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Preface

# 館長序

學校專業藝術教育是我國推動藝術教育工作的重要一環，因此，藝術教育法特別對此訂有專章規範，該法第六條即規定：「學校專業藝術教育以傳授藝術理論、技能，指導藝術研究、創作，培養多元的藝術專業人才等為目標」。而早在民國六十九年設立美術實驗班，迄今已歷二十二年，有效的提供中小學學生適當的美術就學機會，豐富多元化人才培養管道，亦間接的促進了廣大社會美術教育的蓬勃發展，對於我國視覺藝術人才的養成，有著重要貢獻。

本館職掌臺灣藝術教育之研究、推廣及輔導等事宜，自民國七十六年起，每年均舉辦美術班作品評選並專輯印行，迄今十餘年。從歷年學生作品中，可以看到美術專業教育在國民中小學實施的成果，已逐漸在藝壇產生影響力，並得到不少的迴響與共鳴，間接對提升全民美感與創意、促進心靈改革與減少社會亂象，具有重大意義。

九十一年度中小學美術班作品評選送件的學校，有國中四十五所、國小三十九所，計一千六百三十七件。評選會議於六月二十六日在新竹市建華華國中舉行。作品內容包括素描、水彩、立體造型、國畫、設計、版畫、複合媒材等項目，創作方式則有臨摹、寫生、創作、拼貼組合等類別，題材豐富而多樣。經審查入選編入專輯者有八百零九件。

有別於一般成果發表之場地限制，本專輯乃為一種紙上成果發表形式，未來並將建置於本館的全國藝術教育網上作線上展示，以廣化及深化本專輯的功能與意義。另由於考量本專輯設有嚴謹的審查機制，爰九十一年度特將本專輯名稱由「作品專輯」更名為「精選作品專輯」，以增添入選作者之榮譽。

本專輯的印行，除了要感謝新竹市建華國中協助辦理收退件及作品之審查事宜外，也要感謝黃元慶、高秀蓮、林進忠、蔡長盛、張全成、莊連東等委員細心審查選件，才能順利圓滿達成任務。另本館研究推廣組廖千儀小姐等有關同仁，負責所有聯繫、編校等工作，備極辛勞。在此，一併致上最高的敬意與謝忱。

國立臺灣藝術教育館館長 **陳篤正** 謹誌  
中華民國九十一年十二月五日

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Institutional specialised art education is an important undertaking in the nation's promotion of art education. On account of which, particular chapter is stipulated in the Art Education Act to regulate the practice. Wherein, Article 6 provides: "The object of institutional specialised art education is to teach art theories, techniques; oversee and guide art researches, creations; and cultivate versatile art professional talents." As early as 1980, the experimental art education programme was instrumented to provide schooling apropos to individual pupils of artistic aptitude. Over the course of 22 years, the programme has increased avenue to grooming of diverse talents, and indirectly propelled the development of art education in the overall society, yielding significant contribution to the cultivation of visual artists in Taiwan.

This institute is invested with the grave responsibility of the research, promotion and consultation of art education, and as of 1987 has annually organised contest of works from the experimental art education programme and published selected works. The body of student works reveals that the results of specialised art education at primary and secondary school levels are gradually exerting influence in the art scene. The programme has received wide responses, and is of value to elevating the public's sense of aesthetics and creativity, engendering spiritual reform and mitigating social chaos.

In 2002, the contest was participated by 39 primary schools and 45 secondary schools with a total of 1,637 entries. The evaluation took place on 26<sup>th</sup> June at Chien Hua Secondary School in Hsinchu. The applied mediums included sketch, watercolour, three-dimensional, Chinese painting, graphic design, printmaking and mixed media, covering modeling, sketch and painting from nature, free form and collage. The scope of subject was intriguing and diverse. The judge panel selected 809 entries for publication.

Free from the space constraint conventional display format is subjected to, the publication of the volume presents these selected fine works on paper, and will be put on the institute's Web site for viewing in the near future to broaden the function and meaning of the publication. Given the stringent evaluation mechanism of this publication, the title of the publication will be changed to "Collection of Fine Selections" from "Collection of Works" as of this year to distinguish the honour accorded to the responsible artists.

The publication of this volume owes thanks to Chien Hua Secondary School for handling of entries and accommodating the evaluation, and extends appreciation to the panel judges Huang Yen-ching, Kao Hsio-lien, Lin Chin-chung, Tsai Chung-sheng, Chang Chuan-cheng and Chuan Lien-tung for their expertise and effort, and acknowledges the endeavour of this institute's research and promotion division Ms. Liao Chien-yi and the staff in charge of contacting and editing.

**Chen Du-cheng**  
**Director**  
**National Taiwan Arts Education Institute**  
**5<sup>th</sup> December 2002**

# 序

國立臺灣藝術教育館自民國七十六年起，每年均舉辦台灣地區中小學美術班優良作品評選活動，並將選出之代表性作品印行專輯，迄今已歷十五寒暑，為我國自六十九年初設國中小美術實驗班迄今二十二年的發展狀況、作品抽樣、國中小美術班教學觀念與教學方式衍生發展、興革創發，留下了忠實而豐富的紀錄，也為我國中小學視覺藝術專業人才養成模式的研究，提供了一個完整的資訊平台與豐富的歷史文件。尤其透過歷年學生藝術作品專輯的流通，已對台灣區所有中小學美術班教學與創作產生了深遠的影響，同時也引發各界不少的迴響，無論學術界、社會大眾、政府機構、學生家長，均意識到優質藝術教育已成為二十一世紀開創教育新機的鎖鑰，人與自我、人和自然及人同科技的關係，更需要靠美做一個全新的串連，因而更加重視美術教育。在即將實施的九年一貫教育課程規劃中，藝術與人文被特別規劃成一個學習領域，就是一個具體的明證。

觀看九十一年彙集台灣各地中小學美術班同學的作品，我們可以充分認知我國中小學美術班老師在美術與人文的優秀素養和教學的努力，也了解同學們對美術創作的投入與熱情，因而創作種類繁多，舉凡素描、水彩、水墨彩繪、設計、版畫、複合媒材、立體造型、裝置等所在所有，內容包羅十分廣泛，創作手法較諸以往更趨多樣化，創作理念更加多元化，對於生活層面的感知與關懷也更加敏銳深刻。

透過充分討論、廣泛溝通，評審委員審慎選出較具創意或表現良好作品，整體而言均可謂精美傑作，相當能夠代表2002台灣中小學美術班的創作水準與樣貌，只可惜名額有限，有許多優良作品無法入選，誠令人有遺珠之憾。

經歷此次評審工作之後，筆者有幾點感想，藉此提出以作為今後相關教學與活動規劃的參考，首先是教課內容似為大學高中相關課程的濃縮與延伸，表現要求也相差無幾，尤其素描、水彩兩項作品相當大量的運用嚴謹細密的描繪方式，內容題材也流露深受升學考試模式影響的痕跡，顯得較為拘謹而較少創意發揮，反觀非升學考試所必需的其他類作品，無論在表現方式、材料運用、創作理念都顯得較為活潑而多樣。其次是評審優秀作品方式，似乎回歸到各校老師再加適當比例外聘評審，甄選代表本校作品是一個可審慎思考的模式，台灣各級學校往往為了杜絕評審不公的爭議，總是以上一級的學校老師或大學院校教授擔任評審，以求心安並防不公。此舉不僅錯失各校形塑自我教學特色、建立自我信心的機會，同時也促使各校的同質性越來越高。尤其集合全台各校大量作品後，要能在短時間內做深入精確的判準，的確有相當的困難度，缺失在所難免。眾所知藝術與品味很難量化，但與人的一切互動卻是非常的真實，基於此，同校任教老師群對學生平素學習成果更能夠質量並重，對人才的發掘培育也可能更有成效。

個人所見偏頗難免，但如果每一個人對一個施行多年後的方式若感到有一絲不足，何妨思考進一步採取行動，創造一個調整的空間與機會，相信這樣的想法是與藝術教育為啟發感性、靈性與創造力的本質契合，尤其在九年一貫教育啓程的關鍵時刻，更值得讓我們以一個全新的文化觀點來正視美學產品大競賽的世紀。

國立台灣藝術大學美術系主任 黃元慶

## Preface

Since 1987, National Taiwan Arts Education Institute has yearly sponsored national contest of artwork by primary and secondary school pupils and selected representative works for publication. The annual event has loyally documented the 22-year-old experimental art education programme initiated in 1980 from progress of development, selection of works to the evolution in art education concept, theory and methodology, while also functioning as an information platform and historical archive for researching mode of cultivating visual artists. Moreover, circulation of the published student works over the years has certainly exerted considerable impact on all art classes at primary and secondary school levels throughout Taiwan, and evoked tremendous response. The academia, the public, government organisations and parents alike have become aware of quality art education as the key to education reform in the 21<sup>st</sup> century. As the relations of man and self, man and nature, man and technology increasingly calling for re-addressing, the issue of art education gains momentum. Under the 9-year systematic education programme soon to be deployed, arts and humanities being especially categorised as a discipline is a testimony to the phenomenon.

Judging from the works by the pupils of the programme in 2002, we can fully appreciate the teachers' learning in arts and humanities, their efforts as well as the pupils' enthusiasm and passion for art. From which yields the wide array of mediums ranging from sketch, watercolour, ink/colour ink, graphic design, printmaking, mixed media, three-dimensional to installation. The approaches are also more diversified, the ideas more vivacious and the sensitivity and concern for life more incisive.

By means of discussion and debate the judge panel selected works based on the criteria of creativity and execution. Overall, the entries submitted are good solid works representative of the pupils' level of accomplishment and milieu of the programme in 2002. Regrettably, many pieces of considerable merits have to be left out on account of limited openings.

Having served on the judge panel, the writer has a few thoughts and would like to take this opportunity to articulate, which might be of reference value relevant to teaching and future planning of the event. First, the substance of these art classes appear to be condensed and extended version of the corresponding courses at high school and university levels; the criteria for performance are also identical. Particularly with sketch and watercolour mediums, many works show careful, detail rendering; the choice of subject and the execution are blatantly obsequious to the advancement examination, revealing constraints and sparse creativity. In contrast, works from the selective-medium categories are strikingly more exuberant and diverse. Second, the panel assembly has seemingly reverted back to comprising teachers from the participant schools plus appropriate ratio of outside judges. The format of selecting works to represent a school is an issue worth much thought and deliberation. To deter disputes over fairness of judgment and for peace of mind, the common practice of assembling the judge panel at Taiwan's various school levels is to invite teachers of higher echelon or university professors. The particular modus operandi sacrifices the opportunity for individual schools to develop unique pedagogy and build confidence, and concurrently diminishes school autonomy. Profoundly impartial judgment rendering within a short, limited timeframe is particularly difficult when raised to the national level and the entry volume is massive; certain oversights and foibles are inevitable. Without a doubt, matters such as art and taste cannot be quantified, but people interaction, however, is very real. Because of which, teachers from the same school can better assess its own pupils' learning results in both quality and quantity as well as enhance the efficacy of discovering and grooming individual talents.

Personal views are susceptible to bias. However, if anyone should discern ineffectualness, however slight, in a format long practiced, it is worthwhile to entertain taking further actions to create room and opportunity for modification. Surely such thinking is coherent with the nature of art education to aspire sensitivity, spirituality and creativity. The pivotal juncture of implementing the 9-year systematic education programme surely warrants close inspection of contests of aesthetic products with a brand new cultural perspective.

**Huang Yen-ching**  
**Dean of Fine Arts Department**  
**National Taiwan University**

# 序

無論從資優美術教育設置的目的在於「讓具有美術潛能的學生能獲得適性的教育」的觀點，或是因應強調多元藝術價值的現代藝術教育思潮所形塑的教育理想。面對自民國六十九年設立，至今已歷二十多年之久的美術實驗班，如何從多面向的角度及宏觀的視野觀察其教育結果，似乎是往後美術實驗班持續推動中正向的思考。而透過作品檢視課程與教學的執行成效，正是重要的選項之一。

假如我們相信，作品的面貌所反應的意義是教學的結果，那麼多元的表現方式與多樣的作品面貌，或許顯示的正是一群戮力經營的教學者充滿活潑與創意的教學成就。從本屆參與評鑑的學校所提出的學生作品，我們似乎從琳瑯滿目的作品中體會了教學者的努力，也在多數學生充滿創意的作品中發現教學者的用心，只是從部分學校側重在表現媒材與運用形式的變化而非學生個別的面貌多樣，潛藏著當前美術資優教育的隱憂，即將「符合兒童適性的發展的教育意義」以「加重課程份量」的方式取代。

從回歸個別學校學生作品自我比較評鑑，乃至僅評定優等與佳作等初步分級而不細分前三名的作法，彰顯資優美術學生作品評鑑的觀點逐漸在淡化精緻與精熟的技法呈現，也不再刻意凸顯藝術表現中的菁英主義，畢竟能進入美術班就讀的這群學生都已然是美術表現上的菁英。事實是我們期待透過學校間相互觀摩比較的機會，讓創意、活潑與豐富的特質彼此激盪，碰觸出更多想法與教學新意。

或許不論評審者或是欣賞者都不免被精湛的表現技法與完整性強的優異作品所吸引，也為學生作品高水準的表現喝采。只是，站在學生的角度省思，讓學生保有那份對美術創作熱情、敏銳與持續鍾愛的心，才是美術班設立與教學者心繫的教育本質。

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Be it from the perspective that the object of instituting art education for the gifted is to provide felicitous education to pupils of exceptional artistic aptitude, or to materialise the ideal education shaped by the protean art values under the contemporary trend, it would appear a positive approach to examine the results of the experimental art education programme first implemented in 1980 from varied angles with a prescient view. To such intent and purpose, assessing the execution efficacy of the programme and the teaching methodology through the pupils' works is a vital criterion.

If we believe that works reflect teaching results, then perhaps multifarious means of artistic representation and repertoire signify the accomplishment of a dedicated teacher cohort of creative and aspiring pedagogy. From the wide array of entries the participating schools presented, we can well discern the teachers' wholehearted effort and commitment. However, some of the works also reveal certain schools' digressing from discovering individual pupils' potentials to exploring mediums and application formats, which foreshadows the concern of supplanting the spirit of according individually suited education with increasing workload on the pupils.

The practice of comparative evaluation of individual schools' body of works and awarding confirmation without distinguishing top three places proclaims a shift from emphasis on technical proficiency and elite mentality. After all, being accepted to the programme peremptorily pronounces the pupils' artistic proclivity. The true purpose of the annual contest is to occasion synergy of creativity and vitality that may yield ingenuity in teaching theory and methodology.

The judges and viewers are naturally drawn by the compelling technique and accomplishment demonstrated, and applaud the remarkable level of standard. Yet it is imperative to bear in mind that the intent of the programme and the nature of education are to preserve the pupils' passion, keen sensibility and zeal for art.

**Chuang Lien-tung**  
**Arts & Crafts Department**  
**National Taichung Teachers College**

# 序

藝術資優教育為國家教育現代的重要指標之一：教育部為使身心障礙及資賦優異之國民，均有充分就學及適性發展之教育機會，特於民國八十六年四月成立特殊教育工作小組，統籌規劃、推動特教工作。

藝術才能優異人才之培育為推展資優教育之重要環節，透過「美術班」的設置，積極發掘培養具發展潛能之優秀美術人才，經由美育的陶冶，除能增加藝術創作人口，帶動藝術欣賞風氣外，更能充實全民精神生活內涵並提升生活品質，奠定文化建設之根基，為貫徹藝術資優教育「適才、適性」教育目標之重要措施。

從本年度編印的專輯中可以看到作品的質與量均較往年有顯著的提昇，而作品內容的創意與多元表現更可看出平日辛苦教導與研究美榮教師們努力成果，在此表示最誠摯之謝忱。茲於付梓之際，僅綴數語與參與本案的工作全體夥伴共同勉勵。

教育部 督學兼特殊教育工作小組執行秘書 **韓繼綏** 謹識

Special education is an important benchmark to nation's education framework. To avail educational opportunities for the adequate development of the physically and mentally challenged as well as the talented: the Ministry of Education set up the special education task force in April 1997 to oversee the related planning and promotion.

Cultivating those blessed with artistic aptitudes not only serve to expand the creative community, enhance art appreciation, make the lives of the overall society more fulfilling. substantiate the foundation of the nation's cultural advancement, it is a vital instrument to attain the goal of grooming individuals according to their unique characters and needs.

From this year's publication, it is evident that improvement has been made in both quality and quantity. The solidity and diversified expressions of the works bear testimony to the unrelenting dedication of the art teachers. to whom gratitude is hereby proffered. I take this opportunity also to extend my appreciation to those who have devoted themselves unreservedly to this project.

**Han Chih-Suei**  
**Inspector & Executive Secretary**  
**Special Education Task Force, the Ministry of Education**