

# Problems and Strategies in the Teaching of Visual Arts Appreciation and Criticism to Students with Intellectual Disabilities

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## Abstract

This paper reports on a professional support and research study on special school teachers teaching students with intellectual disabilities (ID). The aim of the study was to identify problems in and effective strategies for teaching visual art appreciation and criticism to ID students. A survey, several interviews (with teachers and students) and classroom observations were used as tools to investigate the problems as well as to identify effective teaching strategies. It was found that the ID students' difficulties in communicating, the teachers' lack of training in visual arts appreciation and criticism, and their conservative teaching approaches were the major problems to be overcome. It was evident that the teachers' knowledge of the subject matter and their planning of teaching strategies should be enhanced. Suggestions for effective teaching thus include linking art appreciation and criticism to art making, using everyday life examples, providing more opportunities for art interpretation using non-verbal means, and reconsidering the nature of art appreciation and criticism.

**Keywords: Intellectual Disability; Visual Arts; Appreciation and Criticism; Teaching and Learning; Problems and Strategies**

## Introduction

In conjunction with the transformation of the academic structure of senior secondary and higher education in Hong Kong in 2009, the Education Bureau (EDB) introduced an array of new subject curricula (Education and Manpower Bureau, 2005). The structure and content of the curriculum for Visual Arts, one of the elective subjects at the new senior secondary (NSS) level, have undergone substantial changes. For the first time, students with intellectual disabilities (ID) are entitled to study under the same curriculum framework as mainstream students, and guidelines published by the government (Curriculum Development Council, 2009) regarding curriculum planning, pedagogical considerations and assessment criteria have been provided. In response to the global trend towards inclusion, the EDB asserted that allowing ID students to study under the 'one curriculum framework for all' policy (Curriculum Development Council, 2009) would be an appropriate approach. Under this framework, the NSS Visual Arts curriculum for students with intellectual disabilities is flexible, coherent and integrated. It is suggested that teachers follow the general guidelines provided by the EDB, but that at the same time they are given the autonomy to customize their own teaching practice. To a certain extent, this policy can be perceived as a partial actualization of the principles of inclusion, and it is clear that the learning experiences of students with intellectual disabilities are becoming more 'mainstreamed'.

Similar to that for mainstream students, the NSS VA curriculum for students with intellectual disabilities is fundamentally different from the old curriculum in one major respect: it places a strong emphasis on art appreciation and criticism. Before the implementation of the new curricula, in the teaching of Visual Arts in mainstream (Ma, 1998) and in particular special schools, the emphasis was predominately on art making. Although some elements of art appreciation and criticism would have been incorporated in the art making process, they were not formally or methodically introduced in Visual Arts lessons. To prepare special school Visual Arts teachers for the

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delivery of the new curriculum, the EDB commissioned the author of this paper to conduct a project entitled “Research Study and Professional Support for the Development and Implementation of the New Senior Secondary Visual Arts Curriculum for Students with Intellectual Disabilities”. The overall scope of the project was not limited to the teaching of art appreciation and criticism, but included the NSS VA curriculum as a whole. However, this paper will focus solely on the findings that are relevant to the teaching of art appreciation and criticism. The author believes that the current state of affairs in education in Hong Kong provides a perfect arena for examining the teaching of art appreciation and criticism to students with intellectual disabilities.

The intention in this study was to answer two research questions: (1) What are the problems involved in teaching art appreciation and criticism to students with intellectual disabilities? (2) What are the effective strategies for teaching art appreciation and criticism to students with intellectual disabilities?

## **Models of Teaching Art Appreciation and Criticism**

The early discourse on the teaching of art appreciation and criticism in the public education system can be dated back as far as the 1920s (Bennett, 1923). At that time the teaching of art appreciation and criticism to students was justified by the fact that students were more likely to become consumers than producers of art (Bottorf, 1947). Different models of art criticism have been appearing in American art education literature since the 1960s and 70s (Geahigan, 2002). Schools in Hong Kong followed these developments, and models of art criticism have been widely used as a means to teach art appreciation and criticism (Tam, 2007). The process/stages of art criticism commonly found in the models of Broudy (1987), Feldman (1992) and Anderson (1995, 1997) are frequently mentioned in the Hong Kong *Visual Arts Curriculum Guide (Primary 1 – Secondary 3)* (Curriculum Development Council 2003). Although there are some views that do not agree with teaching art criticism as a form of discourse (e.g., Geahigan, 1999;

Gooding-Brown, 2000), the prevailing strategies of Hong Kong art teachers are still involving students in discursive practices such as description, analysis, interpretation and judgment.

It is these highly language-based procedures for teaching art appreciation and criticism that worry Visual Arts teachers in Hong Kong, especially those at special schools. Wong (2004) pointed out that the two major concerns teachers have regarding art appreciation and criticism are their students' language proficiency and the connection in the public examination between art appreciation and criticism on the one hand and art making on the other. In another study, Wong (2007) confirmed that many teachers believe that art appreciation and criticism is inseparably linked to the use of language and that this linkage may directly undermine the performance of some students. This concern resembles that of many UK art teachers when Critical and Contextual Studies were first introduced in the 1980s (Hickman, 2005). Although students with intellectual disabilities are not required to participate in public examinations, certain kinds of internal assessment are unavoidable. In fact, the matter of assessment is only a secondary concern of special school teachers, and their primary concern is: how can students with intellectual disabilities learn art appreciation and criticism, given their compromised capacity to communicate in spoken or written language?

Research studies on the teaching of Visual Arts to students with intellectual disabilities are not uncommon; however they focus primarily on identifying and rectifying the difficulties students and teachers encounter during the art making process (Gerber, 2006, Hume, 1998; Schirrmacher, 2002). The idea of teaching art appreciation and criticism to students with intellectual disabilities under a prescribed curriculum is an entirely new enterprise, and my review of the literature suggests that so far it has not been researched. Only a handful of the teaching strategies suggested by the aforementioned literature are general enough to lend themselves to the teaching of art appreciation and criticism. Hume (1998, p. 116) put forward a list of supportive teaching strategies, including: (1) teaching in small steps; (2)

commending effort made; (3) allowing more time; (4) offering choice of materials; (5) communicating non-verbally, and (6) removing possible distractions. Schirmmacher (2002) advised teachers to look at students' strengths before working on their weaknesses. Although these strategies are useful to a certain extent, more specific insight is needed to address the core problems and strategies related to art appreciation and criticism.

## Methodology

The current study was designed as an action research study, in which the author, as an observer, tried to identify and put into practice effective teaching strategies alongside the teacher participants. The entire study can be divided into two parts: professional support and research study. Five teachers coming from different special schools were the key participants in the study (with the exception of the seminar and survey) (see Table 1). The five schools cater for students with different levels of intellectual disability, ranging from moderate to severe. With regard to the professional support aspect of the study, the author conducted two workshops in which the new NSS VA curriculum for ID students was explained and strategies for teaching art appreciation and criticism were introduced. The author then met with the five participating teachers three times to discuss and refine the teaching plans for two lessons which were to be observed. The professional support was in effect a form of intervention where new elements were introduced to the teachers so they could explore effective teaching strategies. Table 2 shows the types of professional support and the target participants. A mixed-methods research methodology, consisting of both quantitative and qualitative data collection and analysis methods, was employed in the study to examine the effects of the intervention and hence to answer the second research question. Table 3 presents the data collection methods that correspond to each research question and the participants involved.

**Table 1 Background information of the teacher participants**

Teacher	Gender	Age Range	Teaching Experience in Special School (Years)	Students' Level of Intellectual Disability	Professional Art Training
A	F	20 – 30	2	Mild	Yes
B	M	40 – 50	8	Severe	Yes
C	M	30 – 40	2	Moderate	Yes
D	F	20 – 30	5	Moderate	Yes
E	F	50 – 60	18	Mild	Yes

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**Table 2 Professional support and the target participants**

Professional Support	Target Participants
Two workshops on the NSS VA (ID) curriculum	Every special school Visual Arts teacher in Hong Kong
Three meetings with teachers to discuss and refine their teaching plans	Teachers from the five selected schools

**Table 3 Research questions, target participants and data collection methods**

Research Question	Target Participants	Data Collection Method
What are the problems associated with teaching art appreciation and criticism to students with intellectual disabilities?	• All special school Visual Arts teacher in Hong Kong	• Survey
	• Teachers from the five selected schools	• Interviews with teachers (2 rounds) • Class observations
What are the effective strategies for teaching art appreciation and criticism to students with intellectual disabilities?	• Teachers from the five selected schools	• Class observations • Reflections written by teachers
	• Students from the five selected schools	• Interviews with students

## Workshops

Two identical workshops were conducted by the author to ensure that special school teachers were better prepared for the NSS VA curriculum for students with intellectual disabilities. The workshops consisted of lectures, group discussions, hands-on activities, observation and critique of teaching

videos. The five main themes of the workshops were the rationale and approach of the curriculum, theories of art appreciation and criticism, integration of art criticism and art making, construction of portfolios, and the identification of effective teaching strategies. All special school teachers in Hong Kong were invited to attend. Seventy-one teachers from 46 different schools attended the two workshops, giving a school attendance rate of 87%.

### **Meetings with teachers**

The author met the five participating teachers three times and helped them to prepare the teaching plans for the two lessons which were to be observed. Each meeting lasted between 1 and 1.5 hours. Before the first meeting, the teachers were asked to submit a draft teaching plan. During the meetings, the author discussed the plans with the teachers and offered suggestions and comments on their plans. The teachers were encouraged to employ the knowledge and skills they had acquired from the workshops to refine their plans..

### **Survey**

A survey targeting all special school Visual Arts teachers in Hong Kong was administered to identify the problems and difficulties in teaching the NSS VA curriculum from the teachers' perspectives. Since art appreciation and criticism is the main feature that distinguishes the NSS VA curriculum from the previous school-based curriculum in terms of content, a considerable proportion of the items in the questionnaire is related to it. One hundred and fifty nine questionnaires (written in Chinese) were sent to all the special schools (53 schools, 3 questionnaires per school) in Hong Kong. Twenty-eight schools responded and returned 54 questionnaires in total, giving a school response rate of 53%. There are 29 items in the questionnaires and they can be grouped into five categories: Learning targets accomplishment (C1), Overall curriculum planning (C2), Curriculum planning: integrating art appreciation and criticism and art making (C3), Teaching strategy: art appreciation and criticism and art making (C4) and

Assessment strategy: art appreciation and criticism and art making (C5). Teachers were asked to rate the difficulty of each item using a five-point scale ranging from least difficult (=1) to most difficult (=5). A T-test was used to test whether the mean score of each item was significantly different from 3 (the neutral value) at the 95% confidence level.

### **Classroom Observations**

Classroom observations were conducted to address both of the research questions. The author observed three NSS VA lessons from each of the five selected schools in order to obtain a detailed picture of the actual classroom environment, the teacher-student interaction and the teaching strategies employed. The duration of each session differs from school to school, ranging from a minimum of 60 minutes to a maximum of 120 minutes. During the observation, the author noted down the teaching strategies employed, the teachers' performance, the students' overall performance and their performance relating to art appreciation and criticism and art making. All the sessions were video-taped for the purposes of further analysis. The author used his professional judgment to derive related information from different components of the classroom observations to answer the research questions.

### **Interviews with teachers**

The teacher participants from each of the selected schools were interviewed twice (in Cantonese). The first round of interviews was essentially unstructured and the teachers were free to talk about whatever came to mind related to the experience of teaching Visual Arts to students with intellectual disabilities. The second round of interviews was semi-structured. Many questions in this round of interviews were designed based on the results of the survey and the first round of interviews in order to allow for in-depth understanding of the teachers' opinions. For instance, each teacher was asked to express his or her view on the four items that were rated most difficult in the questionnaires: namely, 'cultivating students' ability in art appreciation and criticism', 'cultivating students' creativity and



imagination', 'moving towards self-directed learning' and 'catering for students' ability to integrate art appreciation and criticism and art making'. In addition, the teachers were asked to comment on the teaching sessions that had been observed. All interviews were audio-recorded, transcribed and translated into English for the purposes of thematic analysis.

### **Teachers' reflection**

The five participating teachers were invited to write a 500-word reflection on the various aspects of the current study that are relevant to the two research questions. Based on their experience of the two classroom observation sessions, they were asked to reflect on their refined teaching plans, teaching strategies, the impact on student learning and how these outcomes could be further enhanced.

### **Interviews with students**

Nine students from three of the selected schools were interviewed. Students from the other two schools did not take part in the interviews since they had difficulties communicating verbally. The interviews were conducted in Cantonese and lasted for five to ten minutes. Some of the students were interviewed individually while others were interviewed in groups. The interviews were semi-structured and the students were asked to comment on the two lessons that had been observed. The interviews were audio-recorded, transcribed and translated into English for the purposes of thematic analysis.

## **Findings and Discussion**

### **Problems in teaching art appreciation and criticism to students with intellectual disabilities**

To address this research question, three data collection methods were employed: a survey, two rounds of interviews with teachers, and classroom observations. Regarding the survey, the mean scores for 18 items in the questionnaire were significantly different from the neutral value of 3; of these

18, 12 items had means significantly larger than 3, and 6 items had means significantly smaller than 3 ( $p < .05$ ) (see Table 3). This indicates that on average 12 items were regarded by the participants as difficult, 6 as not difficult and 11 as neutral. When comparing the mean scores for the 29 items, it can be noted that item Q1c ('Cultivating students' abilities in art appreciation and criticism',  $x = 3.76$ ) was regarded as the most difficult and item Q3c ('Catering for students' ability to integrate art appreciation and criticism and art making',  $x = 3.69$ ) was deemed as the second most difficult.

Table 4 Items which were regarded as difficult by teachers (mean score significantly different from 3,  $p < .05$ )

Item Codes	Items	Mean
Q1c	Cultivating students' abilities in art appreciation and criticism	3.76
Q3c	Catering for students' ability to integrate art appreciation and criticism and art making	3.69
Q2g	Moving towards self-directed learning	3.63
Q1a	Cultivating students' creativity and imagination	3.63
Q1d	Allowing students to understand the context of art	3.55
Q3b	Balancing art appreciation and criticism and art making	3.54
Q5d	Explaining the aims of the assessment to parents and schools	3.45
Q5b	Devising the assessment criteria for art making	3.44
Q4a	Devising effective teaching methods for art appreciation and criticism	3.43
Q4g	Using portfolios to enhance the learning of art	3.42
Q5a	Devising the assessment criteria for art appreciation and criticism	3.39
Q5c	Assessing the portfolios	3.35

In the following section, the results generated from the interviews, classroom observations and teachers' reflections are integrated, and certain specific problems central to cultivating students' abilities in art appreciation and criticism are identified. It should be noted that since the students were unable to provide answers that addressed the research questions, the results of the students' interviews are not included in the discussion below.

### **Teachers' lack of training in art appreciation and criticism**

From the two rounds of interviews, the author confirmed that 'Cultivating students' abilities in art appreciation and criticism' (the item on the questionnaire that the teachers rated most difficult) is indeed the chief concern for many teachers. The teachers believe that their lack of professional training in this subject area greatly aggravates the problem. Teacher A said that:

when I was studying at the teacher college, art appreciation and criticism was not an important part of the curriculum. I therefore didn't acquire many of the necessary skills for teaching students art appreciation and criticism. Furthermore, it [teaching students art appreciation and criticism] is not very common in special schools. I find it hard to grasp art appreciation and criticism myself, let alone teaching such skills to students.

The curriculum and assessment guide (Curriculum Development Council, 2009) published by the EDB contains only broad guidelines and rather generic descriptions of teaching methods. Many teachers worry that they might misinterpret the content of the guide and consequently affect their students' learning outcomes. It is true that the curriculum guide defines visual arts appreciation and criticism explicitly as "all the processes in which students engage in direct response to the sensory appeal and critical appreciation of artwork and art phenomena created by their own efforts and those of artists from different contexts" (Curriculum Development Council & Hong Kong Examination and Assessment Authority, 2007, p. 20), but inadequate examples were given to illustrate how such process can be applied to classroom teaching in practice.

### **Students' language barrier in communicating art**

With regard to the 'direct response' put forward in the EDB's definition of art appreciation and criticism, teachers normally expect such a response to be expressed in the form of spoken or written language. However, for many

students with severe intellectual disabilities, the application of language is far beyond their reach. In some cases, from my observations, it was evident that the best the students could do was to nod or shake their heads. In the interviews, the teachers said that sometimes they had difficulties working out what the students actually wanted to express. For the same reason, they have no idea whether or not they are successful in putting their teaching across to the students. It is quite possible that a student may make some interpretation of an artwork but fail to communicate it to the teacher. For instance, when teacher D was referring to some of her students who are only mildly intellectually disabled, but who are physically disabled to the point where no verbal communication is possible, she said:

They must have their own thoughts and want to express them, but since they can't express themselves verbally, and that we have no means of working out what they are thinking. Guessing is the best thing we can do.

The teachers' queries raise a thought-provoking question on the nature of art appreciation and criticism. Is the use of language a prerequisite for art appreciation and criticism? Unfortunately, the answer to this question cannot be found in the curriculum guide published by the EDB.

### **Teachers' conservative approaches in teaching art appreciation and criticism**

The teaching plans of the teachers reflected their understanding of art appreciation and criticism. Most teachers in the classroom observations chose a diversified range of artworks of different media and forms. This indicates that they are well informed about the various art forms and styles. However, their teaching strategies on art appreciation and criticism tended to be one-dimensional and were confined to the modernist approach. The questions the teachers posed to the students were very often closed-ended (e.g., 'Is this picture beautiful or ugly?') and therefore prevented the students from elaborating. This kind of question does not facilitate students' understanding of contemporary art which is usually open to interpretation.

In some cases in contemporary art, the processes of creating the artwork can be more important than the final product. This conception holds true for art appreciation and criticism as well as for art making. There is a need for teachers to renew their understanding of art appreciation and criticism and some of the more current concepts of art making. Post-modernist approaches to art appreciation and criticism emphasize the interaction between the artwork and the observer. The meaning of an artwork to an observer depends on his or her interpretation and there should be no single or model answer.

### **Failure to link art appreciation and criticism and art making in practice**

Most of the teachers said they attempted to link art appreciation and criticism to art making and that they were aware of the relationship between and the importance of the two. The problem did not reside in their understanding of this relationship, but in the teaching strategies they employed to link the two in practice. Some of the teachers, although unintentionally, still employed the monotonous and traditional approach of dichotomizing art appreciation and criticism and art making. Most of their teaching involved a structured approach to teaching art appreciation and criticism followed by the teaching of art making. Very often, the teachers failed to identify a focal point for both art criticism and art making activities. This focal point may be an art concept, a visual element, an art movement or an art form. The teachers were not aware of the fact that there are no standardized modes of connecting art appreciation and criticism to art making. The method of linking art making to art criticism should depend on the teaching strategy and the actual classroom situation.

### **Unorganized questioning techniques**

In terms of the questioning techniques they used in teaching art appreciation and criticism, it was found that many teachers were rather inexperienced and crude. Their styles of questioning lacked continuity and any logical progression. The following excerpt from one of the classroom observations is an example of this:

Teacher: What do you think about this?

Student: Good.

Teacher: Well done!

The teacher failed to organize the questions into different gradations of profundity and confined herself to asking very basic questions. The inquiry process was hence unable to move from descriptive questions to those that required analysis, interpretation and value judgment. Moreover, the teacher did not take the opportunity to ask follow-up questions and explore the possibility of asking further questions based on the students' responses. Consequently, the whole questioning process became very teacher-oriented, passive and non-interactive.

#### **Substandard visual quality of teaching materials**

Visual Arts, an experience related to the senses, aesthetics and creativity, is fundamentally visually based and the teaching of it should have a similar basis. Therefore the visual quality of the teaching materials for visual arts appreciation and criticism needs to be higher than that for other subjects. This is one of the keys to effective teaching and learning, since the visual quality of the teaching materials is directly linked to the students' attention. Very often, students with intellectual disabilities are less direct and systematic in giving out and receiving information and therefore require stronger visual stimuli and more time to acquire information, process it and give feedback. The author found from the classroom observations that there was plenty of room for improvements in the visual quality of the teaching materials, such as the resolution of the pictures of artworks. The poor quality of the materials meant that the visual impact and attractiveness to the students were weakened and so were the potential learning outcomes.

## **Effective strategies for teaching art appreciation and criticism to students with intellectual disabilities**

As in the previous section, here, the results generated from the classroom observations, the interviews and the teachers' reflections are integrated in order to identify effective teaching strategies. These strategies are either those devised by the author to target the problems identified or those employed by the teachers. Throughout the different stages of the research study, the author and the participating teachers continuously identified and rectified the problems and other related issues that emerged along the way. It is in the nature of an action research study to arrive at solutions progressively; in the case of the present study, it was by evaluating and reflecting on the problems that arose during the course of the research that teaching strategies were gradually refined.

### **Linking art appreciation and criticism to everyday life**

Form, expression and context are some of the basic directions for guiding art appreciation and criticism. From a formalist or expressivist point of view, art appreciation and criticism concerns the intrinsic elements (e.g., colour, tone, composition, etc.) of an artwork and the feelings that they generate. In contrast, when looking at an artwork contextually, one considers extrinsic elements, such as the historical, social, philosophical and psychological underpinning of the artwork. Most special school teachers prefer looking at artworks from the point of view of their visual characteristics (forms) and the emotion expressed (expressions). One reason for this preference is that these two approaches are more direct and involve less abstract interpretation. Another reason is that the teachers are probably not very familiar with the contexts of many of the artworks themselves.

Among the various contextual factors, those involving the students' everyday life are the easiest for students with intellectual disabilities to grasp. From the classroom observations, the author discovered that the students were more interested in things they are familiar with. Teachers can hence guide students to begin to appreciate and critique everyday objects. First,

these objects have an immediate attraction for students. Second, it is important to let students know that art appreciation and criticism is not confined to world-famous masterpieces alone. Teachers should take into account the students' life experiences and their everyday surroundings when selecting appropriate themes and artworks for art appreciation and criticism.

When one of the participating teachers was guiding her students in examining Andy Warhol's *Marilyn Monroe*, she drew attention to Monroe's facial expression, gesture, and charisma in order to explain the concept of celebrity. However, since most of the students were not familiar with Monroe, the teacher compared her to a local pop star, Andy Lau, in order to explain Monroe's status in American society. Both these celebrities were very popular and famous in their time and news stories about them were widely reported by the media. The teacher asked the students whether they had seen images of Andy Lau in newspapers and magazines or on TV programmes in order to establish Andy Lau's, and hence Monroe's, significance more conclusively. By using this analogy, the teacher helped the students to understand one of the main themes of Pop Art – the tedium of the repeated use of mundane images in our daily life. Using students' everyday experiences as examples to explain the idea, background and meaning of artworks, teachers can aid the understanding of students and increase their interest.

### **Providing more opportunities for interpretation of art**

Interpretation is at the heart of art appreciation and criticism. However, for students with intellectual disabilities, the stages of "literal description" and "formal analysis" are already difficult enough (Curriculum Development Council, 2009, p. 12). Interpretation, in a broader sense, involves speculating on the meaning of an artwork and providing explanations for such speculation. As mentioned earlier, from what the author observed in the classroom, the questions the teachers posed to their students were very much close-ended, and few interpretative questions were asked. First, teachers have to understand that there are no right or wrong answers to interpretative questions. When asking such questions, teachers should



emphasize their open nature (e.g., 'Which part of this artwork do you like the most? And why?'). If students are really unable to explain or elaborate on their initial answers, teachers can provide a range of relevant options for them to choose from (e.g., 'What do you think about the colours used in this picture? Do you think that they are boring, joyful or sad? Why?'). It is true that persuading students with intellectual disabilities to express their independent interpretative opinions can be hard work, but since there are no fixed answers to questions involving the interpretation of an artwork, teachers should be more open-minded and allow their students to experiment. For instance, when teacher E was asking her students whether they had heard of Marilyn Monroe, one of the students mistakenly thought of her as a local TV character. However, teacher E did not simply disregard her answer, but used it as an example to introduce the concept of public icons. Second, teachers should allow students to discuss and explore the meaning of the images, in addition to articulating their feelings about the artwork. Many special school teachers are conservative in their estimation of their students' capability to achieve this kind of higher order thinking. The meaning of an artwork is an open-ended question. Teacher should try to encourage students to voice their opinions. Depending on their students' competence and experience, teachers can decide whether or not they should be informed about some of the established schools of interpretation.

### **Reconsidering the importance of language in art appreciation and criticism activities**

Many teachers believe that art appreciation and criticism is a verbal activity in which students use spoken or written language to provide feedback, analyses, discussions and critiques. The classroom observations confirmed the fact that language indeed plays a crucial role, and that this aggravated the learning difficulties for the students with intellectual disabilities. However, Geahigan (1999) pointed out that art appreciation and criticism is not solely a language-based activity since it involves students' individual response activities, research activities and the development of concepts and skills. Art appreciation and criticism is actually more of a

process of exploration. For a start, teachers should reconsider the notion of “response activities”. The students’ responses can take the form of bodily movements or the use of images and art-making processes. Teachers need to explore different, non-verbal means of communication for students who are not competent in producing verbal responses. In his written reflection teacher B mentioned that:

When the topic has been presented to the students, they should try to explore various media for expressing themselves, such as taking photos and making installations.

Teacher B also tried out various teaching approaches in an attempt to elicit non-verbal responses. One of these consisted of using activities such as voting or role-play to carry out art appreciation and criticism. He began the lesson by engaging the students in an online interactive game in which the mouth and eyes of *Mona Lisa* can be altered to demonstrate different emotions. Afterwards, the students were asked to choose from a selection of pictures of eyes and mouths and stick them onto the painting of “Mona Lisa”. They were asked to vote for the altered painting that they liked the most and to explain why they had chosen it. Towards the end of the lesson, three female students were asked to dress up as Mona Lisa and the rest of them were invited to comment on the three different “Mona Lisas”

### **Integrating art appreciation and criticism with art making dynamically**

During the stage of art appreciation and criticism, it is useful for students to plan ahead and have a rough visual picture of their future artwork. Conversely, during the art making processes, students can benefit from being reminded of the relevant art theories and facts. According to my classroom observation, teacher A did very well in integrating the two. When carrying out art appreciation and criticism, she guided her students to appreciate the forms of different artworks and used their characteristics as examples to urge the students to think about the making process of the

artwork. During the art making process, she also reminded the students of the main points discussed in art appreciation and criticism. For instance, in one of her lesson, she showed pictures of different types of cuisine (such as sushi, dim sum, pasta and pizza) to the students and discussed with them the experience of tasting these foods. When showing the pictures, the teacher guided the students to look at the form, proportion and texture of the food and asked questions to prompt the students to think about and discuss the processes that would be involved in making the food out of clay. During the art making process, the teacher frequently reminded the students of these previous discussions to improve the quality of their works.

## Conclusion

According to the results of this study, teaching visual arts appreciation and criticism to students with intellectual disabilities is problematic in various respects, and both teachers and students contribute to the associated problems. The students' inherent intellectual disabilities are the root cause of their compromised ability to think, learn and communicate. However, the author discovered that certain practices employed by the teachers not only failed to alleviate but sometimes actually aggravated the problem. These problems are closely associated with the teachers' professional knowledge of the subject matter, and the organization and selection of their teaching strategies and materials. To target these problems, the author helped the teachers to modify their teaching strategies accordingly. The author's contention here is that if such modifications to teaching strategies and materials are made, students with intellectual disabilities will be found highly capable of learning visual arts appreciation and criticism. Although the burden of introducing these modifications will fall largely on the teachers, with enhanced understanding of the subject matter of art appreciation and criticism and an enhanced awareness of the shortcomings of their current practices, teachers will be able to tackle the problems much more easily. One final remark regarding this study is that there is literally no published research literature on teaching art appreciation and criticism to students with

intellectual disabilities. We therefore urge art educators to start looking into this field, both for the sake of inclusion and in consideration of the beneficial effects of studying art appreciation and criticism.

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**Problems and Strategies in the Teaching of Visual Arts Appreciation and Criticism to Students with Intellectual Disabilities**

# 智能障礙學生視覺藝術欣賞與批評教學： 挑戰與策略

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## 摘要

本文針對一項特教教師教導智能障礙學生 (ID) 的專業支援與調查研究提出報告。研究目的是找出教導 ID 學生視覺藝術欣賞與批評時衍生的問題與應變之策。本研究透過一項問卷調查、教師與學生數次訪談以及課堂觀察等研究工具，發掘問題並尋求有效的教學策略。主要的問題在於教師缺乏視覺藝術欣賞與批評的相關訓練、ID 學生的語言溝通障礙、教師保守的教學方式。研究結果發現，教師對課程題材的知識與教學策略的規劃能力還有待加強。提昇教學效益的建議包括：連結藝術欣賞批評以及藝術創作；應用日常生活中的案例；讓學生有機會進行更多非語言的藝術詮釋，並重新思考藝術欣賞與批評的本質。

關鍵詞：智能障礙、視覺藝術、欣賞與批評、教導與學習、問題與對策

## 前言

香港的高中與高等教育學制在 2009 年做出重大變革，教育局 (EDB) 提出一系列全新科目教程 (教育統籌局, 2005)。新高中 (NSS) 的選修科目之一，視覺藝術課程的課程架構與內容有了很大的變化。智能障礙學生 (ID) 首次與一般學生使用相同的課程架構，香港政府同時出版指導綱領 (課程發展議會, 2009)，提供學校課程計畫、教學方法建議與評量標準。為呼應全球的融合教育風潮，教育局表示，讓智能障礙學生參與「一體適用課程架構」是達成融合的一種方式 (課程發展議會, 2009)。在此架構下，智能障礙學生使用的新高中視覺藝術課程是一套彈性、連貫與整合的課程。建議教師遵循教育局的一般指導原則，同時自行規劃教學方式。就某種程度而言，這項政策可謂部分實現了融合教育的原則，而且顯然有將智能障礙學生的學習經驗推向「主流」的趨勢。

如同一般學生使用的課程架構，智能障礙學生的新高中視覺藝術課程與舊制課程之間最大的差異在於：高度著重藝術欣賞與批評能力。施行新制課程前，主流的藝術教育教學 (Ma, 1998)，尤其是特殊教育學校，都將重心放在藝術創作上。儘管藝術創作過程中，多少會融入藝術欣賞與批評的某些元素，但視覺藝術課程中不曾正式且有系統地介紹過藝術欣賞與批評。為了培養特教學校視覺藝術教師教授新課程的能力，教育局委託筆者進行「智能障礙學生高中視覺藝術課程發展與施行之研究調查與專業支援 (Research Study and Professional Support for the Development and Implementation of the New Senior Secondary Visual Arts Curriculum for Students with Intellectual Disabilities)」計畫。此計畫的範疇不僅限於藝術欣賞與批評的教學，同時也包含新高中視覺藝術的整體課程。本文僅討論藝術欣賞與批評教學相關的研究結果。筆者認為，目前香港的教育現況，十分適合檢驗智能障礙學生藝術欣賞與批評的教學狀況。

本研究目的為回答下列兩個研究命題：(1) 教導智能障礙學生藝術欣賞與批評時，面臨的問題為何？(2) 教導智能障礙學生藝術欣賞與批評能力的有效策略為何？



## 藝術欣賞與批評的教學模式

大眾教育系統中，藝術欣賞與批評教學最早出現在 1920 年間 (Bennett, 1923)。當時學習藝術欣賞與批評的基本目的，其實是因為學生成為藝術消費者的機會較高，而非藝術生產者 (Bottorf, 1947)。1960 與 1970 年間，美國藝術教育文獻舉出了多種藝術批評模式 (Geahigan, 2002)。香港的學校教授藝術欣賞與批評時，便是使用這些被廣泛利用的藝術批評模式 (Tam, 2007)。Broudy (1987)、Feldman (1992) 與 Anderson (1995, 1997) 等人的模式中常見的藝術批評過程／階段，也被香港「視覺藝術課程指引（小學一年級至高中三年級）」（課程發展議會 2003）多所引用。儘管有些人不贊成以論述的形式教授藝術批評（如，Geahigan, 1999；Gooding-Brown, 2000），但香港藝術教師普遍的教學策略仍是要求學生進行論述，包括描述、分析、解釋與判斷等。

這些高度仰賴語言的藝術欣賞與批評教學方式，讓香港的視覺藝術教師，尤其是特教學校的教育工作者，感到十分憂心。Wong (2004) 指出，教師在藝術欣賞與批評教學面臨的兩大難題，在於學生的語言能力不足，以及聯招制度常強制連結藝術欣賞與批評以及藝術創作。Wong (2007) 在另一篇研究中證實，許多教師認為藝術欣賞批評與語言能力密不可分，這種關係可能會直接影響部分學生的表現。這種論點與 1980 年代開始推動批評與脈絡研究時，許多英國藝術教師的反應十分相似 (Hickman, 2005)。儘管智能障礙學生不需參加聯招，但仍需接受特定的校內評量。事實上，特教老師最關心的不是評量方式為何，重點是，口說或書寫語言能力不足的智能障礙學生，如何學習藝術欣賞與批評？

有不少相關文獻探討智能障礙學生的視覺藝術教學，但是這些研究主要在找出並改善師生在藝術創作過程中遭遇的困難 (Gerber, 2006, Hume, 1998; Schirmacher, 2002)。然而，在預設課程架構下教授智能障礙學生藝術欣賞與批評，則是前所未聞的嘗試，在筆者進行的文獻回顧中，這個領域基本上還是一片空白。上述文獻中的教學策略，只有少數幾種可應用於藝術欣賞批評的教學。Hume (1998, p. 116) 提出一些可用的教學策略如下：(1) 放慢教學進度；(2) 鼓勵學生做出的努力；(3) 給予更多學習時間；(4) 提供材料以供選擇；(5) 以非語言方式溝通，以及 (6) 去除可能分散注意力的事物。Schirmacher (2002) 則建議教師不要只注意學生的缺點，而是應該先重視他們的優點。儘

管這些策略在某種程度上可行，但仍需要更具體的建議，才能解決藝術欣賞批評教學的核心問題與議題。

## 方法

本研究採取行動研究模式，由筆者擔任觀察者，陪同參與研究的教師，尋找與擬定有效的教學策略。研究可分為兩個部分：專業支援與研究調查。本研究的主要參與者是 5 位來自不同特教學校的教師（不包括研討會與問卷調查）（請參閱表 1）。這 5 所學校招收中度至重度智能障礙的學生。在專業支援方面，筆者主持兩場工作坊活動，說明 ID 學生適用的新高中視覺藝術課程，並介紹藝術欣賞與批評教學策略。接著筆者與 5 位參與的教師進行 3 次面談，針對研究中進行觀察的兩堂課程內容，討論與修改教案。專業支援實際上是一種介入活動，為教師提供新的教學元素，找出更有效的教學方法。表 2 列出專業支援與目標參與者的類型。本研究採用混合式的研究方法，同時收集量化與質性資料，並使用分析方法檢視介入的效果，找出第二個研究命題的答案。表 3 列出研究調查與參與者中，各項研究命題使用的資料收集方式。

**表 1 參與教師的背景資料**

教師	性別	年齡層	特教學校教學經驗 (年資)	學生的智能障礙程度	專業藝術訓練
A	F	20 – 30	2	輕度	有
B	男性	40 – 50	8	重度	有
C	男性	30 – 40	2	中度	有
D	F	20 – 30	5	中度	有
E	F	50 – 60	18	輕度	有

**表 2 專業支援與目標參與者**

專業支援	目標參與者
兩場 NSSVA (ID) 課程工作坊 與教師舉行 3 場會議，討論與修改教案	香港所有特教學校的視覺藝術教師 來自 5 所選定學校的教師

表 3 研究命題、目標參與者與資料收集方法

研究命題	目標參與者	資料收集方法
教導智能障礙學生藝術欣賞與批評時，遇到哪些問題？	• 香港所有特教學校的視覺藝術教師	• 問卷調查
	• 來自 5 所選定學校的教師	• 教師訪談（2 輪） • 課堂觀察
教導智能障礙學生藝術欣賞與批評能力的有效策略為何？	• 來自 5 所選定學校的教師	• 課堂觀察 • 教師撰寫的心得報告
	• 來自五間指定學校的教師	• 學生訪談

### 工作坊

筆者舉辦兩場內容相同的工作坊，協助特教老師教授智能障礙學生新高中視覺藝術課程。工作坊的活動包括演講、小組討論、實作活動、教學錄影觀察與批判。工作坊的五大主題為課程的原理與策略、藝術欣賞與批評理論、藝術評論與藝術創作之整合、建立教學計劃與尋找有效教學策略。這項活動開放給香港所有特教學校教師參加。共有來自 46 所學校的 71 名教師參與這兩場工作坊，高達 87% 的學校派員出席。

### 與教師會談

筆者與 5 位參與的教師進行 3 次面談，針對研究中進行觀察的兩堂課程內容，協助準備教案。每次會議時間約為 1 至 1.5 小時。第一次會議前，教師必須提交一份教案草稿。會議當中，筆者與教師一起討論，並對教案提出建議與意見。同時鼓勵教師運用工作坊中習得的知識與技巧，改善其教案。

### 問卷調查

針對香港所有特教學校視覺藝術教師進行問卷調查，目的是找出教師在教授新高中視覺藝術課程時遇到的問題與困難。相較於過去學校自訂的課程，新高中視覺藝術課程最大的差異在於藝術欣賞與批評課程的內容，因此相關問題在問卷中佔了較大篇幅。共發出 159 份問卷（中文）至香港所有特教學校（53 所學校，每所學校 3 份問卷）。其中有 28 所學校回覆本次調查，共交回 54 份問卷，學校回應調查的比率有 53%。問卷共有 29 個項目，分為五大類：學習目標成就（C1）、整體課程規劃（C2）、課程規劃：整合藝術欣賞批評與藝

術創作 (C3)、教學策略：藝術欣賞批評與藝術創作 (C4) 與評量策略：藝術欣賞批評與藝術創作 (C5)。要求教師以 5 分的量表，為每個項目的難度評分，從最「不困難」(=1) 到最困難 (=5)。進行 T 檢定，評估各項目平均值在 95% 信賴水準下與 3 (中間值) 是否有差異。

### 課堂觀察

進行課堂觀察，以便解答兩項研究命題。筆者前往 5 所選定學校，觀察 3 堂新高中視覺藝術課程，了解實際教室環境、師生互動與教學策略使用的詳細情況。每所學校的授課時間不同，介於 60 分鐘至 120 分鐘之間。課堂觀察期間，筆者記錄教師使用的教學策略、教師的表現、學生整體表現，以及藝術欣賞批評及藝術創作方面的表現。所有課堂內容全程錄影，以供進一步分析。筆者運用專業判斷能力，由課堂觀察的各個部分取得相關資訊，解答研究命題。

### 教師訪談

來自各選定學校的參與教師均接受 2 次訪談 (使用廣東話)。第一輪訪談活動基本上沒有特定結構，教師可以自由抒發指導智能障礙學生視覺藝術時的經驗。第二輪為半結構式訪談。其中許多問題來自問卷調查結果與第一輪訪談內容，以便深入了解教師的看法。例如，每位教師必須對問卷中列為最困難的 4 個項目表達意見，包括「培養學生的藝術欣賞與批評能力」、「培養的學生創造力與想像力」、「邁向自我導向學習」、「培養學生整合藝術欣賞批評與藝術創作的的能力」。此外，教師必須對接受觀察的課堂活動提出意見。所有訪談均會錄音、聽打，再翻譯成英文，作為主題分析資料。

### 教師的心得

我們請 5 位參與教師，針對目前研究的各個層面，寫下與兩大研究命題相關的 500 字心得報告。根據他們在兩堂觀察課堂上的經驗，參與教師必須審視自己修改過的教案、教學策略，說明對學生學習的影響，以及如何進一步改善這些結果。

### 學生訪談

3 所選定學校中，共有 9 位學生接受訪談。其他兩所學校的學生因為語言溝通有困難，故未參加訪談。訪談以廣東話進行，為時 5 至 10 分鐘。部分學生為個別訪談，其餘則為集體訪談。採半結構式訪談，請學生針對兩堂接

受觀察的課堂活動發表意見。所有訪談均會錄音、聽打，再翻譯成英文，作為主題分析資料。

## 研究發現與討論

### 智能障礙學生藝術欣賞與批評教學的問題與議題

關於這項研究命題，我們使用三種方式收集資料：問卷調查、2 輪教師訪談與課堂觀察。問卷調查中，共有 18 個項目的平均值與中間值 3 有顯著差異，其中 12 個項目的平均值顯著高於 3，另外 6 個項目的平均值顯著低於 3 ( $p < .05$ ) (見表 3)。表示平均而言，受訪者認為 12 個項目「困難」，6 個項目「不困難」，11 個項目為中間值。在比較 29 個項目的平均分數時，我們發現項目 Q1c (「培養學生的藝術欣賞與批評能力」,  $x = 3.76$ ) 被評為最困難的項目，而項目 Q3c (「培養學生整合藝術欣賞批評與藝術創作的的能力」 $x = 3.69$ ) 為第二困難的項目。

**表 4 教師評為困難的項目 (平均值與 3 有顯著差異,  $p < .05$ )**

項目代碼	項目	平均值
Q1c	培養學生的藝術欣賞與批評能力	3.76
Q3c	培養學生整合藝術欣賞批評與藝術創作的的能力	3.69
Q2g	邁向自我導向學習	3.63
Q1a	培養學生的創造力與想像力	3.63
Q1d	讓學生了解藝術的時空背景	3.55
Q3b	藝術欣賞批評與藝術創作	3.54
Q5d	向家長與學校說明評量的目的	3.45
Q5b	擬定藝術創作的評量標準	3.44
Q4a	擬定有效的藝術欣賞與批評教學方法	3.43
Q4g	利用教學專案加強藝術學習	3.42
Q5a	擬定藝術欣賞與批評的評量標準	3.39
Q5c	評估專案成效	3.35

以下筆者將整合訪談結果、課程觀察與教師心得，找出培養學生藝術欣賞與批評能力時，經常遭遇的特定問題與議題。請注意，由於學生無法回答研究命題，因此學生訪談的結果不納入下列討論中。

## 教師缺乏藝術欣賞與批評的訓練

從兩輪訪談中，筆者可以確認「培養學生的藝術欣賞與批評能力」（問卷中教師最感困難的項目）的確是許多教師共同的問題。教師們認為，由於極度缺乏該領域的專業知識，使得問題更加嚴重。A 老師表示：

我唸師範學院時，藝術欣賞與批評並不是重要的課程。因此我並未學習過必須的教學技巧，難以教導學生藝術欣賞與批評。此外，這類課程 [教導學生藝術欣賞與批評] 在特教學校中也不常見。我自己都無法完全掌握藝術欣賞與批評能力，更別說如何指導學生。

教育局頒布的課程與評量指引（課程發展議會，2009），只提供教學方法的通則，並未針對教學方法提出通用的說明。許多教師擔心自己會誤解指引的內容，影響學生的學習成果。課程指引中，藝術教育鑑賞與批評的定義為「學生自己及不同背景藝術家創作的藝術作品與藝術現象，對學生所造成的感官吸引力及批評性鑑賞的直接反應過程」（課程發展議會&香港考試及評核局，2007，20），但未提供充足的範例，說明如何將這種過程運用至實際課程教學活動中。

## 學生在表達藝術見解時的語言障礙

關於教育局對藝術欣賞與批評之定義中提到的「直接反應」，教師一般都認為是以口說或書寫方式來表達反應。但對於嚴重智能障礙的學生來說，運用語言是十分困難的事情。筆者觀察到的幾個案例中，學生最多只能點頭或搖頭。教師在訪談中表示，有時候他們也無法判斷學生到底想要表達什麼。同樣地，他們也不知道自己的授課內容是否已順利傳達給學生。學生很可能正在努力詮釋一件藝術品，但卻無法將意見傳達給教師。例如，D 老師提到有些學生雖然智能僅有輕微障礙，但卻因為體能障礙而無法使用語言溝通，她說：

「他們一定有自己的想法想要表達，但因為無法以語言表達，我們也無從得知他們的想法。我們只能猜測。」

教師的這些疑問讓我們重新思考藝術欣賞與批評的本質。進行藝術欣賞與批評時，語言是否為預設的必須條件呢？遺憾的是，香港教育局的課程指引當中並沒有提出答案。

### 教師保守的藝術欣賞與批評教學策略

教師的教案反映出他們對藝術欣賞與批評的了解程度。筆者發現大部分教師都選擇介紹不同媒材與形式創作的多元藝術作品。顯示他們對各種藝術形式與風格都相當熟悉。但是，他們的藝術欣賞與批評教學方法往往過於平面化，並侷限於現代的教學策略。教師常對學生提出封閉式問題（例如，「這幅畫美不美？」），阻礙學生深入表達的機會。當代藝術常有開放的詮釋空間，這種問題並無法幫助學生欣賞藝術。某些當代藝術作品的創作過程可能比創作成果更具意義。這種觀念也可用於思考藝術欣賞批評以及藝術創作。教師必須更新自己對藝術欣賞與批評的了解，多接觸新近的藝術創作觀念。後現代主義的藝術欣賞與批評策略，強調藝術品與觀眾之間的互動關係。藝術品對觀眾所顯示的意義，端看觀眾個人的詮釋而定，沒有單一或標準答案。

### 無法整合藝術欣賞批評與藝術創作實踐

大部的教師的確嘗試連結藝術欣賞批評與藝術創作，他們也了解兩者之間的關係與重要性。但問題不在於他們對這種關係是否了解，而是教師如何在實際教學中將兩者連結在一起。儘管並非有意，部分教師仍採用單一而傳統的二分法，區隔藝術欣賞批評以及藝術創作。大部分的教學過程都是先講授藝術欣賞與批評，接著再進行藝術創作。教師往往無法找到藝術評論與藝術創作活動的重點。這些重點可能包括一個藝術概念、一種視覺元素、一場藝術運動或一種藝術形式。教師們並不明白，藝術欣賞批評以及藝術創作之間並沒有一套標準的整合方式。教師必須依照教學策略與實際課堂情境，連結藝術創作與藝術批評。

### 結構鬆散的提問技巧

在藝術欣賞批評相關的提問技巧方面，許多教師顯得十分生疏與經驗不足。提問的方式缺乏連貫性與發展性。以下是一段課堂觀察的摘錄，供各位讀者思考：

教師：大家覺得這件作品怎麼樣？

學生：很好。

教師：沒錯！

教師無法由淺入深地組織問題，只能停留在非常基本的問題上。因此提問過程停留在描述，無法進入分析、詮釋與價值判斷的層次。此外，教師也沒有把握詢問後續問題的機會，沒有根據學生的回應進一步提出更深入的問題。因此整個提問過程變成由教師主導，被動而缺乏互動性。

### 教學資料的視覺品質未達標準

視覺藝術是有關感官、美感與創意的經驗，以視覺體驗為基礎，視覺藝術教學也應該如此。因此，視覺藝術欣賞與批評教材的視覺品質必須比其他科目的教材更好。這是有效教學與學習的重點之一，教材的視覺水準會直接影響學生的學習注意力。智能障礙學生在表達與接受資訊時，反應較不直接，也較缺乏系統，因此需要更強烈的視覺刺激與更多時間，才能獲取資訊、處理資訊然後提出意見回饋。根據筆者在課堂中的觀察，教材的視覺品質還有許多進步空間，例如藝術品圖片的解析度。因此降低對學生的視覺衝擊與吸引力，也影響原本應有的學習成果。

### 智能障礙學生藝術欣賞與批評教學的有效策略

如同前一章節，筆者從課堂觀察、訪談與教師心得中，尋找有效的教學策略。這些策略包含筆者針對發現的問題所設計的對策，有些則是教師本身採用的方法。調查研究的各個階段中，筆者與參與教師同時也在不斷發現問題與議題，並進行修正。行動調查研究的目的就是藉由問題的評估與反省，逐漸發展出理想的教學策略。

### 將藝術欣賞與批評帶入日常生活中

形式、表達與背景脈絡都是教授藝術欣賞與批評的基本方向。從形式主義或表現主義的角度來看，藝術欣賞與批評的重點是藝術品內的元素（例如色彩、調性、構圖等）以及其引發的情緒。另一方面，從藝術品的背景切入時，探討的則是外在因素，如藝術品的歷史、社會、哲學與心理底蘊。特教學校的教師大部分偏好從視覺特色（形式）與表達的情感（表現）來了解藝術品。其中一項原因是這兩種策略比較直接，比較不需要進行抽象的詮釋。另一個原因可能是他們本身並不熟悉許多藝術品的背景資料。

在各種脈絡因素中，智能障礙學生最容易瞭解的是與他們日常生活相關的元素。筆者從課堂觀察中發現，學生對於他們熟悉的事物較有興趣。因此，一開始教師可以引導學生，先透過日常生活事物學習藝術欣賞與批評。好處之一



是這些事物很容易就能吸引學生的注意力。其次，應該要讓學生明白，藝術欣賞與批評不限於世界著名的大師傑作。教師應該考量學生的生活經驗與日常生活環境，挑選適當的主題與藝術品，作為藝術欣賞與批評的教學重點。

一位參與的教師在引導學生欣賞安迪·渥荷的《瑪莉蓮夢露》時，利用夢露的臉部表情、手勢與明星魅力說明名人的概念。但是由於大部分的學生並不認識夢露，因此教師以本土明星劉德華作為比較，以便解釋夢露在美國社會的地位。兩位明星都深受愛戴，名噪一時，媒體經常大篇幅報導他們的消息。教師問學生是否曾在報紙、雜誌或電視節目上看過劉德華，藉此來說明劉德華以及夢露的知名程度。利用這種對比方式，教師讓學生了解普普藝術的一個重要主題，展示日常生活重複的單調與庸俗化的影像。教師若能從學生的生活經驗來解釋藝術品的意念、背景與意義，便可提昇學生的理解並激發他們的興趣。

### 進行更多藝術詮釋

詮釋是藝術欣賞與批評的重心。但是對於智能障礙學生而言，進行「自由描述」與「形式分析」的階段已經十分困難（課程發展議會，2009，12）。廣義而言，詮釋是推斷藝術品的意義，並對這些推斷提出論證。如同前面提到的課堂觀察情況，教師提出的問題十分封閉，很少提出詮釋性問題。首先，教師必須了解，詮釋問題沒有標準答案。提出這些問題時，教師應該強調問題的開放性（例如，「這件作品的哪個部分你最喜歡？為什麼？」）。如果學生真的無法自行開始解釋或闡述自己的答案，教師可以幫忙提供各種相關選項（例如，「你覺得這幅畫的顏色怎麼？你覺得它們很單調、很歡樂，或是很傷感？為什麼？」）。要求智能障礙學生表達自己獨立的詮釋看法的確太過強人所難，但既然詮釋藝術品沒有固定答案，教師應該採取更開放的態度，讓學生有嘗試的機會。例如，E 老師問學生是否聽過瑪莉蓮夢露，一位學生誤以為她是一位本土電視明星。但是 E 老師並沒有忽略她的回應，反而利用這個錯誤答案說明知名公眾人士的觀念。第二，教師除了讓學生表達他們對藝術品的感受之外，還應該讓他們討論和探討影像的意義。許多特教學校的教師認為，學生也許沒有能力進行這種較高層次的思考。藝術品的意義也是開放性的問題。教師應該試著鼓勵學生表達自己的意見。根據學生的能力與經驗，教師可決定是否需要告訴學生一些既有的詮釋流派。

## 思考語言在藝術欣賞與批評活動中的重要性

許多教師認為藝術欣賞與批評是一種語言活動，學生使用口說或書寫語言表達意見回應、分析、討論與批評。筆者的課堂觀察也證實，語言的確扮演關鍵的角色，但也因此提高智能障礙學生的學習難度。然而，Geahigan (1999) 曾指出，藝術欣賞與批評不僅是一種語言為主的活動，還涉及學生個別的反應活動、研究活動與概念及技巧的發展。藝術欣賞與批評其實是一項探索的過程。作為開始，教師應該重新思考「反應活動」的概念。學生可以透過肢體動作或圖像與藝術創作過程來表達反應。教師應該為無法流暢使用語言反應的學生，開發不同的非語言溝通方式。B 老師在書面心得中提到：

學生面對課程主題時，應該試著利用不同的媒材來表達自己，如照相和製作裝置藝術。

B 老師也嘗試使用多種教學策略，引發學生的非語言反應。其中之一是利用投票或角色扮演，進行藝術欣賞與批評。課程一開始，他先利用線上互動遊戲引起學生的興趣，學生可以改變遊戲裡《蒙娜麗莎》的嘴巴和眼睛，做出不同表情。接著學生從許多眼睛與嘴巴的圖片進行挑選，貼到《蒙娜麗莎》的臉上。大家再從更改過的圖片中票選出最喜歡的一張，並說明理由。課程結束前，三位女學生打扮成蒙娜麗莎的模樣，由其他學生對三位不同的《蒙娜麗莎》提出評論。

## 動態整合藝術欣賞批評以及藝術創作

在藝術欣賞與批評階段，學生如果能事先計畫後續的藝術創作，並擬定粗略的視覺圖像，會很有幫助。另一方面，在藝術創作過程中，如果提醒學生相關的藝術理論與事實資料，也會大有幫助。在筆者的課堂觀察中，A 老師在整合兩者方面表現的非常好。進行藝術欣賞與批評時，她引導學生欣賞不同形式的藝術品，以藝術品的特質作為範例，鼓勵學生思考藝術品的創作過程。在藝術創作過程中，她也會提醒學生在藝術欣賞批評階段討論過的重點。例如，在一堂課上，她向學生展示兩張不同類型料理的照片（如壽司、港式點心、義大利麵與披薩），和學生一起討論品嚐這些食物的經驗。展示圖片時，她引導學生注意食物的造型、比例與質地，同時對學生發問，激發他們思考與討論以黏

土塑造食物的過程。在藝術創作過程中，她也時常提醒學生之前討論過的問題，提昇作品的素質。

## 結論

根據本研究的結果，教導智能障礙學生視覺藝術欣賞與批評，在許多方面都困難重重，而導致這些問題與議題的因素來自教師與學生雙方。學生本身的智能障礙是妨礙他們思考、學習與溝通的根本原因。但是筆者也發現，教師採取的某些實踐活動不僅無法帶來幫助，有時反而使問題更加惡化。這些問題與教師對學科主題的專業知識、教材與策略的組織與選擇息息相關。為了解決這些問題，筆者協助教師修改他們的教學策略。提出這些修正建議時，筆者的目的是說明智能障礙學生其實有足夠能力，能夠學習視覺藝術欣賞與批評。儘管教師必須負起修正策略的沈重責任，但在加強對藝術欣賞與批評主題的了解，以及認識自己教學活動的不足之後，教師日後將能更從容地處理問題。最後筆者想再度重申，目前發表的研究文獻中，不曾對教導智能障礙學生藝術欣賞與批評進行過任何討論。因此我們籲請藝術教育工作者正視這個領域，不僅可以實現融合教育的理想，也能拓展藝術欣賞與批評研究的視野。

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