 色調值
1.2 再現尺寸差異
1.3 構成線條
1.4 顯示方向

1.1 色調值

評量圖解

1. 空間的再現

0 分：所有的鳥都未呈現色調值或都使用單一色調
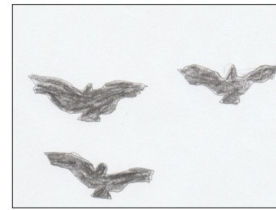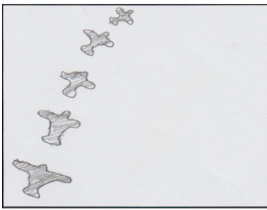
1 分：2-3 種色調值
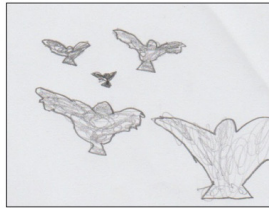
2 分：可辨識出 4-5 種色調值，但未遵循透視/尺寸遞減原則

3 分：可辨識出 5 種色調值，並合乎透視原則

1.2 尺寸差異

0 分：尺寸大小未顯示差異

1 分：明顯可見尺寸差異，但未遵循透視原則。

2 分：幾乎無法看出尺寸差異，但有遵循透視原則。

3 分：明顯可見尺寸差異，並合乎透視原則。
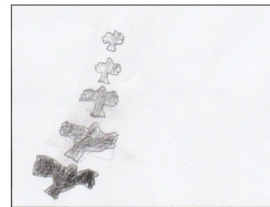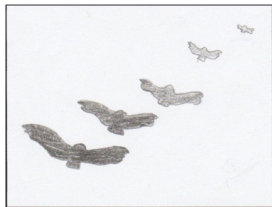
1.3 構成線條	**評量圖解** 1. 空間的再現	視覺傳播技能評 量工具：11 至 14 歲學童案例研究

0 分：鳥群沒有形成斜角構圖
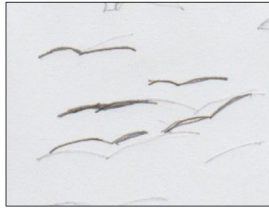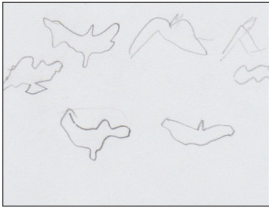
1 分：斜角構圖不明顯
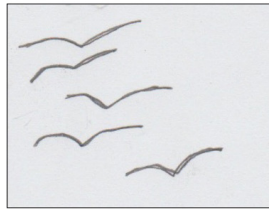
2 分：3-4 隻鳥排成一直線
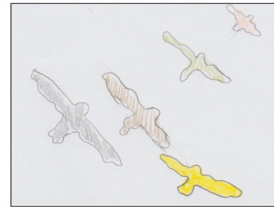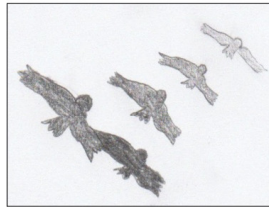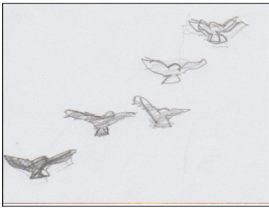
3 分：鳥群清楚形成一直線

1.4 顯示方向

0 分：不是向右上方飛行
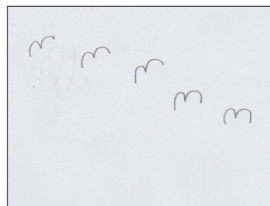
1 分：至少有三隻鳥向右上方飛行
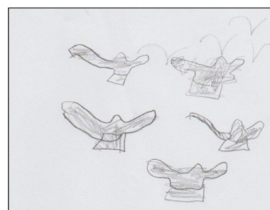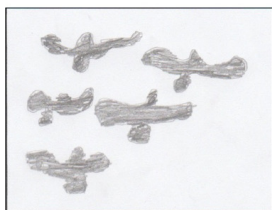
2 分：4-5 隻鳥向右上方飛行，但角度太陡直或太扁平。

3 分：可清楚辨識鳥群往右上方飛行，且呈現約 30-50° 角度。

Learning Through Participatory Arts

Teresa Torres de Eça
Researcher
Research Centre for Arts and Communication, University Autónoma de Lisboa
E-mail: teresatorreseca@gmail.com

This article is a reflection about encounters of learning; pedagogies and artistic practices in education based on findings from two activities organized by the research team of the Portuguese Art Teachers Association APECV in 2018 and 2020. Activist artists, social designers, educators, caregivers and people with disabilities were included in the activities with a view to discussing learning spaces. The reflections, collected through photography and group interviews, are written down from the perspective of learning encounters and art practices, as these are pedagogies to enable personal well-being and social emancipation.

Keywords: Art Education, Pedagogies, Participatory Art, Learning, Inclusion

Forewards: Learning about Companionship

There are some institutions where disabled persons are engaged in artistic and crafts activities. One of them is a charitable organization in the region of Lafões, Portugal called the Association for Solidarity in Lafões—the ASSOL. In the ASSOL the caregivers use a methodology based on "gentle teaching" in a quiet atmosphere, advocating love and affection that are taken as the best therapy to promote a sense of usefulness. Gentle Teaching as an approach is an international partnership aimed at developing mentors and trainers. It was founded by John McGee, who was inspired by Paulo Freire pedagogy (Freire, 1970) when he worked in the slums of Brazil. Freire developed Gentle Teaching as methodology and a way of "being with" marginalized people and teaching them to feel safe, loved, loving and engaged: the meeting ground for human existence and individual growth. The focus of the ASSOL is to strengthen companionship and community for all those they serve—children, adults and families that are struggling with mental illness, experiencing disability, homelessness, addictions and involvement into criminal acts. According to Van de Siepkamp and McCrovitz (2018) "Companionship is the cornerstone of a Gentle Teaching practice, creating meaningful, human connections between the person and the caregiver. The unconditional acceptance and gentle-teaching presence of this relationship establishes trust, and cultivates mutual learning and growing together". A person learns about companionship through the caregiver's practice focus on safety, receiving and giving love and engagement.

Figure 1   Silk printing workshop at ASSOL (Photo by Raquel Balsa)

APECV—Association of Visual Art Teachers—was was founded in 1988 in Portugal. It provides learning opportunities through arts education and community arts projects in the area of visual arts, and promotes the development of research projects in the area of arts education, raising awareness of potentials of art education on subjects such as values, citizenship, sustainable development and social cohesion. The research group in the APECV research has been collaborating with the caregivers in ASSOL for many years, especially with Matias Pancho, a social designer and caregiver, the facilitator and creator of the bindery workshop[1] in THE ASSOL. In cooperation with Pancho, the APECV usually makes artist books for teachers. In our frequent visits to the bindery we observed a culture of hope through unconditional love and respect for one another. Many activities conducted in the APECV help to find meanings and create new memories through art practices with a sense of belonging. We have learned much with

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[1] About Gentle Teaching Network,   see more at https://gentleteaching.com/

the caregivers in the ASSOL. The first lesson was not to expect anything. Matias usually told us to be open to the results of the practice, whatever it might be. This is the consequence of unconditional love and respect for one another. Dialogue cannot be forced into being.

**Figure 2   Matias Pancho, social designer and caregiver at the ASSOL
(Photo by Raquel Balsa)**

In 2018-2019 the APECV involved in a project called 'Circle'[2], funded by Erasmus+, EU's program to support education, training, youth and sport in Europe. The project was focused on the development of basic skills and key competences in adult learners through a system of activities, which starts from improving educators' competences and through them reach adult learners caught by less opportunities in 4 partnering countries (Italy, Slovenia, France and Portugal). In 2018, 20 educators from the four countries with different professional profiles were engaged in collecting and sharing good

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[2] Project for Adult education funded by the European Community: Erasmus+ Key Action 2 Project: 2017-1-T02-KA204-036912 .

practices and tools to facilitate and recognize their learners' achievements. The APECV decided to propose working with people with disabilities, and asked Matias Pancho to collaborate with us. With Matias we invited 8 persons from the ASSOL to have a focus group interview held in May 2018. The interview was about key competencies the interviewees saw as important in educators and facilitators. In July 2020, there was another project called Acting on the Margins: Arts as Social Sculpture; AMASS,[3] an H2020 European funded project. In this project, the APECV asked again the help of the ASSOL. Learners and facilitators in this project were expected to understand spaces where learning may occur. The interviewees in the research included 3 social designers; one performance artist; 2 art educators; one caregiver and 12 men and women with different abilities/mental disabilities and very different learning backgrounds. All of the people involved in the research group participated in two activities. In the first action participants were invited to photograph the most important learning spaces of their lives during the one week, using Polaroid cameras. In the second action, one week later, an account about the photographs was conducted.

Teacher, educator or facilitator as a learning space

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[3] AMASS: Acting on the Margins: Arts as Social Sculpture (870621—AMASS—H2020-SC6-TRANSFORMATIONS-2018-2019-2020/H2020-SC6- TRANSFORMATIONS-2019). See here the Project webpage: https://amassproject.weebly.com/about.html

**Figure 3   Story telling with collages and photocopies to make a fanzine at the ASSOL
(Photo by Raquel Balsa)**

The results of the interview conducted in 2018 showed that participants valued the following competencies: kindness, friendship, being a good (nice) person. It was interesting to note that companionship was highly valued (eating together, playing together, learning together) by the interviewees. The facilitator, teacher or educator should be someone people that can be trusted and build a friendship relationship with—someone who sits together, a companion in daily life activities, not a distant authority. The learners in the ASSOL also mentioned that a teacher, an educator or facilitator should be able to help; able to learn; attentive, mindful, observant and alert. These characteristics shows us a profile that the teacher, educator or facilitator is a very special companion, the one who stays alerted, who cares about the singularity of the people with the activities and the spaces, and with respect and generosity to listen. These are taken as positive characteristics for their being able to spend time for diagnosis to understand the situations the people involved in the learning events and therefore capable of joining

activities accordingly. Here, the APECV is inclined to look at the learning relationship as an immanent process. As Atkinson (2018) wrote, "pedagogical work is therefore not conceived as a teleology of prescribed routes and end points (a transcendent framing). But more in terms of an adventure responding to the immanence of local events of encounter" (2018, p. 19).

Figure 4   Sr. António with his mask figure to make a print over a fabric
(Photo by Raquel Balsa)

For the ASSOL learners, the teacher, educator or facilitator is someone knowledgeable; able to teach new things, able to make things; able to give feedback (e.g. correct the mistakes of the students). It was interesting to note that for them companionship was so valued (eating together, playing together, learning together). Learning in this condition was defined as encountering something new with someone learners could trust as a friend and adviser. In the activities during July 2020 this relationship was further identified. The facilitators were also recognized as places for learning. Understanding an educator, a caretaker and facilitator as a place of learning,

is a very particular understanding of a pedagogical relationship, where the educator is a territory, a safe place where new things can be explored. However, this ideal relation must be correlated with a context, where the participants from the ASSOL are used to Gentle Teaching practices. Affection and meaningful relationships between people and caregivers as well as from APECV, artists, art educators and social designers are emphasized in the practice for social transformation in local communities.

Figure 5   Typography workshop at the ASSOL   (Photo by Raquel Balsa)

Nevertheless, it is important to note the very essence of the pedagogical relationship that is based on trust and togetherness, where time and distance are crucial for creating respect. As Han (2017) wrote: "A society without respect, without the pathos of distance, paves the way for the society of scandal" (Han, 2017, p. 1). Here, the digital blurring between public and privacy is identified as dangers of a digital media with a culture of indiscretion and disrespect. But from the activities taken in the Circle and AMASS project in the ASSOL, the same concern was identified. That is, learning needs space and time, needs someone with a name, someone we can trust and

respect in the path of a learning journey. A learning journey on the other hand is made of learning events, and local spaces that we explore during a certain time of our lives alone and with others, where pedagogy occurs in shared learning events. In other words, the APECV learning activities are mainly based on emancipatory pedagogy. Leaders of the movement, such as Freire, explain that education is always political, and that educators and learners should be "cultural workers" (Freire, 1070). They are capable of identifying and redressing the injustices, inequalities, and myths of an often-oppressive world. For Freire and his followers, the core concepts for education are Humanization; Dialogue; Hope and Critical Thinking (Nouri and Sajjadi, 2014). For Freire (Freire, 1970), learning processes should enable both students and teachers to develop a critically conscious understanding of their relationship with the world. Changing the world to a humanized one, for Freire (1970), is feasible only through true dialogue that occurs under the following conditions:

Love: Dialogue cannot exist in the absence of a profound love for the world and for human beings. The naming of the world, which is an act of creation and re-creation, is not possible if it is not infused with love.

Humility: Dialogue cannot exist without humility.

Faith: Dialogue further requires an intense faith in humanity, faith in its power to make and remake, to create and re-create, faith in its vocation to be more fully human.

Trust: Founding itself upon love, humility, and faith, dialogue becomes a horizontal relationship of which mutual trust between the participants is the logical consequence.

Hope: dialogue cannot exist without hope. Hope is rooted in human beings' incompleteness, from which they move out in constant search—a search which can be carried out only in communion with others.

Critical Thinking: Finally, true dialogue cannot exist unless the participants engage in critical thinking; thinking which discerns an indivisible solidarity between the world and humans and admits of no dichotomy between them; thinking which perceives reality as process, as

transformation, rather than as a static entity; thinking which does not separate itself from action, but constantly immerses itself in temporality without fear of the risks involved (Nouri and Sajjadi, 2014).


Figure 6   Soundscapes exploration workshop at the ASSOL
(Photo by Raquel Balsa)

Learning Encounters for the Artists, Teachers and Social Designers

In the Circle Project, focus group interviews were conducted by two psychologists in order to evaluate the activities being performed. The activities were a 3-hour workshops with artists organized for 8 months. The contents of the activities were based on art practices such as typography; silk printing; fanzine story telling (making a narrative using comic books strategies); soundscape explorations; and making a webpage using the *Padlet* software. According to the evaluators, the learners emphasized the techniques and materials that were learned as new things and therefor

there was a sense of accomplishment based upon outcomes (such as binding a book, storytelling in the fanzine, printing their name using typography, printing one image on paper and textile, performing on music instruments, learning about digital photography, making a group webpage—e-portfolio). For the rest of the group: researchers; art educators and artists, they learned so much about being an artist, an educator and about themselves during the Circle project, having discovered a third space where companionship was the key to interact with others. They have learned about respecting the rhythm of the group, being open to new situations, challenging fears and ways of engagement through love.

The Force of Art: Artist and Social Designers as Cultural workers

Through the APECV projects, it is reassured that art practices offer valuable tools for engaging with the other, provoking encounters and creating safe relationships. As artists, it has perhaps never occurred to them about the role of unconditional love towards the other in an aesthetic relationship, and this is what the disabled persons can teach artists and bring a new dimension to artistic and social design practices with respect to cultural work.

In the Circle project, participants were involved in a community dimension. A sense of acceptance of the other was therefore nourished and the sense of belonging to a group was built. During the process a space of potentialities between participants was created, i.e. a unique place of sharing. This space of encounter provided by art-making was subsequently taken as a space of sharing and understanding, which could also be referred to as contemporary participatory art (Bishop, 2012). But furthermore, it was a reciprocal type of participation. That is, designers and researchers learn as much as educators, caregivers, facilitators as well as anyone with mental disabilities. It showed that engaging the group in art practices enabled

learning events to be performed in dialogic situations that created relationships based on humility; faith; trust and love. Working in these transdisciplinary ways, between places and between people, lay bare the dynamic visions of work for an inclusive society—both visions through engagement and dialogue through artistic practices united the participants. It ended up as a commitment to social change and empowerment of the all the participants. Through this practice and activity, the need to enlarge the notion of a dialogical art proved necessary and facilitative pedagogy. It helped embrace a dimension of companionship and love which may not always be ready-made in artistic practices, but often reduced to other egocentric projects.

Learning encounters through the arts for social inclusion and well-being of communities

Several contemporary concepts highlight the ways that art and culture contribute to social inclusion and well-being of communities. We understand social inclusion as an active process to enhance personal development, improve social cohesion, reduce social isolation and elevate active citizenship. We believe that through arts education activities, social designers (engaged in participatory service design); artists (engaged in participatory art forms); educators and teachers (with emancipatory pedagogical approaches; caregivers (especially those engaged in gentle teaching practices) and other facilitators will contribute to social emancipation and social inclusion for disadvantaged individuals, groups, and communities. Designing and implementing educational activities or pedagogical situations that raise aesthetic, ethics and political issues can foster public dialogue both in local and global contexts.

This approach requires highly trained professionals. They are expected to launch and coordinate projects in the community, art educators as *provocateurs* or *animateurs* of dialogue through art making in order to design projects and activities with the community in a respectful and responsible

way. This approach is about creating collective situations for narrative activities based on arts materials, process and techniques. Art educators, artists, social designers and caregivers serve as facilitators of dialogue that brings up the initial questions or topics to start a collective discussion and function as communication tools and techniques to create the narratives. Such art and art education projects enable a discursive space where the actors can have their voices heard and they can critically reflect upon their lives via artistic media. People with an active cultural life also enjoy a variety of "spill-over effects," which include a stronger community and civic engagement, improvements in public health and social stability, and economic revitalization (Stern & Seifert, 2008). To have the above effects, artists have to be interested in working closer with communities, making neighbourhood-based art projects to increase urban vitality and promote social inclusion. Participatory Service designers or social designers, community artists, socially engaged artists, and outreach artists have to be working closely with people so that they break the borders of conventional art-making and appreciation of artworks (Sansi, 2015). From this viewpoint, however, art and culture are not accepted in materialistic models. In other words, art and cultural projects made with the participation of the communities are not a commodity produced for an elite. Rather, it is a social action shaped in an artistic collaborative process.

Learning encounters through arts education

From outcomes of the ASSOL activities in July 2020, we understood, the spaces where learning may occur may be manifest in the   road, a truck, the river, the mountains, the school, the television, the stones of the mountains, or on the internet, tragic, happy events, and with the family, with the caregivers.   Learning can be an encounter with a new situation, or a new vision of a situation, or a dialogue with other(s). Learning encounters are always shared with someone we trust, and through these learning experiences we gain hope in the future.

Figure 7   **Vera with the Polaroid camera to record spaces of learning**

(Photo by Raquel Balsa)

Figure 8   Learning spaces using the photographs taken with the Polaroid cameras
(Photo by Raquel Balsa)

We are aware that not all the practices used in arts education are concerned with collaborative process aimed at personal and social emancipation. Nevertheless, many arts education practices are moving towards that direction. An art practice, as Atkinson (2018) points out "is not centrally concerned with the production of objects or the representation of entities or beings in the world, but rather, with experimenting and exploring to forge openings, correspondences and potentials for building new worlds" (Atkinson, 2018. p. 206). As spaces of learning may occur in many different places where we live, people can explore and expand existential territories through art making, and have critical understanding of many situations and events. By art-making we are working as agents for change, and changes only happen when space, time, silence and distance allows pathways for learning journeys.

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參與式藝術創造的學習經驗

特雷莎‧托雷斯‧德‧埃薩
研究員
里斯本自治大學藝術與傳播研究中心
E-mail: teresatorreseca@gmail.com

　　本文根據葡萄牙藝術教師協會 (APECV) 研究團隊於 2018 及 2020 年的兩場活動，思考教育環境中的學習之遇 (encounters of learning)、教學法和藝術實踐等議題。來自各界的社運藝術家、社會設計師、教育工作者、照護工作者以及身障公民，共同參與了這兩場探討學習空間議題的活動。研究者藉由攝影、小組訪談等形式，搜集了參與者的活動心得，並從學習之遇及藝術實踐的觀點出發，試圖構思並實踐最能促進個人幸福和社會解放的新教學方法。

關鍵詞：藝術教育、教學法、參與式藝術、學習、包容

前言：學習陪伴

　　目前已有許多機構服務身心障礙者，提供參與藝術和工藝活動的合適機會。位於葡萄牙拉菲斯地區的公益團體「拉菲斯團結聯盟」(ASSOL) 就是其中一例。ASSOL 的照護人員採用「溫和教導法」(gentle teaching)，在寧靜氣氛中宣揚關愛與情感，因為他們相信這是提昇自我肯定感的最佳解方。「溫和教導」是培養輔導老師和培訓人員的跨國合作計畫，創始者 John McGee 在巴西貧民區工作時，曾經受到 Paulo Freire 教學法 (Freire, 1970) 的啟發。Freire 把溫和教導法發展成一套「陪伴」邊緣族群，教導他們感受安全、被愛、愛人和歸屬的方法學：也就是試圖兼顧人類生存與個人成長的雙重需求。ASSOL 的工作重點在於強化與服務對象 ─ 罹患心理疾病、身心障礙、無家可歸、物質成癮和涉及犯罪行為的兒童、成人及其家屬 ─ 之間的陪伴及社區連帶關係。Van de Siepkamp 與 McCrovitz (2018) 的研究曾指出：「陪伴是溫和教導的基石，目的乃是在個人及照護者之間建立起有意義的人際關係。透過無條件的接納與溫和的教導方式，為這樣的關係挹注信任感，並相互學習，共同成長」。若是從照護工作實務當中學習陪伴之道，就更能懂得付出及接受關愛，並且也更加重視安全感與歸屬感。

圖 1　ASSOL 的絹印工作坊 (Raquel Balsa 拍攝)

　　APECV—視覺藝術教師協會—係於 1988 年在葡萄牙成立。協會藉由藝術教育及社區藝術專案等形式，提供視覺藝術的相關學習機會，並鼓勵開發藝術教育相關研究計畫，向大眾宣揚藝術教育對於價值觀、公民特質、永續發展與社會凝聚力的重要地位。APECV 研究小組已與 ASSOL 的照護人員合作多年，此外更與社會設計師、照護者兼[1] ASSOL 裝訂工作坊主持人及創作者 Matias Pancho 累積了多年的合作夥伴關係。APECV 經常與 Pancho 共同撰寫專供教師參考的藝術書籍。從多次造訪裝訂工作室的經驗中，我們觀察到工作室的參與者對於彼此抱持無條件的關愛與尊重態度，並散發出希望洋溢的氛圍。APECV 執行的許多活動，都是透過強化歸屬感的藝術實踐，協助成員重拾意義並創造新的記憶。我們從 ASSOL 照護人員的身上學到了許多寶貴經驗。首先要學會的，莫過於避免期待任何事或預設任何立場。Matias 常說，盡可能以開放心胸面對實踐結果，無論結果為何；這需要參與者對於彼此無條件的關愛與尊重才做得到。相形之下，勉強進行的對話，就無法真正達成溝通。

圖 2　Matias Pancho，ASSOL 的社會設計師與照護者 (Raquel Balsa 拍攝)

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[1]　溫和教導網 (Gentle Teaching Network) 的相關資訊請參見 https://gentleteaching.com/

　　2018–2019 年，APECV 參與了「Circle」[2] 專案，並且由支援歐洲教育、培訓、青少年與體育的歐盟 Erasmus+ 組織予以贊助。專案的核心焦點乃是透過一系列活動，發展成人學員的基本技能和關鍵能力，並且協助四個會員國 (義大利、斯洛伐尼亞、法國和葡萄牙) 當中學習機會較爲欠缺的成年民眾。2018 年，來自這四個國家、具備不同專業背景的 20 位教育工作者，搜集並分享了各種優良實務及工具，專供教師們輔導並肯定學生成就。APECV 決定協助身心障礙人士的學習，並邀請 Matias Pancho 與我們合作。除了 Matias 之外，我們還邀請 8 位 ASSOL 工作人員，於 2018 年 5 月舉辦一場重點小組訪談。訪談的重點在於瞭解受訪者認爲教育工作者與推廣者 (facilitator) 應當具備哪些關鍵能力。2020 年 7 月，本協會進行了另一項 Acting on the Margins：Arts as Social Sculpture：AMASS 專案，[3]並且獲得了 H2020 European 的財務資助。專案亦與 ASSOL 再次合作。參與這項專案的學習者及推廣者將試圖探索並體會學習可能會發生在哪些空間裡。研究的受訪者包括了 3 位社會設計師、1 位表演藝術工作者、2 位藝術教育工作者、1 位照護人員以及 12 位能力/心理障礙問題各異並且學科背景也截然不同的男性及女性。所有參與研究小組的人士都同時參加了兩項活動。第一項活動是請參與者於一個星期內，使用拍立得相機拍下他們一生當中最重要的一處學習空間；第二項活動則是在一週之後介紹這些專程拍攝的照片。

教師、教育工作者或推廣者本身就是一種學習空間

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[2] 歐洲共同體 (European Community) 贊助的成人教育專案：Erasmus+ Key Action 2 Project：2017-1-T02-KA204-036912。

[3] AMASS：Acting on the Margins：Arts as Social Sculpture (870621—AMASS—H2020-SC6-TRANSFORMATIONS-2018-2019-2020/H2020-SC6- TRANSFORMATIONS-2019)。專案官方網址如下：https://amassproject.weebly.com/about.html

圖 3　在 ASSOL 使用拼貼與照片講述故事並製作同人誌 (Raquel Balso 拍攝)

　　2018 年訪談的結果顯示，參與者重視的能力如下：善意、友誼、和氣。值得注意的是，受訪者非常重視陪伴 (一起用餐、遊戲、學習) 的價值。推廣者、教師或教育工作者應當具備親切感、信賴感，並且能夠據此發展友好關係 ─ 是可以坐在一起共同體驗日常活動的夥伴，而不是站在遠處或台上發號施令的權威角色。ASSOL 的學習者也提到教師、教育工作者或推廣者理當提供各種協助、具備學習意願、專注、用心、觀察敏銳並適時警惕。這些特質顯示教師、教育工作者與推廣者乃是非常特別的同伴，除了保持警覺、關切每項活動及空間參與者的特質，尚須秉持尊重和開放的心胸聆聽每個人的聲音。具備如此正面特質的教師，更願意花時間理解學習者的學習情境，因此也能共同參與學習活動。此處 APECV 傾向將學習關係視為某種普遍內存的過程。如同 Atkinson (2018) 所言：「我們不該將教學視為某種具備預設路徑及終點之目的論 (超越性框架)，而是一種變動無所不在、交織各種日常機遇的冒險活動」(2018, p.19)。

圖 4　Sr. António **拿著專門在織物表面印出圖樣的遮板 (Raquel Balsa 拍攝)**

　　對於 ASSOL 學習者而言，教師、教育工作者或推廣者應當具備豐富的相關知識、能夠教導新知、能夠創作、能夠提供反饋意見 (例如糾正學生的錯誤)。值得注意的是，陪伴 (一起用餐、遊戲、學習) 的價值非常受到重視。在這樣的情境裡，學習乃是由學員與其信任的朋友及指導者一起遭遇並認識新事物。2020 年 7 月的訪談活動，更進一步指出這樣的學習關係。推廣者本身也構成了某種學習的場所。把教育工作者、照護人員及推廣者視爲學習場所，屬於較爲特殊的教學關係觀點，這樣的教育工作者扮演著某種範疇，一種可以盡情探索新事物的安全場所。但是，這種理想關係必須獲得合宜環境相互配合，例如 ASSOL 的參與者已採用的溫和教導法。在這樣的藝術實踐中，學習者與照護者，以及 APECV 藝術家、藝術教育工作者及社會設計師之間充滿關愛與意義的關係，是當地社區歷經社會改造的重要基礎。

圖5　ASSOL 的文字設計工作坊 (Raquel Balsa 拍攝)

　　然而，必須注意的是，建立在信任和陪伴基礎上的教學關係，同時也需要時間與距離，逐漸培養出尊重。如 Han (2017) 所說：「缺乏尊重、距離感的社會，勢必走向醜聞的社會」(Han, 2017, p.1)。數位媒體模糊了公私領域的界線，造就出言行輕率、缺乏尊重的社會。同時，從 Circle 和 ASSOL 的 AMASS 專案所執行的活動裡，我們發現了同樣的問題。學習需要空間與時間，也需要一個有名有姓的人，一個在學習旅程上可以尊重和信賴的人。另一方面，學習旅程包含了學習事件，以及我們在某個人生階段獨自或與他人共同探索的在地空間，而教學就發生在我們共享的學習事件中。換言之，APECV 學習活動主要以解放式教學法為基礎。這項教學運動的倡導者，包括 Freire 在內，認為教育難以脫離政治，是以教育工作者以及學習者都應該扮演「文化工作者」(Freire, 1070) 的角色，由他們試圖辨別並補正這個世界上各種壓迫與統治所造成的不公義、不平等與迷思。對於 Freire 及其追隨者而言，教育的核心價值是人性化、對話、希望與批判性思考 (Nouri & Sajjadi, 2014)。就這點來說，Freire (1970) 認為學習過程應該培養師生雙方的批判性理解，藉此釐清自己與世界之間的關係。Freire (1970) 指出，對話與溝通都必須發生在特定的前提之下，才有可能改變世界：

關愛：沒有對於世界和人類的深刻關愛，對話就無法真正達成交流。為萬物命名是創造與再創造的行為，唯有心中有愛，才能為世界命名。

謙卑：人無謙卑之心，就無法展開對話。

信仰：對於人性的堅定信仰，也是對話的基礎，相信人有創造和再造的力量，相信人的天職是發揮更完整的人性。

信賴：對話以關愛、謙卑和信仰為基礎，而對話參與者之間的平行對等關係將帶來相互信任。

希望：沒有希望，對話就會喪失意義。人因為自身的不完整而不斷追尋希望 ― 唯有與他人共融，才可能找到希望。

批判思考：最後，除非參與者投入批判思考，否則無法真正實現有成果的對話；認識到世界和人類之間無法分割的凝聚力，承認兩者的一體性；認識到現實是過程、轉變、而不是靜止的實體；這種批判性思考，不可能獨立於實際行動之外，而是不畏風險地反覆沉浸於即刻行動的時間性當中 (Nouri and Sajjadi, 2014)。


圖6　ASSOL 的音景探索工作坊 (Raquel Balsa 拍攝)

藝術家、教師和社會設計師的學習之遇

　　Circle 專案由兩位心理學家進行重點小組訪談，評量活動的執行狀況。相關活動包括了 3 個小時的藝術家工作坊活動，由藝術家們歷時 8 個月籌備完成。活動內容包含了多種藝術實作，如文字設計、絹印、同人誌故事 (使用漫畫技巧敘述故事)、音景探索、使用 *Padlet* 軟體製作網頁。根據評量者的發現，學習者普遍重視新習得的技術和媒材，因此得以從成果中獲得成就感 (如裝訂書籍、書寫同人誌故事、將自己的姓名排版、將圖像印在紙面及布料上、表演樂器、數位攝影、製作小組網頁—數位學習歷程檔案)。對於其他小組成員，像是研究者、藝術教育工作者和藝術家而言，學習是在 Circle 專案中找到自己身為藝術家或教育工作者的空間，而陪伴以及與他人之間的互動關係則是奠定整個團體節奏的關鍵。參與者必須坦然接受新的情況、以愛克服恐懼，努力釐清參與之道。

藝術的力量：肩負文化工作者角色的藝術家與社會設計師

　　透過 APECV 專案，我們確認了藝術實作乃是我們與他人互動、深入交流、建立安穩關係的重要途徑。藝術家本身可能從未想過，在審美關係當中，對於他人的無條件關愛精神扮演了什麼樣的角色，而這正是身心障礙人士對於藝術家的最大啟發，他們為藝術及社會設計實作開展出全新的文化層面。

　　Circle 專案的參與者，乃是從社區層面投入其中。因此能培養接納他人的胸懷，以及對團體的歸屬感。在過程當中，參與者之間建立起充滿可能性的空間，也就是某種獨特的分享場域。透過藝術創作所形成的這個相遇空間，也將成為分享與理解的平台，這就是所謂的當代參與式藝術 (Bishop, 2012)。但不僅如此，這個空間同時也代表某種互惠的參與形式。換句話說，設計師和研究者本身從中體悟的，都與教育工作者、照護人員、推廣者以及任何心理障礙人士同樣豐富。它顯示參與藝術實作的團體是透過對話來學習，而這種對話又是以謙卑、信仰、信任和關愛為基礎，來建立各種關係。透過這樣的跨領域方式，連結不同地點和參與者，顯現出兼容並蓄的社會所需要的活力願景—藉由藝術實踐的參與和對話，將參與者結合在一起。最後形成某種改變社會的決心，賦能予全體參與者。類似的實踐與活動也使我們發現，所謂對話式藝術的概念，

仍有繼續推廣擴大的必要。它所倡導的乃是關愛與陪伴的學習觀點，這樣的精神並不是藝術實踐的必備要件，可惜這樣的主張經常遭到過度簡化。

藝術實踐造就的學習與相遇，有助於促進社會包容與社區福祉

幾個晚近的概念，開始強調藝術與文化對於社會包容與社會福利的正面貢獻。我們認為，社會包容乃是強化個人發展、提昇社會凝聚力、減少社會孤立並提高公民積極精神的必需過程。我們相信，透過藝術教育活動，社會設計師 (參與式服務的設計者)、藝術家 (採用參與式藝術形式)、教育工作者和教師 (使用解放式教學法)、照護人員 (尤其是採行溫和教導法者) 和其他推廣者將可幫助弱勢人士、團體及社區，共同推動社會解放及社會包容。設計並實行各種探討美學、倫理和政治議題的教育活動或教學情境，就有機會催生出地方與全球性的公眾對話。

而這些都需要受過良好訓練的專業人員參與投入，方能順利實行。這樣的專業人士必須在社區當中發起並統籌專案，藝術教育工作者則須透過藝術創作，扮演對話的啟動者或動員者角色，秉持尊重態度與責任感，規劃符合社區需要的專案與活動。這種作法是根據藝術媒材、過程和技巧，創造能進行敘事活動的集體情境。藝術教育工作者、藝術家、社會設計師及照護人員等，分別承擔了對話促成者的角色，負責為集體討論活動提出初步問題或主題，並提供敘事創作的溝通工具與技術。這種藝術教育專案所打造的論述空間，將使行動者得以透過藝術媒體，表達意見並批判思考個人生活。擁有積極文化生活的民眾也能享受到諸多「外溢效應」，包括更健全的社區體質與公民參與、更良好的公眾健康與社會安定程度，乃至於重振經濟活力等 (Stern & Seifert, 2008)。如欲實現上述效應，藝術家必須願意強化社區合作，投入以社區為主的藝術計畫，為都會地區重新注入活力，同時宣揚社會包容的重要性。參與式服務設計師或社會設計師、社區藝術家、社會參與藝術家以及外展藝術家 (outreach artists) 都必須學習如何與人密切合作，努力跨越傳統藝術創作及藝術鑑賞的高牆 (Sansi, 2015)。但是，從這個角度來看，藝術與文化不再以物質形式為重點。換言之，以社區參與為主的藝文專案，並不是鎖定精英階級的文化商品。反之，它是通過藝術合作過程所形塑而成的集體社會行動。

藝術教育帶來的學習與相遇

　　從 2020 年 7 月 ASSOL 舉辦的活動中，我們理解到，學習空間可能隨時發生在道路、卡車、山川、學校、電視、山麓群岩間，或是網際網路上、餘興活動期間或是與家人和照護者的相處時刻。學習則可能發生在我們遇見新的情況、對於某個情況發生新領悟，或是與他人相互對話之際。我們是與信任的對象在學習當中彼此相遇，並從這樣的學習經驗中，獲得面對未來的希望。

圖7　Vera 用拍立得相機記錄各種學習空間 (Raquel Balsa 拍攝)

圖8　拍立得相機所捕捉的學習空間 (Raquel Balsa 拍攝)

　　我們瞭解，並不是所有的藝術教育實踐都立下了個人與社會解放的目標，也未必都採取了合作式學習過程。但不可諱言的是，許多藝術教育實踐正朝這個方向前進。如同 Atkinson (2018) 所言，藝術實踐「關切的重點並不是生產物件或再現實體或存在物，而是透過實驗和探索去鑄造創建新世界所需的開端、感應和潛力」(Atkinson, 2018. p. 206)。學習空間可能發生在我們生活的各處，因此我們可以透過藝術創作，探索並擴展我們的生存領域，並且秉持批判眼光，理解各種情況和事件。藝術創作促使我們成為改變的能動者，而唯有在空間、時間、沉默與距離都容許的條件下，學習歷程始能繼續開拓新的道路，日後的改變也才有機會成真。

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Integrated Art and Technology Education: Using Digital Storytelling in an Art Class

Dan Li
Art Education Academic Specialist
Michigan State University
E-mail: lidan7@msu.edu

Abstract

Integrated art and technology education is characterized by new platforms for more affordable and even free software are now available to make digital art. Among them, digital storytelling can be viewed as one kind of digital art since it requires students to use a series of logical steps to make video art including designing storyboards, editing images and audio, adding transitions between images, and inserting background music and voiceovers. In this article, this researcher explores middle schoolers' digital storytelling activity and seeks to find out the following puzzles including 1) How do middle schoolers develop their hero stories via digital tools? 2) What difficulties do students encounter in making their digital stories? The study found that digital storytelling can foster students' storytelling, creativity, and problem-solving abilities. Specifically, students feel confident in using *Photo Story 3*, a video-making software, to make their digital hero stories. Students also develop a sense of gratitude to those taking care of their lives. Suggestions are also made by this researcher in the end.

Forewords

Integration is a teaching approach that can assist children in bridging the curriculum and life, as well as making connections across the curriculum (Kindler, 1991). Marshall (2014) stresses art integration can "promote deep and holistic understanding of concepts and ideas that matter to our students while fostering their abilities to handle complexity and think flexibly" (p. 361). Blagoeva, Karppinen, and Kairavuori (2019) mention various integrated methods that are popular in school such as theme-based, project-based, phenomenon-based, and discipline-based. These integrated methods address knowledge construction in distinct ways and all indicate that well-planned integrated teaching can help learners to construct holistic knowledge.

Incorporating technology into art classes on the other hand helps students connect the school learning and everyday experience based on the premise that students today have encountered various digital art in their lives. Teachers should provide opportunities for students both to learn the process of making digital art, and experience the possibilities technology can assist in creating art. Hew and Brush (2007) for instance describe several essential elements in technology integration including "the use of computing devices such as desktop computers, laptops, handheld computers, software, or Internet in K-12 schools for instructional purposes" (p. 225).

Art educators in fact have been incorporating different technology into art classes. Gehl (2019) points out that "Incorporating video into the classroom can help your technology-loving students see themselves as artists as they communicate and express with digital media" (para. 3). Li and Chung (2018) argue that digital learning tools bring excitement to art classes. Students use cloud platforms such as *Dropbox* and *Google Drive* to share high-resolution images with their classmates. *Twitter* is another platform for teachers to share images, post follow-up questions, and invite students to patriciate in the discussion. Teachers can also post teaching materials and additional relevant resources for students to explore the topics further. *Google Docs*

provides an excellent platform for students to perform critiques on art collaboratively.

There are also educators that encourage the means to implement integrated art and technology curricula under the framework of visual culture art education. Lee and Chung (2009) argue that art educators have widely paid attention to postmodern conditions and innovative using technology in art education such as virtual reality, computer art, identity formation in relation to popular and visual culture, interactive hypertext, and digital storytelling. These new forms of art encourage discussion of the philosophy of art, contemporary techno-visual culture, and the development of multiliteracy. Pavlou (2020) points out that new media technology has permeated every aspect of our society. Teachers should educate students on how to consume and produce meaning in the context of communication. Although most children today are taken as digital natives, but this does not mean that their visual competence will develop naturally. Teachers need to teach children how to see images/visual culture. Here, acts of consumption means critical viewing and recognition of issues relating to power and control. Producing new media means that children should have the ability to use various new media. Teachers therefore should not just design the art and technology syllabus with their teaching technical skills but encourage children to use technology to communicate ideas, thoughts, and experiences.

There are also several educators that teach integrated art and technology class in STEAM (Science, Technology, Engineering, Art, and Mathematics) education. Liao (2016) insists that integrated STEAM education is "interdisciplinary education focused on transformative learning experiences whereby STEAM subjects are presented together" (p.45). Yakman and Lee (2012) argue that STEAM education not only provides students an opportunity to learn integrated curricula but also fosters them to be life-long learners who have more abilities to adapt to the global society.

The Advantages of Teaching Digital Storytelling

Digital storytelling refers to the means of "using a variety of technical tools to share narratives, images, and experiences in a multimedia in the form of audio, video, web publishing and graphics" (Lisenbee & Ford, 2018, p. 132). Digital storytelling is a powerful tool to foster students' critical thinking and decision-making abilities since students need to critically choose images fitted into their contents, write drafts, and record voiceovers to present a compelling and complete story. In a survey of 366 teachers who use digital storytelling in Palm Springs Unified School District, Vu, Warschauer, and Yim (2019) provide several reasons that teachers would like to adopt digital storytelling in their classrooms. These teachers argue that digital storytelling provides students opportunities to explore a wider range of multimodal genres, including fiction and nonfiction, and develop students' writing skills. They also point out that using digital media like digital storytelling in class can increase students' learning motivation. Finally, these teachers also consider using digital storytelling as an assessment tool in class. For example, they can ask students to explain a course concept in digital storytelling.

With respect to language literacy education, Emert (2014) insists that digital storytelling can foster students' multi-literacy skills such as "vocabulary acquisition, sentence construction, knowledge of grammar, while simultaneously inviting them to view moments from their lives through aesthetic lenses" (p. 404). Yamaç and Ulusoy (2017) report that "Digital storytelling enhanced students' ideas, organization, word choice, sentence fluency, and conventions in terms of writing quality" (p. 59).

Besides helping students developing literacy skills, teachers can provide students opportunities to tell their personal stories and express their concerns when discussing various social issues through digital storytelling. Chung (2007) states that

> Digital storytelling not only addresses art education's current concerns with visual culture, computer technology, and interdisciplinary pedagogy, but also allows learners to cultivate and apply their multiple literacy, artistic, and

critical skills to give voice to more significant issues of importance to a
worldwide audience (p.17).

Eglinton, Gubrium, and Wexler (2017) also argue that

> Digital storytelling as arts-inspired inquiry pushes youth voice to the fore,
> helps us to reposition youth as active agents, supports reflecting with youth
> on the ways in which they construct and make their worlds, and empowers
> youth to be part of their changing worlds (p. 17).

Steps of Making Digital Storytelling

There are several essential steps in making digital storytelling. According
to Eglinton, Gubrium, and Wexler (2017), digital storytelling is "short (2-5
minute) multimedia narratives, which include sound, image, text, voice over,
and/or music. The stories are often personal" (p. 4). They introduce the
approach of digital storytelling created by the Center for Digital Storytelling
(CDS) in Berkley California. The first stage of digital storytelling focuses on
story writing. The second stage emphasizes introducing technical skills
regarding how to work with video software to create personal digital
storytelling. In the end, participants have opportunities to share their digital
storytelling. Chung (2006) reminds teachers to consider several elements in
digital storytelling including imagery (e.g.: photos, artwork, graphics, and
maps), video, text, voiceover, audio (music and sounds), slide transitions,
and the effect of the images. Lambert (2006) points out seven critical
components of compelling digital stories including point of view, dramatics
questions, emotional content, the gifts of your voice, the power of the
soundtrack, economy, and placing.

Regarding the specific steps of making digital storytelling, Jantakoon,
Wannapiroon, and Nilsook (2019) suggest the following steps including
writing, script, storyboarding, locating multimedia, creating digital stories, and
sharing digital stories. Robin (2016) recommends 12 steps for teachers to
guide students in digital storytelling including choosing a topic, conducting
research on the topic, writing the first draft of the script, receiving feedback on

the script, revising the script, finding, creating, and adding images, respecting copyrights, creating a storyboard, recording audio narration, adding background music, building the digital story, and publishing the digital story.

Examples of Using Digital Storytelling in Educational Settings

Digital storytelling has been widely used in different subjects. Chung (2006) shares the experience of digital storytelling in an integrated arts education course for art teachers. Chung insists that art teachers perform various roles during the process of digital storytelling such as researchers, playwrights, designers, media producers, and educators. Teachers are expected to explore different significant issues, compose a narrative, edit images, record voiceovers, apply contextual knowledge, and analyze how information and mood effectively convey a story. The digital storytelling project can be also be expected to foster students' hands-on, critical thinking, and problem-solving abilities, as well as provide a channel for students to express their personal concerns toward various social issues.

Johnson and Kendrick (2017) conduct a case study to explore how digital storytelling projects provide possibilities for students of refugee backgrounds to communicate complex or difficult aspects of their feelings and personal experiences. Teachers in this case guide students in making accomplishment stories in class. The results show that using the digital storytelling project to make accomplishment stories can help students enhance self-confidence and build positive identities. This project also promotes a more equal educational environment that goes beyond stereotypes of culture and immigration by authentically acknowledging students' background experiences and fostering a sense of belonging.

To explore the impact of digital storytelling on students' academic achievement, critical thinking, and learning motivation, Yang and Wu (2012) conduct a pretest and posttest quasi-experimental design in senior high school English classes. There are 110 10th grade students in two English classes—lecture-type information technology-integrated class and digital storytelling class—that participated in this study. In the lecture-type

information technology-integrated class, the instructor provides lecture-based instruction in class with the assistance of technology. Students study individually in paper-based assignments and occasionally participate in group discussions. The digital storytelling class is featured by students collaboratively making digital stories in class after the instructor explains the course content. The results show that participants in the digital storytelling class have performed significantly better than participants in the lecture-type information technology-integrated class in terms of their English achievement, critical thinking, and learning motivation.

Tools for Creating Digital Storytelling in Art Classes

Besides professional video making tools such as *Adobe Premiere* and *After Effect*, art teachers can consider using a large number of free or affordable video making tools. Lisenbee and Ford (2018) suggest several resources for teachers to engage students in creating digital storytelling such as *PowerPoint*, *iMovie*, *Prezi*, *Keynote*, *Google Slides*, and *SMART Notebook*. Lua (n.d.) recommends 18 free video editing software for educators including *Headliner*, *Clipchamp Create*, *Quik* by *GoPro*, *Splice* by *GoPro*, *Adobe Premiere Clip*, *FilmoraGo*, *Typito*, *Adobe Spark Video*, *Kapwing Video Montage Maker*, *Wave.video* by *Animatron*, *Soapbox* by *Wistia*, *Biteable*, *Movavi Video Editor Clips*, *VidLab*, *Filmmaker Pro*, *Animaker*, *iMovie*, and *Windows Movie Maker*.

Art teachers can also consider adopting animation making tools in digital storytelling projects. Brown (2020) suggests a series of software such as *Adobe* character animator, *Cartoon Animator 4*, *Stop Motion Studio*, *DigiCel FlipBook*, *Moho Pro*, and *Moho Debut*, *Toon Boom Harmony*, *Blender*, *Pencil2D*, *Synfig Studio*, *Animaker*, *Vyond*, *Moovly*, *Wideo*. In the following section, this researcher reviews several downloadable and online video making tools.

Many downloadable video making tools are suitable for digital storytelling in K-12 art education. *Photo Story 3* is one of them, which is designed for *Windows* users to create slideshow videos using digital pictures. Several preliminary video-editing tools are available in *Photo Story 3* such as

cropping and rotating, using color effects on pictures, and adding transitions, music, and narration (Porter, 2012). *OpenShot* becomes an excellent video editing tool for beginners since it owns a handy interface. It provides various functions such as clip resizing, scaling, trimming, snapping, rotation, credit scrolling, and audio editing. Similarly, *Movie Maker 10* is a popular free video editing software for *Windows* users, which offers a suite of video and picture editing tools as well as allows users to add captions with customizable fonts and colors. For *Mac* users, *iMovie* is one of their best choices. Besides providing essential video editing functions, *iMovie* utilizes the cloud-storage functionality that allows users to work interchangeably among *iPad*, *iPhone*, and *Mac*. The exciting thing is that users can apply different contemporary video filters to build specific film genres (Damen, 2020).

Many online video tools provide a more convenient way to share videos. *Hippo Video* is an all-in-one online video tool for education. It offers many functions to meet different users' needs such as creating, editing, hosting, sharing, and tracking. The most convenient way of using *Hippo Video* is that it allows users to integrate the videos into *Google Classroom*, *Google Slides*, *Google Docs*, *Gmail*, and *Desire2Learn LMS* (Murali, 2018). *WeVideo* is a clouded-based video-making platform, allowing students to upload their photos, voiceovers, music, and add titles to make appealing videos. Art teachers can use the *WeVideo* on any subject in collaborative projects or replace the *PowerPoint* presentation (Fransen, 2016).

Making animated videos will add excitement to digital storytelling projects. *Powtoon* is a tool for making animated presentations and videos. *Powtoon* provides students several ready-made templates to help them start their video projects by dragging and dropping the items the students like. They also allow students to customize the templates and design their images, music, and voiceovers (Murali, 2018). *Renderforest* is also an animated video making tool with several free animated templates in various categories such as whiteboard animation, line-style explainer, and 3-D explainer. The other similar animated video making tool is *Animaker Edify*. Users can use drag and drop icons to create different videos such as animation videos and vertical videos (Oentoro, 2019).

Table 1   Comparison of several digital storytelling tools

Digital storytelling tools	Format	Price	Platform
Photo Story 3	Downloadable	Free	*Windows*
OpenShot	Downloadable	Free	*Windows* and *Mac*
Movie Maker 10	Downloadable	Free	*Windows*
iMovie	Downloadable	Free	*Mac*
Hippo Video	Web-based	Free for the basic version	*Windows* and *Mac*
WeVideo	Web-based	Free for the basic version	*Windows* and *Mac*
Powtoon	Web-based	Free for the basic version	*Windows* and *Mac*
Renderforest	Web-based	Free for the basic version	*Windows* and *Mac*

A Digital Storytelling Lesson with Middle Schoolers

This researcher conducted a case study in a Saturday Art Class in the southwestern part of the United States to investigate middle schoolers' perspectives regarding using digital storytelling to tell their hero stories. To foster students' sense of gratitude to people who have offered help in their lives, this researcher chose *My Hero* as the theme of this storytelling project. This researcher chose *Photo Story 3* as a video editing tool since this is an introductory digital storytelling course. This curriculum design aligns with *Chapter 117.202. Art, Middle School 1, Adopted 2013 (c) (2) in the Texas Essential Knowledge and Skills for Fine Arts Subchapter B. Middle School*. The full text of this section is shown on (2) Creative Expression as follows:

> The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills (para. 2).

This was a two-week class. Students took a two-hour class in a computer lab in each week. Appropriately 12 students participated in the class.

To motivate students, this researcher discussed the hero story featured in the painting, *Watson and the Shark*, by John Singleton Copley in 1778, with middle schoolers. After the art criticism warm-up activity, students started to

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brainstorm their hero stories. This researcher asked students to choose the heroes that they were familiar with so that they could have narrative details to build their stories. After identifying their heroes, students started to collect images for their drawings. This researcher guided students to use the storyboard worksheet to draft their hero stories. Students sketched out their ideas in eight blocks and wrote one to two sentences to write down their stories under each block. Students also considered the transition between each image and the music.

After guiding students to proceed with their hero stories via their effort of brainstorming, this researcher asked students to fold a long piece of paper into eight blocks. Each block is appropriately 6 × 4 inches. Students then started to draw their hero stories into each block. After finishing the drawing, students used cameras to take photos for each block and transferred images to computers.

Since this is an introductory video art class, this researcher chose *Photo Story 3* for students to make their digital hero stories. *Photo Story 3* is an image-based video making tool with a step by step guideline. With *Photo Story 3*, students do not need to have prerequisite knowledge in making videos when using this software. Before students started to use *Photo Story 3*, this researcher demonstrated the whole digital storytelling process from importing the images, adding transitions between images, typing texts, adding background music, to saving videos (see Figure 1).

It showed that students chose different figures as their heroes such as their art teachers, parents, dogs, priests, brothers, and grandma in their stories. Most students were found to be able to draw a series of life sceneries with their heroes by using colored pencils and markers. Due to the time limitation of the class, it was found that a few students failed to finish their drawings. For example, a few students' drawings were still caught by a lack of mature ideas. In the digital storytelling editing part, all students proved capable of using *Photo Story 3* to edit their hero stories. It showed that students felt confident in adding transitions, background music, texts in the videos. The following section demonstrated two students' digital hero stories.

Step 1: Importing and arranging images

Step 2: Adding a title to images
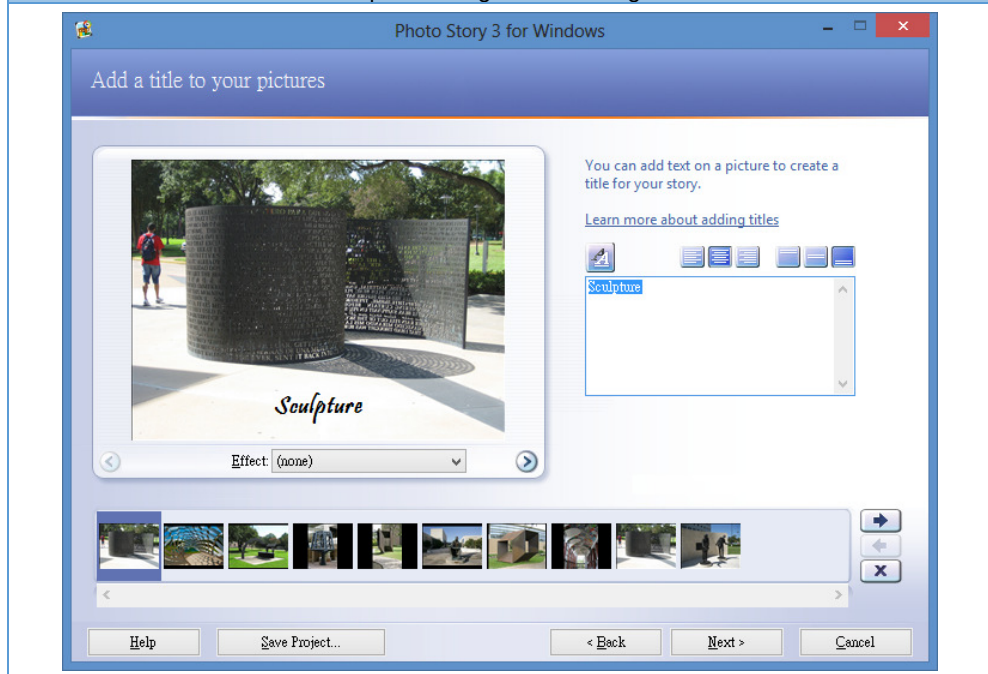
Step 3: Narrating the images and customizing motion

Step 4: Adding background music

Step 5: Saving the story

| Step 6: Viewing the story |
|---|
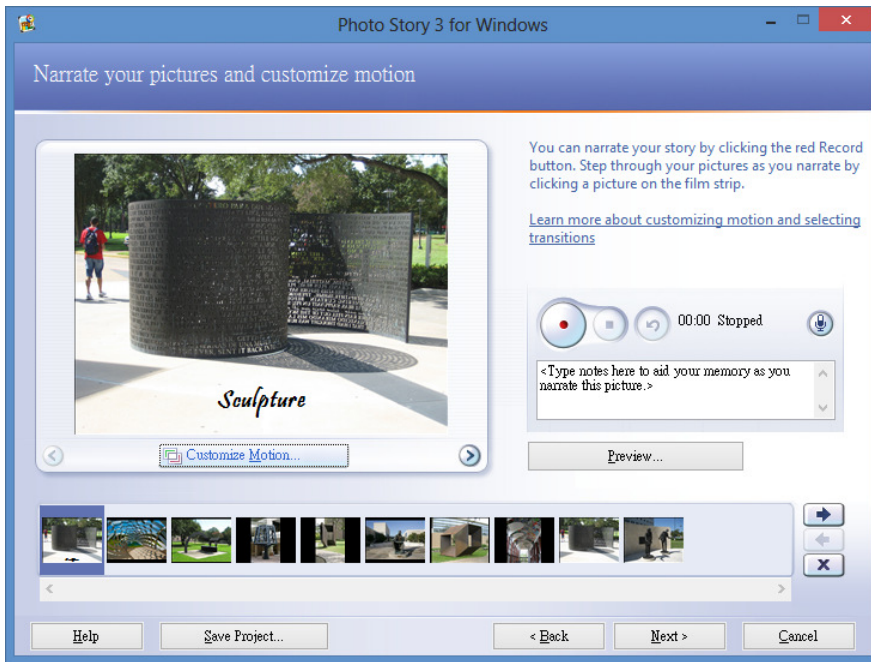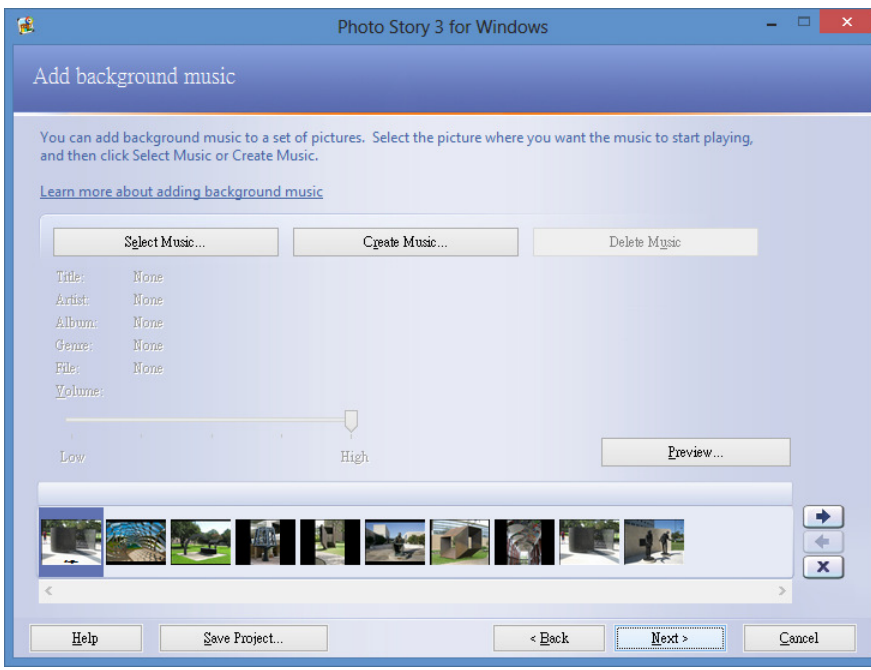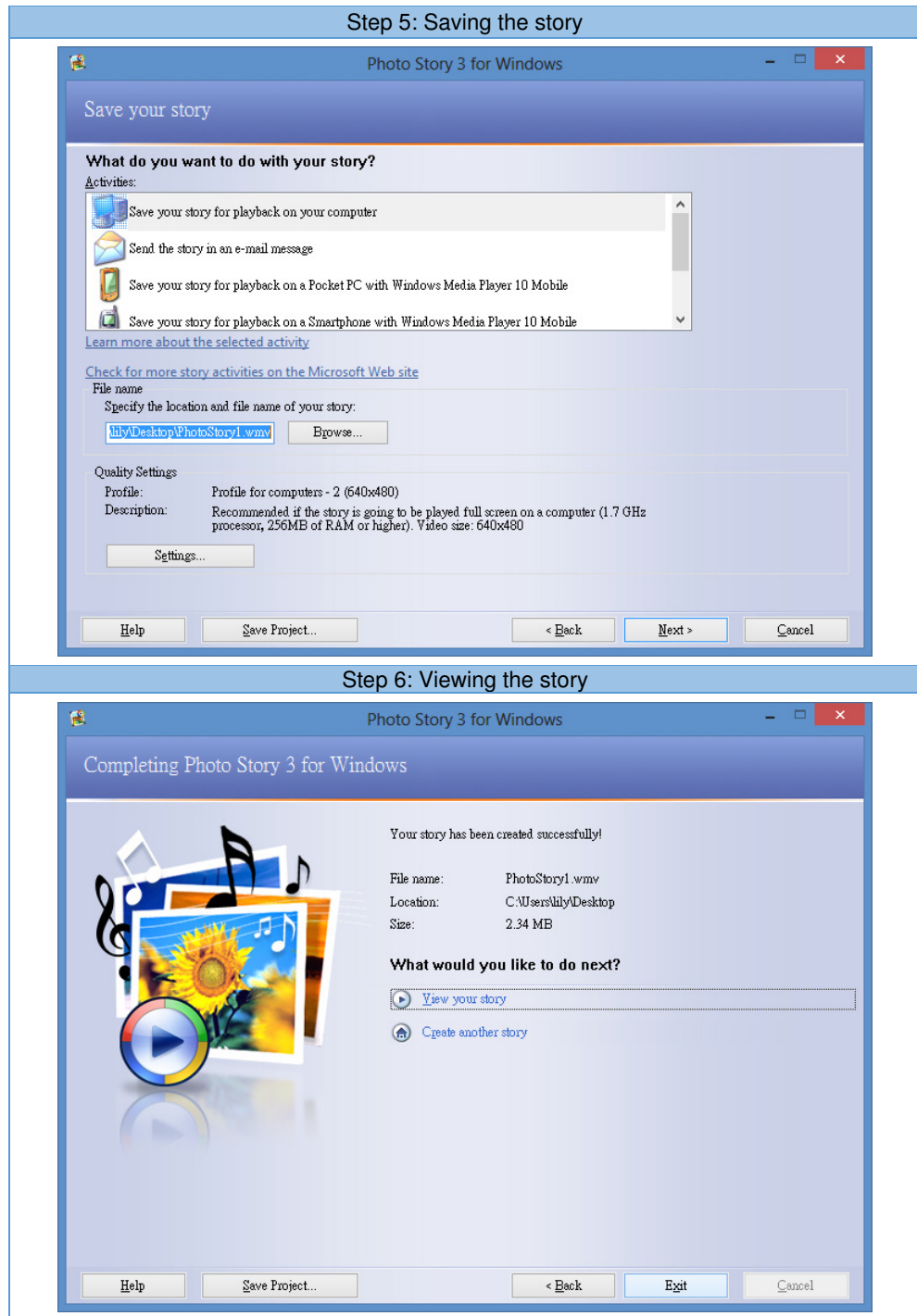
Figure 1   Steps of digital storytelling in Photo Story 3. Photo by the author.

Katie, a middle schooler, thinks that her brother is her hero. The story starts in her bedroom one day. Katie feels hungry so she texts her brother to see whether he can buy some foods for her. The lens then turns to the screen of the phone showing a conversation between Katie and her brother. Next, a transitional lens shows that 20 minutes have passed. Her brother shows up in front of her room and is knocking her door. Then, a close-up screen shows that her brother brings one bag of food and a cup of beverage for her. The story ends by showing a big burger, a small bag of fries, and a cup of beverage. Katie mentioned that she chooses her brother as her hero because he helps her to endure an awkward moment in her life caught on the bed (Katie, personal communication, 2017).
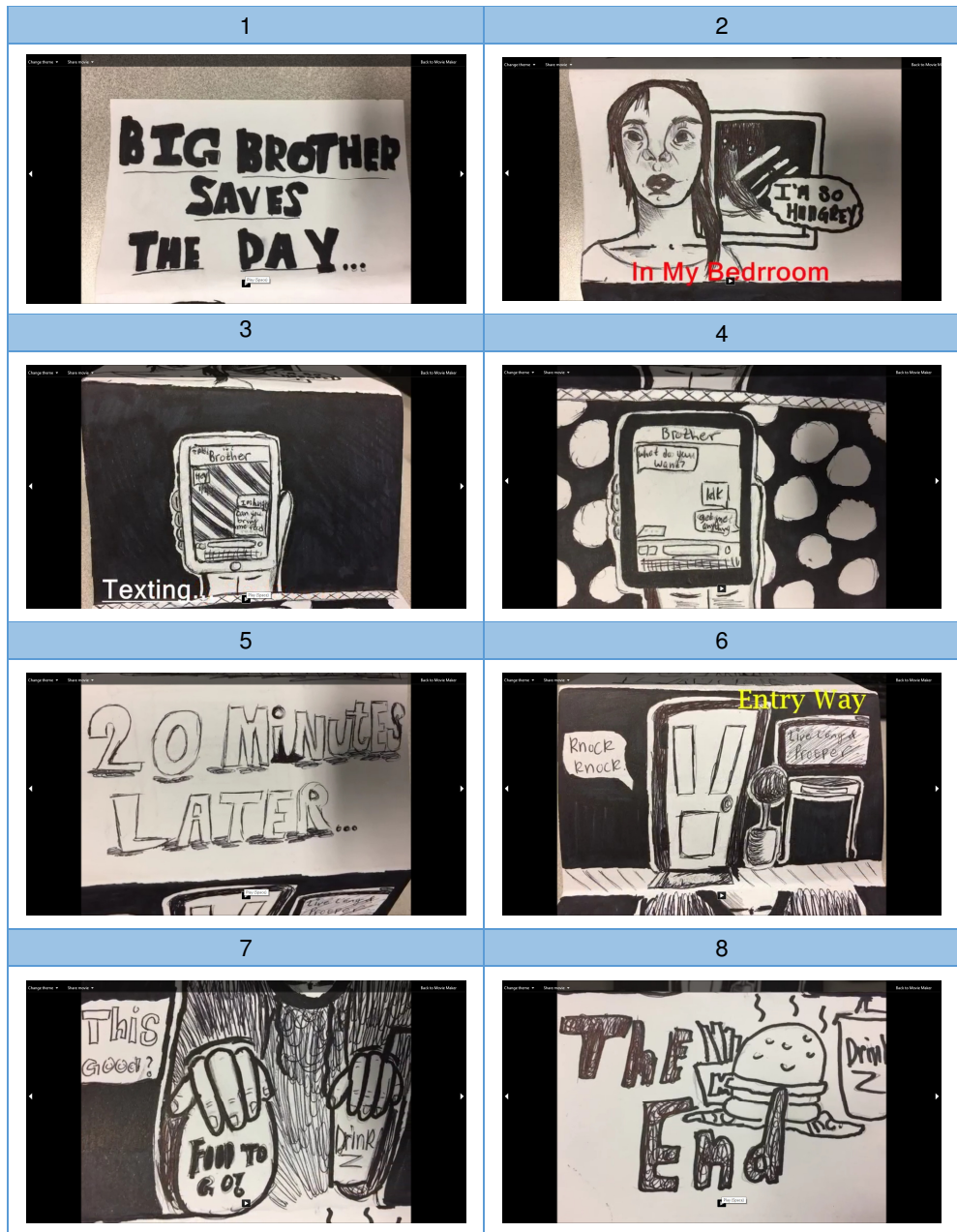
Figure 2   Example of a student's digital storytelling. Photo by the author.

Lola, the other middle schooler, describes in a story that her grandma is her hero. She draws several joyful moments with her grandmother in her daily life. At the beginning of the story, she draws her grandma's portrait. In the next few lenses, she depicts the happy moment of hanging out with her grandma, her brothers, and their dog. Watching TV with her grandma at home is another enjoyable moment. As we can observe, Lola is sitting beside her grandma quietly, and her grandma is sitting on a couch with a blanket and cushion. Lola mentions that she has spent many happy moments with her grandma at home and in the neighborhood. Her grandmother takes care of her and accompanies her as Lola grows up (Lola, personal communication, 2017).

7	8
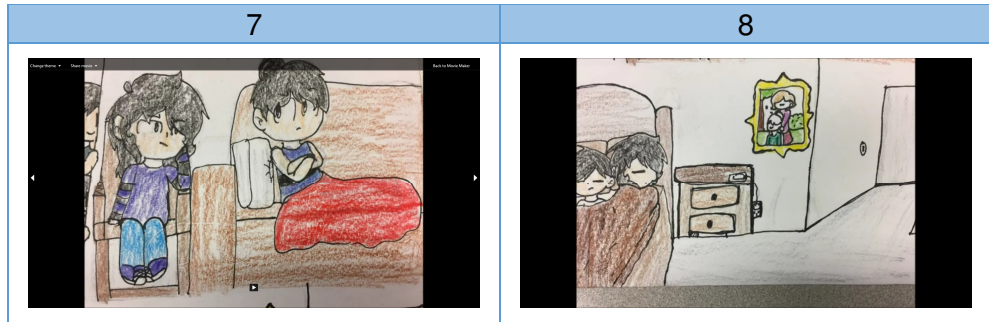
Figure 3   Example of a student's digital storytelling. Photo by the author.

The following are students' feedback regarding using *Photo Story 3* for their digital hero stories in class. Since *Photo Story 3* is a quite simple video making software, most students report that they feel confident in using this software. Omi mentions that "Because I have done it once already here, so I know the steps now to do it. I like the music part of the software and there isn't anything really difficult about it" (Omi, personal communication, 2017). Tammy says that "Yes, [*Photo Story 3* is] extremely easy in application. I liked adding the music part. They had a great selection" (Tammy, personal communication, 2017). Ruby mentions that "Yes, it is simple to use. I like to see it when it is finished. The audio was the hardest" (Ruby, personal communication 2017).

Overall, in this digital storytelling activity about heroes, students not only practice several comic strips techniques and video editing skills but also learn that art can be used as an expressive way to appreciate the person who provides a heroic model in their lives. Choosing a familiar person in life as the major character in this digital storytelling is also quite meaningful since it helps students recall important moments in their life. It provides a rich source for students to narrate their stories. Through the digital storytelling activity in class, students can understand that art and life are connected, and art is one of the communication ways to express gratitude.

Limitations of the Research

This is a case study exploring middle schoolers' perspectives regarding using a video editing tool to narrate their hero. This study provides art teachers an opportunity to explore middle schoolers' perspectives regarding making their hero stories through digital means. In terms of storytelling, most students can compose a hero story from their life experience. Regarding video editing, all students are found to be able to use *Photo Story 3* to finish this project. However, due to the time limitation, several students prove unable to finish their drawing about their hero stories in time. For future implementation of this digital art activity, teachers are suggested to pre-plan enough time for students to complete their drawings before they start the video editing part. Showing students more examples of comic strips or presenting other students' previous artworks may be helpful for students to better understand the goals set by the art teachers.

Recommendations

Digital storytelling is an exciting art activity in class. To fully develop students' different video making skills, this researcher chose a handy video making software, *Photo Story 3*, for their digital artworks. This activity performed in the class, as the case study shows, provides a good transition experience for students to learn video art. It indicates that students not only have opportunities to use traditional art medium such as markers and colored pencils to draw their hero stories but also learn fundamental video making. Students in addition learn to take photos for their hero stories, import photos into computers, edit the photos, and add texts, background music, and traditions between images.

The case also shows several tips for art teachers, who are interested in implementing a digital storytelling activity in art classes. First, teachers can prepare a worksheet to help students brainstorm their digital stories, consider the transitions between each image and the genre of their background music. Second, demonstrating how to use digital storytelling software is key to

ensure students with a clear idea about how to do their projects. Art teachers can prepare several useful tips or step-by-step video editing guidelines for students, for editing procedures may be sometimes confusing. Third, there is a need for providing students enough time to practice for it can increase students' confidence in making their digital stories. After making a demonstration, teachers can provide a set of images for students to practice video editing skills. For advanced learners, teachers can ask students to make voiceovers for their stories. Teachers can introduce other audio-editing tools for students to edit their narratives since *Photo Story 3* does not provide the audio-editing function. Moreover, teachers can guide students to use image-editing tools to edit images such as cropping extra areas in the images. Overall, art teachers can choose one video making software for the digital storytelling project and use other audio and image editing tools to strengthen *Photo Story 3* as a video editing tool. In intermediate and advanced digital storytelling classes, teachers can choose some video-editing software with different functions of editing either the video or audio tracks. The following chat can be used as a reference for teachers to teach digital storytelling in the art class.

| Drafting the story | → | Watching the demonstration of making digital storytelling | → | Practicing the process of making digital storytelling | → | Working on individual project |
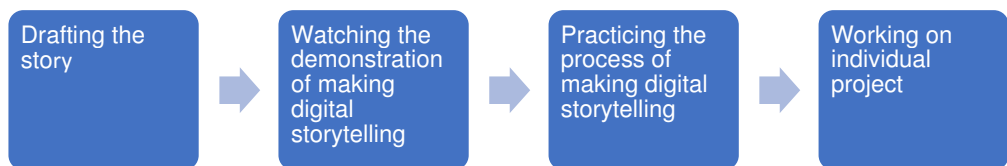
Figure 4   The process of teaching digital storytelling. Chart by the author

Regarding students' learning assessment, this researcher recommends teachers to consider the quality of the drawing and the video. Teachers can make a checklist for students to do a self-assessment, too. To assess students' drawing skills, for example, teachers can focus on one or two techniques used in comic strips, such as shading and rendering, using lighting, and drawing facial expressions. Providing examples of comic strips can increase students' confidence in their drawings. In terms of assessing students' video editing skills, teachers' assessment variables include whether or not students can add transitions, texts, background music, and edit the images. Finally, teachers can assess whether students can narrate their stories by using specific examples to support their themes. In addition to self-assessment, teachers can also ask students to conduct a peer assessment. A small group peer assessment can help students to identify the strengths and weaknesses in their digital storytelling competence.

Conclusions

Digital storytelling activity utilizes a series of digital media to present a story including text, pictures, recorded audio narratives, music, and video. Users are expected to apply computer software to combine different media. Digital storytelling provides a platform for users to tell a story under a specific theme from their own perspectives. Most digital stories last 2 to 10 minutes and are saved in a digital format that can be viewed on a computer. Additionally, users can save digital stories onto the internet and view them in different popular web browsers (Robin, 2016). Staley and Freeman (2017) stress that digital storytelling can be used as a teaching pedagogy to engage students in discussing various social issues happening in their communities as they develop, refine, and produce personal stories that have potential influence themselves and others.

Digital storytelling is an engaging activity in art classes, providing students opportunities to create their arts in a digital format. Choosing user-friendly video editing software for the introductory digital storytelling class is essential since it can reduce students' anxiety from the technological

approach to art activity. In this case study, this researcher found that middle schoolers have high motivation in learning digital storytelling and they feel confident in using *Photo Story 3* to make their hero stories. Most students can tell a complete hero story cited from their life experiences. To increase the excitement of making digital storytelling, teachers can incorporate image and audio editing software to increase the quality of the videos.

Researcher's notes:

All the students' names are pseudonyms in this article.

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Appendix

My Hero Lesson Plan

Week	Topics	Assignments
1	· Conducting art criticism: *Watson and the Shark*, by John Singleton Copley · Brainstorming hero stories · Drawing hero stories	· Finish hero story drawing at home
2	· Learning basic editing skills in Photo Story 3 · Working on Photo Story 3 · Sharing hero stories	N/A

整合式藝術及科技
教育：藝術課堂的
數位說故事活動

整合式藝術及科技教育：藝術課堂的數位說故事活動

李丹
藝術教育學術專家
密西根州立大學
E-mail: lidan7@msu.edu

摘要

　　整合式藝術及科技教育，旨在利用市面上越來越容易取得，甚至免費的數位藝術軟體，打造新的教學平台。數位說故事也是一種數位藝術形式，因為它要求學生利用一連串邏輯性步驟來製作視覺藝術作品，包括分鏡設計、影像與音訊編輯、影像轉場銜接，乃至於背景音樂搭配及旁白後製。本文研究者將探討中學生的視覺說故事活動，並嘗試回應下列問題，包括 1) 中學生如何利用數位工具創作英雄故事？2) 學生製作數位故事時會遭遇到哪些困難？本研究發現，數位說故事可以培養學生說故事、創造力及解決問題等方面的能力；尤有甚者，更可藉此建立自信，自在地使用影片編輯軟體 *Photo Story 3*，創作屬於自己的數位故事。同時，學生也能藉機學會感謝生活中照顧自己的人。最後，研究者將提出幾點建議。

**關鍵詞：整合式藝術教育、整合式藝術及科技教育、數位說故事、藝術課堂
與科技應用、中學藝術教育**

前言

　　整合式教學法旨在協助兒童連結學校課程與生活，同時也串連起整套課程 (Kindler, 1991)。Marshall (2014) 則強調整合「有助於更深入且全面理解學生們所關切的各種概念和想法，同時培養他們處理複雜問題及彈性思考的能力」(p. 361)。Blagoeva、Karppinen 和 Kairavuori (2019) 提到了多種常見的整合式教學法，包括主題式、計畫式、以現象為主與學科為主的整合方式。這些整合方法，採取了特殊的方式因應知識建構工作，但它們都證實了完善的整合式教學計畫可以協助學習者建立全面性知識。

　　另一方面，由於今日的學生在日常生活中頻繁接觸各式各樣數位藝術，藝術課堂若能融入科技教育，將可協助學生連結在校所學與日常經驗。教師應該提供學生機會，從中學習數位藝術製作過程，同時體驗科技帶給藝術創作的各種可能性。早先 Hew 與 Brush (2007) 即曾指出科技整合的幾項基本元素，包括「在 K-12 學校裡使用桌上型電腦、筆電、手持電腦等運算裝置或軟體與網際網路作為教學用途」(p. 225)。

　　而實際上，藝術教育工作者早就已經將不同的科技引進美術課的現場。Gehl (2019) 指出，「在課堂上應用影片教學，就能鼓勵熱愛科技的學生透過數位媒體來溝通與表達意見，認知到自己的藝術家潛力」(para. 3）。Li 與 Chung (2018) 則認為數位學習工具能在美術課堂上引進更多趣味。學生可以透過雲端平台，包括 *Dropbox* 與 *Google Drive* 在內，與其他同學分享高解析度影像。另外，諸如 *Twitter* 的平台則可供教師分享影像、張貼影像相關的問題，並邀請學生參與討論。教師更可以張貼教學材料和其他相關資源，專供學生自行探索教學主題。*Google Docs* 則允許學生針對藝術作品進行集體評論。

　　此外，尚有教育工作者提倡在視覺文化藝術教育框架下，推行整合式藝術與科技課程。Lee 與 Chung (2009) 認為，藝術教育工作者已廣泛注意到藝術教育當中的後現代狀況和創新的科技應用形式，例如虛擬實境、電腦藝術與流行和視覺文化有關的認同形成、互動式超文本及數位說故事等。這些新穎的藝術形式，更有助於討論藝術的本質、當代科技到視覺文化，以及多元素養的發展。Pavlou (2020) 指出，新媒體科技已經滲透至各個社會層面。教師仍然應該教導學生，如何在溝通脈絡之下，消費並生產出意義。縱使當今大部分的年輕學子都是在數位原生環境裡自然地成長並學習，但這並不代表學生的視覺

能力就會自動增長茁壯。教師必須教導學生如何觀察影像/視覺文化。這裡所謂的消費行為，乃是批判式鑑賞，並能從中辨識出權力、控制相關的各種議題。而在生產新媒體作品之前，學童首先必須建立起使用不同新媒體技術的能力。因此，教師不能僅要利用技術性技能來設計藝術與科技課程內容，還要鼓勵學生使用科技，藉此表達自身想法、理念及體驗。

　　同時還有某些教育工作者，在 STEAM (科學、科技、工程、藝術及數學) 教育框架下開設了整合式藝術與科技課程。Liao (2016) 指出，整合式 STEAM 教育這樣的「跨學科教育模式，強調的是轉化學習經驗，並藉此共同呈現所有 STEAM 學科」(p. 45)。Yakman 與 Lee (2012) 認為，STEAM 不僅提供學生學習整合式課程的機會，同時也培養學生成為有能力適應全球社會的終身學習者。

數位說故事教學的優點

　　數位說故事意謂「利用多種多媒體技術工具，透過音訊、影片、網路出版和圖像等形式，分享敘事、影像與經驗」(Lisenbee & Ford, 2018, p. 132)。數位說故事功能強大，它能培養學生的批判思考與決策能力，因為學生必須挑選適當的影像、撰寫腳本，錄製旁白，最後呈現出具有說服力且完整的故事。Vu、Warschauer 與 Yim (2019) 針對棕櫚泉聯合校區 (Palm Springs Unified School District) 內 366 位推行數位說故事的教師進行了普查，並指出了這群教師究竟是為什麼願意在課堂上帶領數位說故事活動。這群教師認為，數位說故事容許學生探索更廣大的多模態文類，包括長篇小說與非小說等形式，亦能藉機磨練學生的書寫能力。受訪教師還指出，數位說故事這樣的數位媒體形式，有助於提高學生的學習動機。最後，這群教師也考慮使用數位說故事作為評量工具。舉例來說，實務上可以要求學生使用數位說故事的手法，解釋某個概念。

　　在語文素養教育方面，Emert (2014) 認為數位說故事可以培養學生的多元素養技能，如「字彙學習、句法結構、文法知識，同時也能促使學生透過美學觀點來觀察自己的生活」(p. 404)。Yamaç 與 Ulusoy (2017) 表示，「數位說故事可供強化學生的創意想法、組織性、用字能力、語句流暢度和寫作能力」(p. 59)。

　　除了有助於學生的讀寫能力外，這也讓他們在討論不同社會議題時，有機會訴說自己的故事並表達關懷重點。另方面，Chung (2007) 則指出：

數位說故事不僅呼應了藝術教育對於當前視覺文化、電腦科技和跨學科教學法的高度重視，也協助學生藉機發揮並應用自身多元素養、藝術性和批判性技能來關懷重要議題，向全世界發聲 (p. 17)。

Eglinton、Gubrium 與 Wexler (2017) 也指出：

數位說故事這樣的藝術啟發性探究活動，突顯了年輕人的見解與意見，協助年輕人扮演自主能動者 (active agents) 的角色、與年輕人共同反思其建構和創造世界的方式，並賦能年輕人積極參與這個不停變化的世界 (p. 17)。

數位說故事的創作步驟

數位說故事的創作包含了幾個基本步驟。根據 Eglinton、Gubrium 與 Wexler (2017) 的定義，數位說故事是「簡短的 (2-5 分鐘) 多媒體敘事，其中包括聲音、影像、文本、旁白和/或配樂。並以講述個人體驗的故事為主 (p. 4)。三位學者進一步介紹了美國加州大學柏克萊校區數位說故事中心 (CDS) 所提出的數位說故事方法。第一階段的重點是故事寫作。第二階段強調使用視訊軟體技術，協助創作個人的數位故事。最後，參與者與眾人分享其創作結果。Chung (2006) 提醒教師，應該思考數位說故事涵蓋的幾種不同元素，包括影像 (如：照片、藝術作品、繪圖與地圖)、影片、文本、旁白、音訊 (音樂和聲音)、投影片轉場以及影像效果。Lambert (2006) 指出數位說故事必須包含幾個要素，包括敘事觀點、戲劇主題、情感內涵、敘事者聲音的特質、配樂張力、精簡度及敘事步調。

Jantakoon、Wannapiroon 與 Nilsook (2019) 則提出數位說故事的幾個創作步驟，包括寫作、腳本、分鏡、搜尋多媒體資源、創作數位故事，以及分享數位故事。Robin (2016) 建議教師利用 12 項步驟，逐步引導學生創作數位故事，包括選擇主題、探究主題、撰寫腳本草稿、聽取腳本的反饋意見、修改腳本、搜尋資料、創作、加入影像、尊重版權、製作分鏡表、錄製敘述旁白、加入背景音樂、製作數位故事以及發表數位故事。

教育現場使用數位說故事的範例

數位說故事已經廣泛運用在不同學科主題的教學當中。Chung (2006) 即曾分享他在整合式藝術教育課程中的數位說故事經驗；對他來說，藝術教師在數位說故事過程中，應該扮演不同角色，例如研究者、編劇、設計者、媒體製作者和教育工作者。教師應該探索多種重要議題、撰寫敘事、剪接影像、錄製旁白、運用背景知識，並分析資訊和敘事語氣如何有效傳達故事內容。數位說故事計畫也可用以培養學生的實作、批判性思考及解決問題能力，同時提供管道，由學生藉此針對各項社會議題表達關注。

Johnson 與 Kendrick (2017) 曾進行一項案例研究，探討數位說故事計畫如何讓學習難民處境的學生們有機會傳達有關自身感受與個人經驗的各種複雜想法。在這項研究當中，教師引導學生在課堂上創作各種成就故事。結果顯示，透過數位說故事活動所製作的成就故事，確實提升了學生的自信，並且提高了正向的身分認同。計畫也一併提倡更平等的教育環境，超越文化與移民的刻板印象，真實認識學生的背景經歷，同時培養歸屬感。

為了探索數位說故事對於學生學業成就、批判性思考能力和學習動機有什麼影響，Yang 與 Wu (2012) 在高中英語課堂進行了半實驗性的前測及後測。研究對象是來自兩堂英語課—講課為主的整合式資訊科技課以及數位說故事課—的 110 位十年級學生。在講課為主的整合式資訊科技課堂上，教師以講課方式指導學生，並使用科技工具輔助教學。學生個別進行紙本作業，有時參與小組討論。數位說故事課則是在教師說明課程內容後，由學生共同製作數位故事。研究結果顯示，數位說故事課的參與者在英語成就、批判性思考和學習動機等方面的表現，明顯超越了資訊科技課學生。

藝術課堂上的數位故事創作工具

除了專業視訊製作工具如 *Adobe Premiere* 和 *After Effect* 外，藝術教師還可使用其他眾多免費或價格合理的影片編輯工具。Lisenbee 與 Ford (2018) 建議教師可使用的工具包括 *PowerPoint*、*iMovie*、*Prezi*、*Keynote*、*Google Slides* 和 *SMART Notebook*。Lua (n.d.) 建議下列 18 種免費影片編輯軟體，包括 *Headliner*、*Clipchamp Create*、*Quik by GoPro*、*Splice by GoPro*、*Adobe Premiere Clip*、*FilmoraGo*、*Typito*、*Adobe Spark Video*、*Kapwing Video Montage Maker*、*Wave.video* by *Animatron*、*Soapbox* by *Wistia*、

Biteable、*Movavi Video Editor Clips*、*VidLab*、*Filmmaker Pro*、*Animaker*、
iMovie 和 *Windows Movie Maker*。

　　此外也可考慮使用動畫製作工具。Brown (2020) 建議下列這些軟體，如
Adobe character animator、*Cartoon Animator 4*、*Stop Motion Studio*、*DigiCel
FlipBook*、*Moho Pro* and *Moho Debut*、*Toon Boom Harmony*、*Blender*、
Pencil2D、*Synfig Studio*、*Animaker*、*Vyond*、*Moovly*、*Wideo*。接下來，研
究者將檢視幾種可供下載的線上影片編輯工具。

　　市面上許多可下載的影片編輯工具，均可提供予 K-12 藝術教育課堂製作
數位故事。例如專為 *Windows 系統設計的 Photo Story 3*，就能將數位圖片
製作成投影影片。*Photo Story 3* 還提供了幾種初階剪輯功能，例如裁剪及旋
轉、圖片調色、添加轉場、音樂和旁白等 (Porter, 2012)。另方面，*OpenShot*
的界面簡單易用，已成為初學者剪輯影片的絕佳選擇。它提供了諸多功能，包
括調整圖片尺寸、比例縮放、修剪、擷取、旋轉、片尾字幕和音訊編輯等。類
似的 *Movie Maker 10* 也是強大的免費影片編輯軟體，適合 *Windows* 使用
者，除了提供影片與圖片編輯工具組合，使用者還能自選字幕字體與顏色。對
於 *Mac* 使用者而言，隨機附贈的 *iMovie* 也很理想。除了基本影片編輯功能
外，*iMovie* 更結合了雲端儲存功能，協助使用者在 *iPad*、*iPhone* 和 *Mac* 上
切換使用。更厲害的是，使用者更能使用多種當代影片濾鏡，製作出不同類型
電影的效果 (Damen, 2020)。

　　許多線上影片工具一併提供了便利的影片分享方式。*Hippo Video* 是專為
教育界設計的一站式線上影片工具，其中有許多符合不同使用者需求的功能，
例如創作、編輯、代管、分享及追蹤等。*Hippo Video* 最大的便利之處，就是
可供使用者將影片直接整合到 *Google Classroom*、*Google Slides*、*Google
Docs*、*Gmail* 和 *Desire2Learn LMS* (Murali, 2018) 的內容裡。*WeVideo* 是
影片製作雲端平台，學生可上傳照片、旁白、音樂至該平台，還可以加入標題
來製作更引人矚目的影片。藝術教師可將 *WeVideo* 應用在任何主題的協作式
計畫當中，或是取代 *PowerPoint* 簡報工具 (Fransen, 2016)。

　　製作動畫片也為數位說故事計畫增添更多樂趣。*Powtoon* 可用來製作動
畫式簡報和影片。*Powtoon* 提供數種現成範本，學生只需拖放自己想要的項
目，就能開始製作影片。同時也可以自製範本，設計影像、音樂和旁白 (Murali,
2018)。*Renderforest* 則是另一種動畫片製作工具，提供了不同種類的免費動
畫範本，如白板動畫、線圖式介紹影片和 3-D 介紹影片。還有一種相似的動

畫片編輯工具是 *Animaker Edify*，使用者只要拖曳圖示，就可以創作出不同類型的影片，像是動畫片和直立式影片 (Oentoro, 2019)。

表 1　數位說故事工具比較

數位說故事工具	形式	價格	平台
Photo Story 3	可下載	免費	*Windows*
OpenShot	可下載	免費	*Windows* 及 *Mac*
Movie Maker 10	可下載	免費	*Windows*
iMovie	可下載	免費	*Mac*
Hippo Video	網路軟體	基本版免費	*Windows* 及 *Mac*
WeVideo	網路軟體	基本版免費	*Windows* 及 *Mac*
Powtoon	網路軟體	基本版免費	*Windows* 及 *Mac*
Renderforest	網路軟體	基本版免費	*Windows* 及 *Mac*

中學生的數位說故事課

　　本研究者以美國西南各州的週六藝術課為案例研究範圍，調查中學生如何看待自己所參與的數位說故事活動，也就是以數位工具講述自己生活中的英雄故事。為了鼓勵學生練習感謝生活中幫助自己的親友，研究者選擇了*我的英雄*作為這份作業的題目。由於是初次介紹數位說故事活動，因此研究者選擇了簡易的 *Photo Story 3* 影片編輯工具。課程設計符合 *2013 年通過的德州中學基礎美術知識與技能 B 章之中學 1，藝術，章節 117.202，　(c) (2) (Chapter 117.202. Art, Middle School 1, Adopted 2013 (c) (2) in the Texas Essential Knowledge and Skills for Fine Arts Subchapter B. Middle School.)*。章節當中有關 (2)「創意表達」的全文如下：

> 　　學生使用多元媒體及適當技巧來創作藝術作品，以傳達構想。學生以創意方式表達想法及理念，同時發揮想像力、提高反省思考能力，培養學習紀律及漸進式的問題解決技巧 (para. 2)。

　　該課程為期兩週。學生每週在電腦教室上一次課，花費約兩小時，上課學生共計 12 人。

　　為了提振學習動機，研究者選擇與這群中學生一起討論 John Singleton Copley 1778 年作品，*Watson and the Shark* 及其當中的英雄故事。藝術評

論暖身活動結束後，再由學生開始構想自己的英雄故事。研究者建議學生選擇
自己熟悉的英雄人物，降低敘事細節的搜集難度。確認以哪位英雄做為故事主
角之後，再由學生自主搜集繪圖所需的影像素材。研究者引導學生使用分鏡工
作表，草擬自己的故事。學生先在八個方格裡大致畫出自己的想法，並在每個
方格下方，以簡短句子敘述故事內容。此外，學生還得構思每個影像和音樂之
間的轉場效果。

　　引導學生腦力激盪，擬定英雄故事之後，研究者再要求學生把一張長卷折
成八個方格，每格約 6 X 4 英吋大小，然後請學生在格子裡畫出自己的英雄
故事。畫好之後，學生用相機將每張方格都拍成照片，然後將影像傳輸至電腦
裡。

　　由於這是初階影片藝術課，研究者選用了 *Photo Story 3* 指導學生製作數
位故事。*Photo Story 3* 是以影像為主的影片編輯工具，同時提供一步步的操
作指南。使用 *Photo Story 3* 時，學生不必預先具備影片編輯的知識。在學
生開始使用 *Photo Story 3* 之前，研究者先示範完整的數位說故事流程，包括
從匯入影像、影像轉場、輸入文字、添加背景音樂到儲存影片 (見圖 1)。

　　研究者發現，學生所選擇的英雄角色不一而足，包括藝術教師、父母、小
狗、牧師、兄弟、祖母等。大多數的學生都能夠以彩色鉛筆和馬克筆畫出英雄
的模樣以及一連串的生活情景。可惜由於課堂時間有限，有少數學生無法完成
圖稿。舉例來說，少數學生的畫作無法呈現完整的想法。至於數位說故事編輯
的部分，所有學生也都能學會如何使用 *Photo Story 3* 編輯故事內容。這顯示
了學生有能力在影片中加入影像轉場、背景音樂、文字等。以下章節將以兩位
學生的數位英雄故事創作為例。

步驟 1：匯入及安排影像

步驟 2：新增影像標題
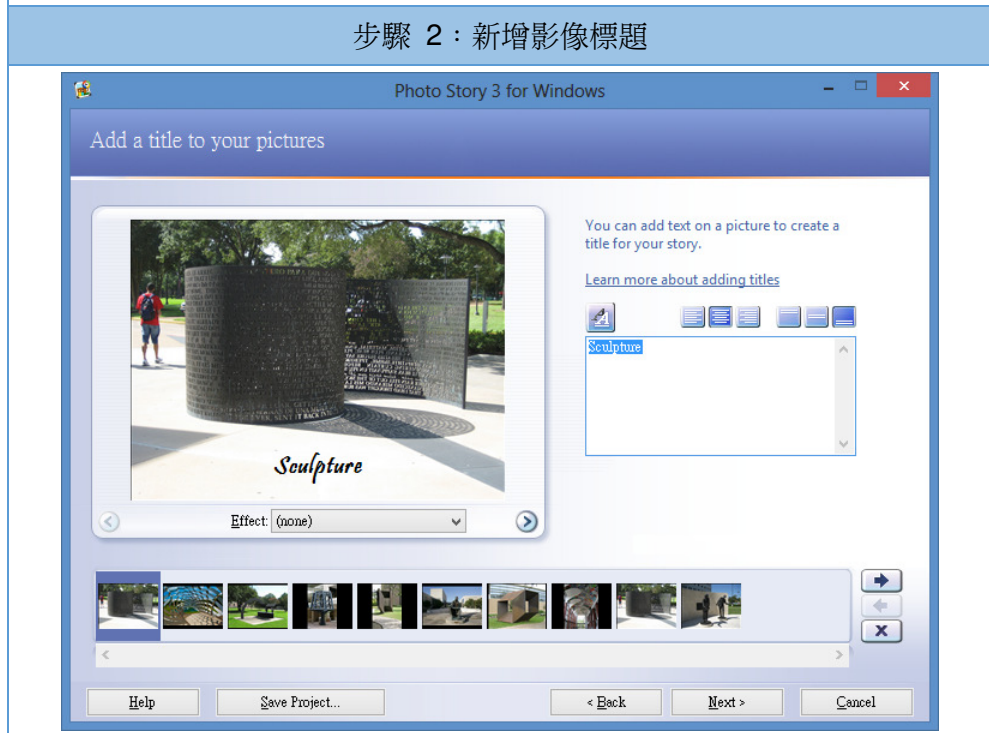
步驟 3：敘述影像內容並設定動作

步驟 4：增加背景音樂

步驟 5：儲存故事
步驟 6：檢視故事
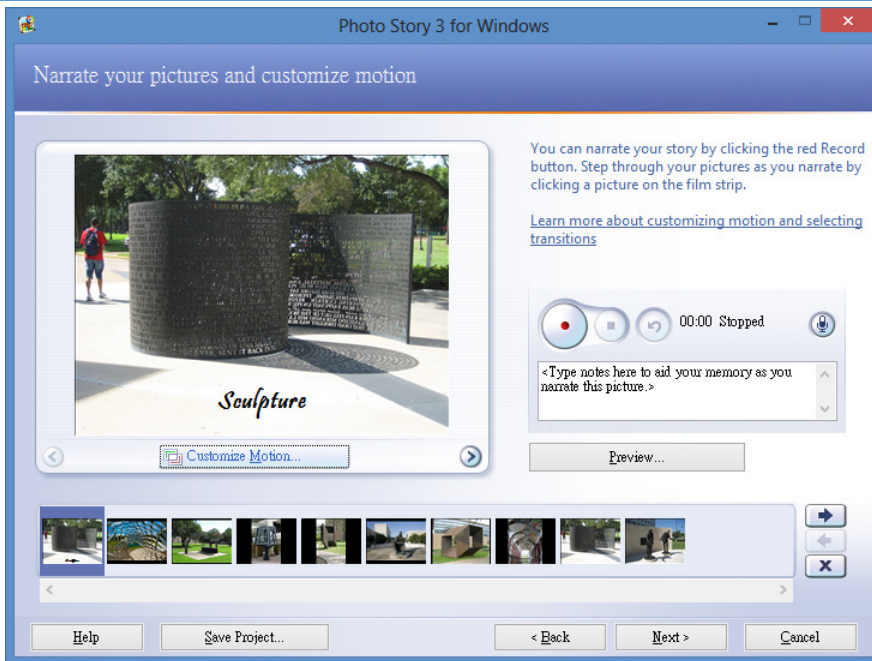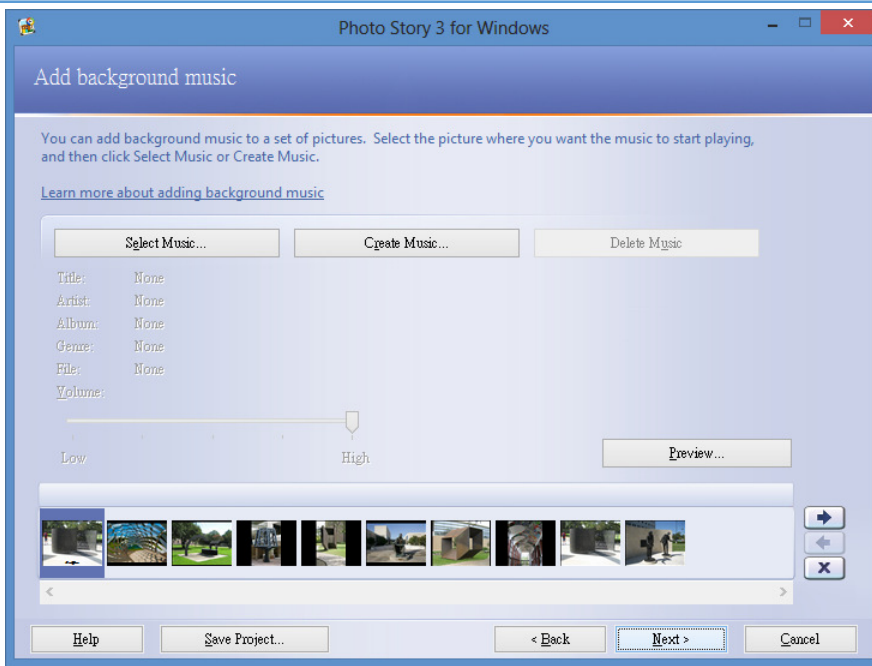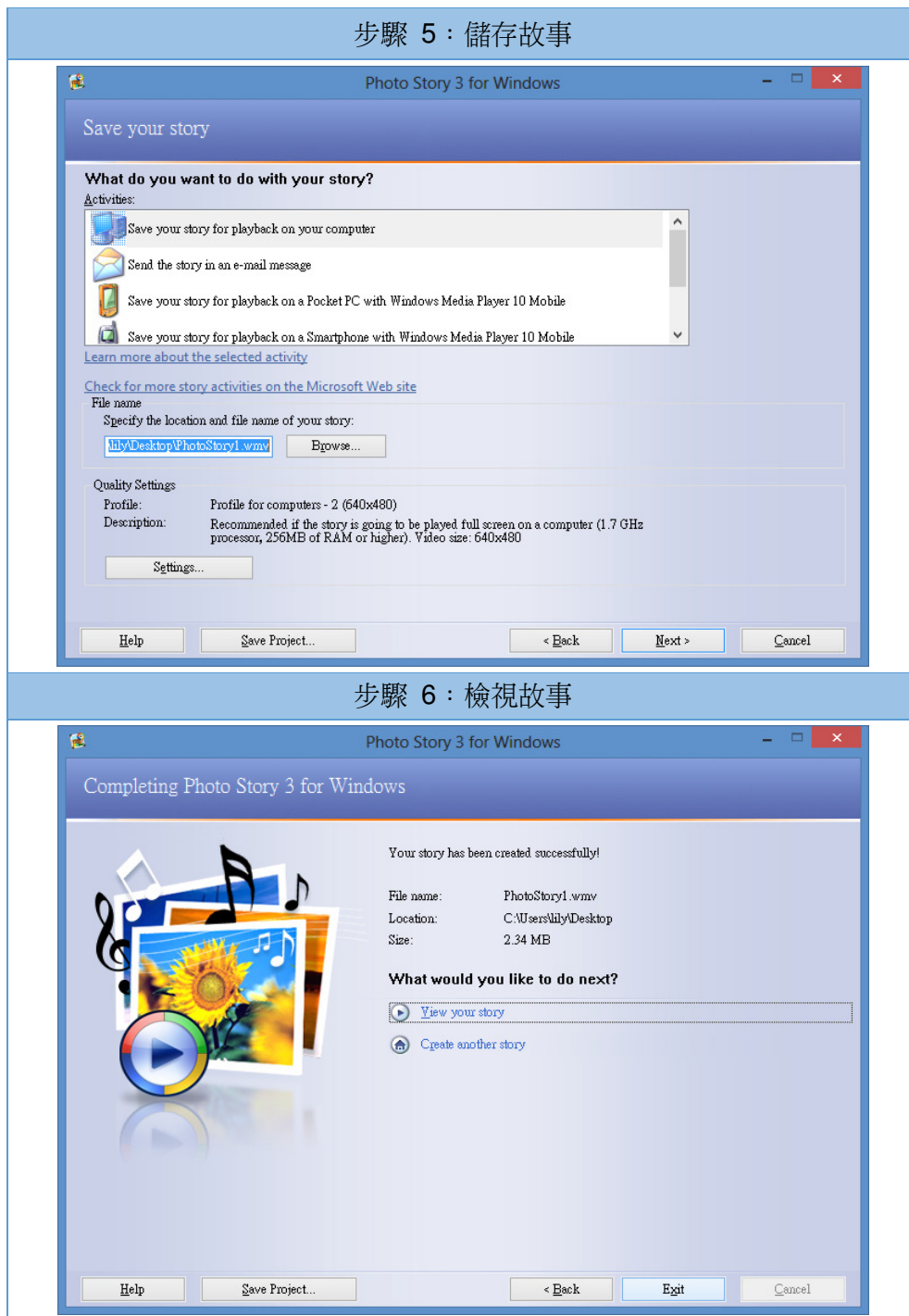
圖 1　Photo Story 3 數位故事編輯流程（作者提供）

　　中學生 Katie 心中的英雄是哥哥。故事揭幕的場景位於她的臥室。Katie 覺得肚子餓，所以發簡訊請哥哥幫她買東西來吃。鏡頭轉向手機螢幕，顯示 Katie 和哥哥的對話內容。接著，鏡頭切換顯示已過了 20 分鐘。哥哥出現在 Katie 房門前，正在敲門。螢幕特寫顯示哥哥給她買來一袋食物和一杯飲料。故事結尾的畫面顯示一份大漢堡、一小包薯條和一杯飲料。Katie 表示，選擇哥哥作自己的英雄是因為哥哥陪伴她度過臥病在床的慘淡時光 (Katie，個人通訊，2017)。
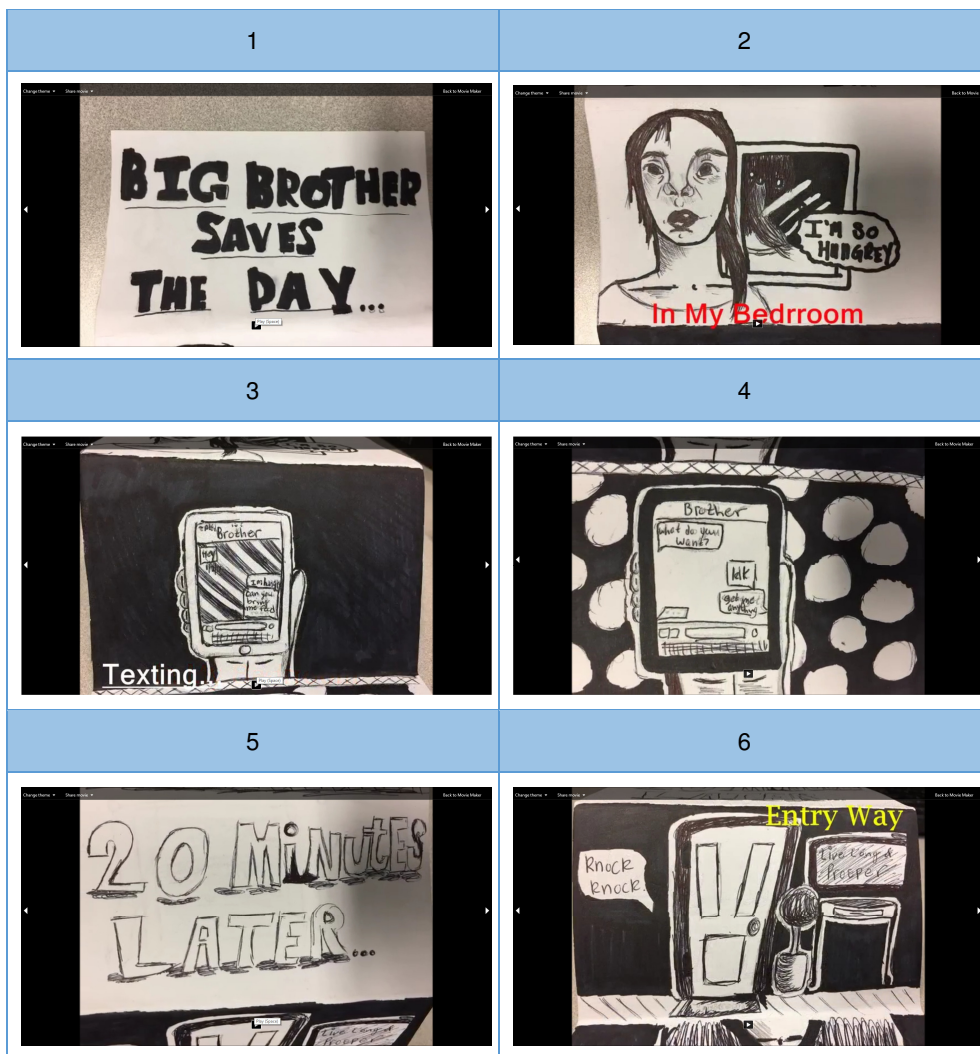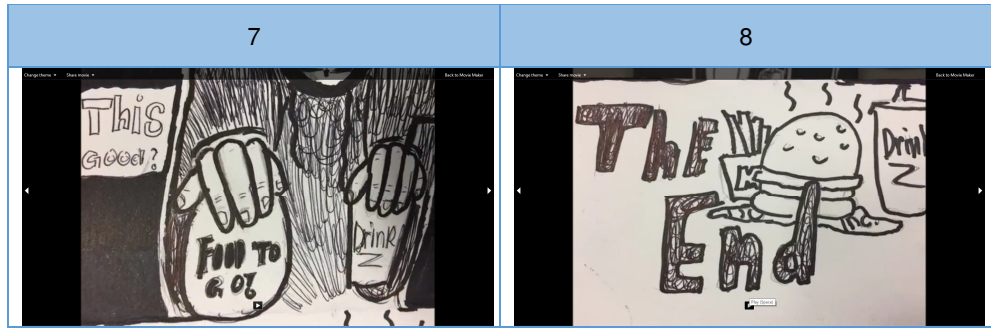
圖 2　學生的數位故事範例（作者提供）

　　另一位中學生 Lola 則是介紹了自己宛如英雄的祖母。她描繪出幾段與祖母共度的歡樂時光。故事一開始，先呈現祖母的畫像。接下來幾個鏡頭描繪與祖母、兄弟和小狗共度的快樂時光。在家和祖母一起看電視也是令人開心的回憶。觀眾可以發現，Lola 靜靜坐在祖母身旁，而祖母坐在放著毯子和靠墊的沙發上。Lola 表示自己與祖母在家中和社區裡共度許多美好時光。祖母照顧她，一路陪伴她成長 (Lola，個人通訊，2017)。
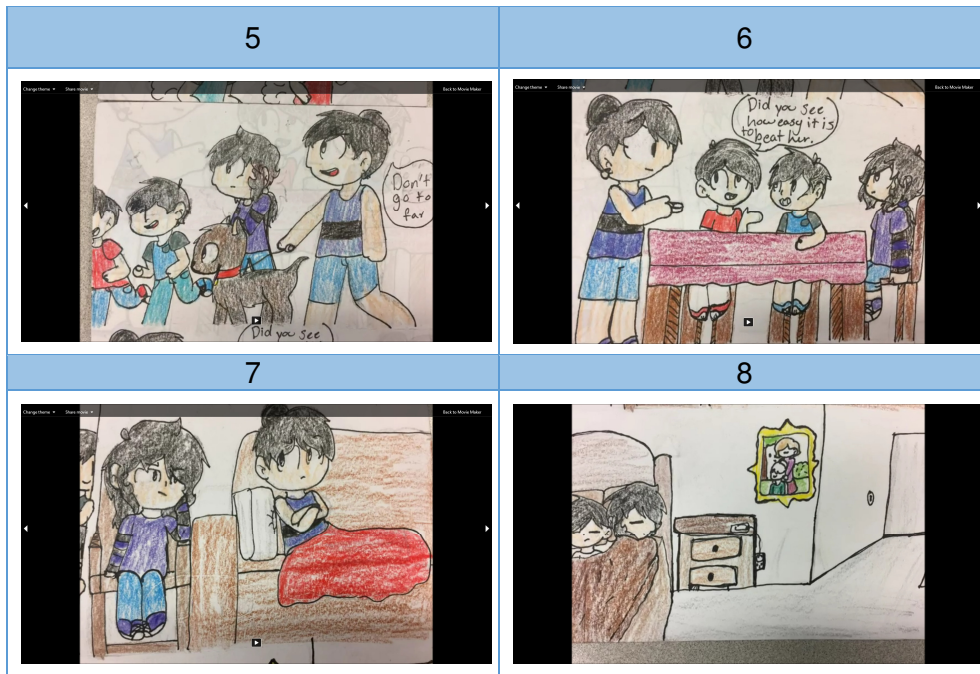
圖 3　學生的數位故事範例（作者提供）

　　以下是學生對於使用 *Photo Story 3* 製作數位故事的反饋意見。*Photo Story 3* 是相當容易上手的影片編輯軟體，因此大多數學生都表示有信心學會使用這套軟體。其中 Omi 表示「因為以前曾用過一次，所以現在還記得怎麼操作。我喜歡其中的音樂功能，而且使用起來真的不難」(Omi，個人通訊，2017)。Tammy 則說「沒錯，[*Photo Story 3*] 用起來超級簡單。我喜歡加入音樂這個功能，軟體裡面本身就有好多音樂可選」(Tammy，個人通訊，2017)。Ruby 則指出「是的，軟體很簡單好用。我喜歡看到作品完成的樣子。最難的則是音訊的部分」(Ruby，個人通訊，2017)。

　　整體而言，在這項介紹英雄的數位故事活動中，學生不僅練習了各種連環漫畫製作技術和影片剪輯技巧，同時也從中認知，透過藝術表達同樣能向生活中的英雄典範致敬。選擇生活中熟悉的人物作為數位故事的主角別有意義，因為這能鼓勵學生回顧自身生活的重要時刻，這些都是學生講述故事時的豐富材料。透過課堂數位說故事活動，學生有機會體驗到藝術與生活的密不可分，藝術創作更可以成為表達感謝的媒介。

研究侷限

　　這項案例研究探討了中學生如何使用影片編輯工具來敘述英雄故事，此外研究也為藝術教師提供了機會，得以探索中學生對於使用數位媒體製作英雄故事有何看法。在說故事方面，大多數學生都能從生活經驗中挖掘出英雄故事的材料。在影片編輯方面，所有學生都能夠使用 *Photo Story 3* 完成這項計畫。但是，由於時間有限，仍有幾位學生無法即時完成繪圖工作。未來在實行這項藝術活動之時，建議教師設法預留充分時間，確保所有學生在剪輯作業之前盡量先完成繪圖。教師也可以多展示幾種連環漫畫範例，或其他學生的數位創作成果，確保學生加倍體會課程的目的。

建議

　　數位說故事是相當吸引人的藝術課堂活動。為了充分培養學生各種影片製作技巧，研究者選擇了簡單易學的編輯軟體，*Photo Story 3*，引導學生製作數位藝術。案例研究顯示了這樣的課堂活動乃是引導學生認識影片創作的絕佳起點。研究發現，學生不僅有機會使用馬克筆和彩色鉛筆等傳統藝術媒體來描繪英雄故事，還能一併習得基本的影片製作技巧。此外，學生也能學習給英雄故事拍照、將照片匯入電腦、編輯照片、加入文字與背景音樂，並處理過場影像。

　　這項研究也為有興趣推動數位說故事活動的藝術教師提供了幾個訣竅。首先，教師可先備妥工作表，引導學生腦力激盪，構思數位故事、思考影像之間的轉場銜接方式，以及使用何種類型的背景音樂。第二，教師應該為學生示範如何操作數位說故事軟體，確保學生清楚了解如何實行這項課堂計畫。藝術教師不妨準備幾個實用秘訣，或逐步講解示範的影片剪輯指南，因為剪輯流程難免引發困惑。第三，教師必須提供充分時間給學生練習，如此有助於提高其製作個人數位故事的信心。示範製作流程之後，教師可提供一組影像，專供學生練習剪輯技巧。對於進階程度的學生，教師還能進一步要求他們為故事創作旁白。教師也可以介紹其他影片編輯工具，因為 *Photo Story 3* 並未提供音訊編輯功能。此外，教師也可引導學生使用影像編輯工具，像是如何裁切掉影像的多餘部分。總而言之，藝術教師可選擇一種影片編輯軟體來進行數位說故事計畫，同時採用其他音訊及影像編輯工具來彌補 *Photo Story 3* 的不足之處。在中階與高階的數位說故事課程裡，教師則可選擇好幾種具備不同影片或音軌編輯功能的影片編輯軟體。下表供教師作為數位說故事活動教學的參考。
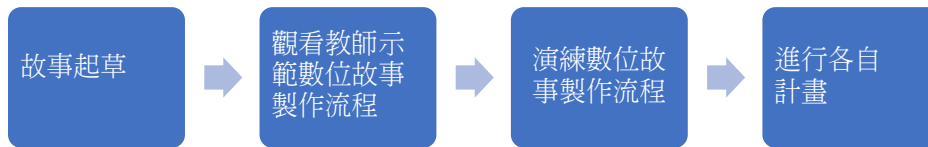
圖 4　數位說故事教學流程圖表（作者提供）

　　有關學生的學習評量，研究者建議教師根據學生創作的繪畫及影片的品質來給分。另方面，教師也可製作評分清單，讓學生自行評量。例如，若要評量學生的繪畫技巧，教師可針對連環漫畫創作所需的一、兩項技術來評分，例如立體感和渲染、光影運用以及臉部表情的描繪等。提供連環漫畫範例，也可提高學生的繪畫自信。在學生的影片編輯技能方面，教師的評量參數包括學生是否使用影像轉場、文字、背景音樂與影像剪輯等技巧。最後，教師可以評量學生是否利用了實際範例，支撐敘事主題。除了自我評量之外，教師也可鼓勵學生進行同儕評量，小組同儕評量可以幫助學生辨別自己在數位說故事技能上的優缺點。

結論

　　數位說故事活動需要整合一系列數位媒體來呈現故事，包括文本、圖片、錄製的旁白敘述、音樂和影片。使用者必須使用電腦軟體來結合這些不同的媒體。在數位說故事這個平台上，使用者可從各自觀點講述特定主題故事。大多數數位故事的長度為 2 至 10 分鐘，以數位格式儲存，可在電腦上直接播放。此外，使用者也可將數位故事上傳至網際網路儲存，如此一來就能透過主要網路瀏覽器連線觀看 (Robin, 2016)。Staley 與 Freeman (2017) 即曾強調，數位說故事可以吸引學生討論發生在社群裡的各項社會議題，學生可藉此研擬、修改，然後生產出可能影響自己和他人的故事。

　　數位說故事是十分吸引人的藝術課堂活動，提供學生創作數位藝術的良機。建議教師指導初級數位說故事課程時，優先選擇簡單易用的影片編輯軟體，藉此改善學生使用科技創作藝術的焦慮與陌生感。在這個案例研究中，研究者發現，中學生對於學習數位說故事技巧多半興致高昂，並能夠自信滿滿地使用 Photo Story 3 來製作自己的故事。大多數的學生可以依據自我生活經驗，完成英雄故事。若需針對數位說故事活動提高挑戰程度，教師則可同時採用影像及音訊編輯軟體，進一步提高影片的品質。

研究者備註：

本文所有學生的名字皆為化名。

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附 錄

<u>我的英雄課程計畫</u>

週數	主題	作業內容
1	・藝術評論活動：*Watson and the Shark*，John Singleton Copley 畫作 ・構思英雄故事 ・畫出英雄故事	・在家完成英雄故事的繪圖工作
2	・學習 Photo Story 3 的基本編輯技巧 ・使用 Photo Story 3 來創作 ・分享英雄故事	N/A

國際藝術教育學刊編審委員
The International Journal of Arts Education
109 年第一、二期
Committee for Volume 18 Number 1 & Number2

《國際藝術教育學刊》徵稿啓事
國立臺灣藝術教育館《國際藝術教育學刊》
110 年第一、二期徵稿

壹、宗旨及内容

　　《國際藝術教育學刊》乃國立臺灣藝術教育館所出版之專業國際學術期刊，其目的在鼓勵藝術教育學術研究、促進國際學術交流；提供國內外藝術教育相關研究者從事學術研究之發表園地；提昇國內藝術教育學術研究水準及品質；提高藝術教育在臺灣專業、學校及社會藝術教育之正確價值觀；提供藝術教育界相關人士及研究者在該領域理論與實務之學術研究參考資料。因此，凡屬於藝術教育研究成果論述，包括理論或方法性主題研究探討、特定研究專題之系統性綜合評論等純學術性論文，均歡迎賜稿。恕不受理翻譯文稿、報導性文章、整篇學位論文及進修研究報告等文章。

貳、徵稿主題與截稿期限

　　一、徵稿主題爲上述内容所包含範圍。
　　二、110 年第一期於 110 年 2 月 28 日截稿。
　　三、110 年第二期於 110 年 7 月 31 日截稿。

參、稿則

　　一、稿件限中文或英文（如果可能中/英文全文兼備更佳）電腦打字，Word存檔；自左向右橫式排列，中文以新細明體、英文以 Arial 體編輯，字型 12 級，每頁 31 行，每行 34 字。正文（連同所有圖表、注釋及附錄等）以 10 頁爲下限，16 頁爲上限，中英文摘要及參考書目不列入頁數計算。
　　二、稿件要項：首頁、中英文摘要、正文及參考文獻。

（一）首頁：首頁請附上投稿者基本資料表，包括篇名、中英文姓名、任職單位、職稱，並註明最高學歷（含畢業學校）、學術專長、通訊住址、電話號碼、傳眞號碼以及 e-mail。

（二）中英文摘要：首頁後依序爲中文摘要（500 字以內）與關鍵詞（至多 5 個）、英文摘要（500 字以內）與關鍵字（至多 5 個）。

（三）正文：摘要後爲正文，含圖表、註釋、附錄。除投稿者基本資料附於首頁外，請勿在文稿中出現任何作者基本資料，以利審查之進行。

（四）參考文獻：先中文再英文。中文請依作者姓氏筆畫排序，英文請依作者姓氏字母順序排序。

三、文中設定號碼標寫格式爲：

壹、

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四、圖表呈現方式以全文爲單位編號，編號以阿拉伯數字撰寫，之後空一格。表之編號與標題在表「上方」，圖之編號與標題在圖「下方」。

五、凡人名、專有名詞附有外來語者，請以（　　）加註原文。凡引註的年代一律標以西元。

六、文獻引註格式採 APA 格式。參考文獻年代一律標示西元。主要示例如下：

（一）書籍：作者（年代）。**書名**。出版地：出版者。
　　　Author, A. A. (Year). *Title of book*. Location: Publisher.

（二）期刊：作者（年代）。文章名稱。**期刊名稱，卷數**（期數），頁碼。
　　　Author, A. A. (Year). Title of article. *Title of Periodical, xx* (xx), xx-xx.
　　　示例亦可至國立臺灣藝術教育館之「臺灣藝術教育網」http://www.arte.gov.tw/index.asp 查詢

七、如研究專題改寫之論文，需於文後感謝原研究參與人員、獎補助單位。

肆、稿件處理

一、稿源：公開徵稿

二、來稿請傳 Word 電子檔至 IJAEpaper@gmail.com，亦請在主旨欄註明：國際藝術教育學刊投稿文件。

三、初審由編輯小組密送兩位專家學者匿名審查，並採迴避原則，初審結果分三等級：1.通過，照原文刊登；2.通過，但須參納審核意見，由作者修改後，通過複審，再行刊登；3.不通過。若兩位審查委員之審查結果不同，則送第三人審查，或由相關專長之編輯委員判定。

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一、來稿請符合本刊所要求之形式要件（詳上述稿則）。本刊因編輯需要，保有刪修權。

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The International Journal of Arts Education, 2021

CALL FOR ARTICLES

Types of Submissions:

Research papers on arts education, including arts education theories and practices, methodological studies, and systematic reviews on chosen research subjects. Translations, reporting articles, degree dissertations and research reports for training projects are excluded.

Preparing the Submission:

1. The manuscript in either Chinese or English (preferably both) should be electronic-typed as 34 words a line, 31 lines a page, horizontal text flow with pagination. The body including all tables and graphs, notes, and appendixes. It should be between 10 and 16 pages, except Chinese/English abstract or bibliography.
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(3) Deadline for Contributors: 28th February, 2021 (Volume 18 Number 1) & 31st July, 2021 (Volume 18 Number 2).

(4) Volume 18 Number 1 of the *Journal* 2021 will come out in 5th July.

(5) Volume 18 Number 2 of the *Journal* 2021 will come out in 5th December.

4. Miscellaneous

(1) Manuscript unconformity to the above-mentioned formats and requirements will not be accepted.

(2) Manuscripts are accepted with the understanding that the editor and the editorial staff have the right to make revisions.

(3) Upon publication, two complimentary copies of the *Journal* will be sent to the contributors.

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國際藝術教育學刊 109 年索引

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