

Cultivating Values: Exploring Possibilities through Art Education

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Cultivating Values: Exploring Possibilities through Art Education

培養價值觀：探索藝術教育的可能性

Assumption

- According to Education Bureau, Values Education is an essential element of whole-person education that aims at fostering students' positive values and attitudes; and schools could promote Values Education by nurturing ten priority values and attitudes.
 1. Perseverance 堅毅
 2. Respect for Others 尊重他人
 3. Responsibility 責任感
 4. National Identity 國民身份認同
 5. Commitment 承擔精神
 6. Integrity 誠信
 7. Care for Others 關愛
 8. Law-abidingness 守法
 9. Empathy 同理心
 10. Diligence 勤勞
- This presentation focuses on "Respect for Others," "Care for Others," and "Empathy"

Cultivating Values: Exploring Possibilities through Art Education

培養價值觀：探索藝術教育的可能性

Objectives

1. Provide a brief, but focused discussion of **different curriculum approaches** in arts education and address how the approaches foster students' positive values and attitudes
2. Highlight **teaching strategies** (global and local) for integrating values education into arts education, with a specific focus on "Respect for Other," "Care for Others," and "Empathy"
3. Discuss an emerging trend of supporting **social-emotional wellbeing** via arts education and provide the rationale for this vital support to student life

Message 1: Values are embedded in different curriculum approaches

1. Child Development (1940s)
2. Discipline Based Art Education (1980s)
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5. Visual culture art education (1990s)
6. Culturally Relevant Pedagogy (2000s)
7. Socially Engaged Art Pedagogy (2000s)
8. Comprehensive Art Education (current)
 - DBAE extension
 - + Visual Culture Studies
 - + Contemporary Technologies
 - + Creative Expression in Social Context

Psychology POV

Aesthetic & Intellectual Growth

Art World POV

Artists + Art Critics + Art Historians
+ Aestheticians

Social & Cultural POV

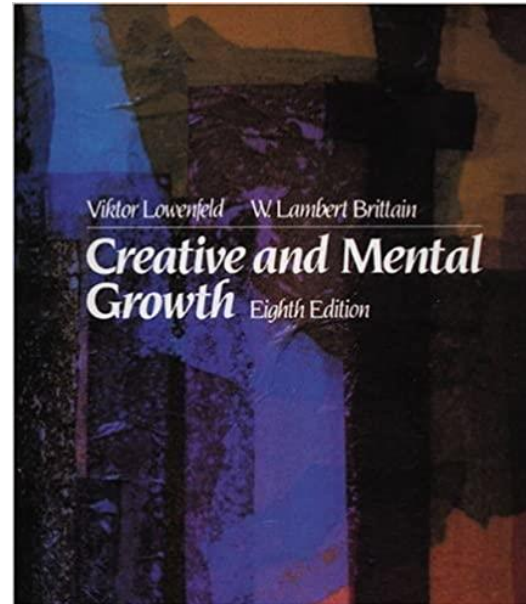
Social Justice
Empowerment
Totality of Visual Experience

Message 1: Values are embedded in different curriculum approaches

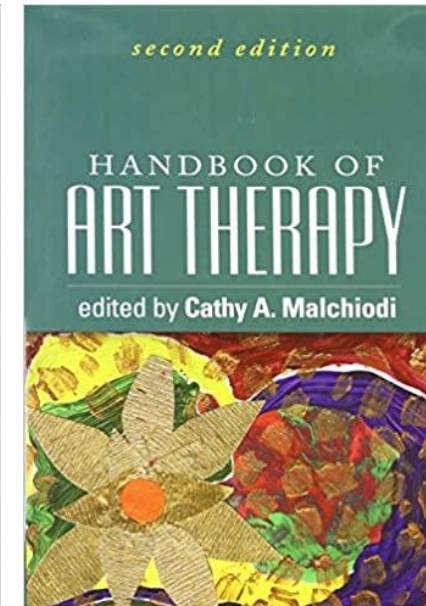
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Aesthetic & Intellectual Growth

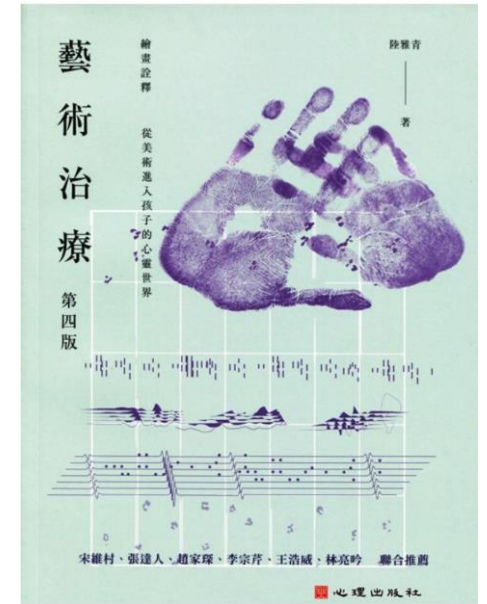
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Lowenfeld (1987)



Malchiodi (2011)



陸雅青 (2016)

TABLE 9.1. Stages of Artistic Expression

Stage 0: Attunement, attachment, and kinesthetic development 0–18 months



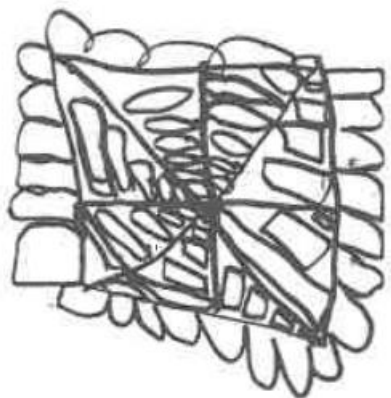
Stage I: Scribbling

18 months–3 years



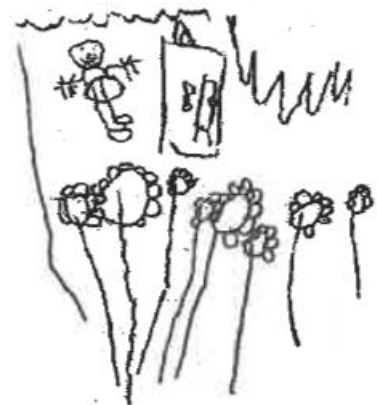
Stage II: Basic forms

3–4 years



Stage III: Human forms and beginning schemas

4–6 years



Stage IV: Development of a visual schema

6–9 years



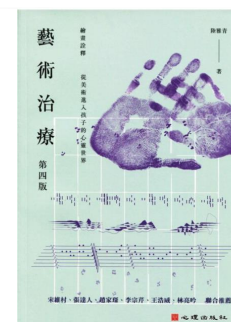
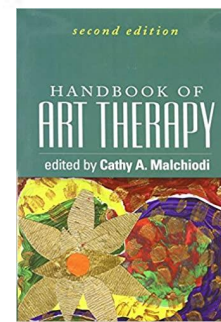
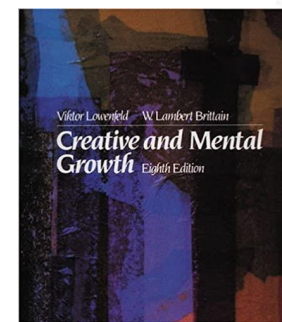
Stage V: Realism

9–12 years

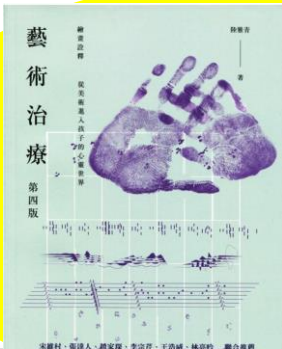


Stage VI: Adolescence

12 years and onward



<p>認知發展階段 Stages of Cognitive Development (Piaget, 1952)</p>	<p>性心理發展階段 Psychosexual Stages of Development (Freud, 1965 ~ 1969)</p>	<p>自我發展階段 Stages of Ego Development (Loevinger, 1976; Mahler, 1968)</p>	<p>社會心理階段 Epigenetic Psychosexual Stages of Development (Erikson, 1963, 1982)</p>	<p>藝術發展階段 Stages of Artistic Development (陸雅青, 2005; Lowenfeld & Brittain, 1987)</p>
<p>(2 ~ 7歲) II 前運思期 (Preoperational Stage)</p> <ul style="list-style-type: none"> • 語言及其他表象形式的發展概念急速地成長。 • 自我中心的思考方式，在推理上採取「前概念的」(pre-conceptual) 或「直接轉換的推理」(transductive reasoning)。 	<p>(2 ~ 5歲) III 性蕾期 (Phallic stage)</p> <ul style="list-style-type: none"> • 男孩發展「戀母情結」並伴隨有強烈的閹割焦慮。 • 女孩對男性性器的嫉妒和焦慮，為其「戀父情結」的主要特徵。 	<p>(2 ~ 5歲) III 衝動支配期 (Impulse Ridden)</p> <ul style="list-style-type: none"> • 幼兒開始演練配合意念的表達，並確認與母親為兩個不同的個體。 • 性與攻擊二趨力為意識上主要的關心主題。 • 幼兒的人際及互動方式是接受的、依賴的和利用的。 • 幼兒的認知模式是固定、一成不變的，而概念也常常混淆不清。 	<p>(2 ~ 5歲) III 運動—性器期 (Locomotor-Genital Stage)</p> <ul style="list-style-type: none"> ◆ 主動或罪惡感 • 主動的、有啟始力的狀態超越有罪惡感的心理狀況，即是幼兒能為某一目的而調適自我，亦即有勇氣去面對和追求認定的目標，而無被懲罰的恐懼。 	<p>(4 ~ 7歲) II 前樣式化期 (Preschematic Stage)</p> <ul style="list-style-type: none"> • 藝術成為自我溝通的管道；孩子致力於探索。 • 蝌蚪人出現。 • 人物、動物等採正面法則呈現。 • 固有色概念逐漸發展反映其對倫理與常規的內化程度。 • 超現實的空間表現。 • 6 ~ 6歲半有基底線出現。 • 尋求概念，象徵符號經常改變。



結合以上
理論基礎

Message 1: Values are embedded in different curriculum approaches

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DBAE extension
+ Visual Culture Studies
+ Contemporary Technologies
+ Creative Expression in Social Context

Vision

Provide conditions that will empower children to shape their own development

Art World POV

Artists + Art Critics + Art Historians
+ Aestheticians

4 Assumptions

1. Children's development (genetically determined capacities) depends upon **opportunity to learn**
2. **Artistic skills** (making/perception) is complex & subtle
3. Learning in art is related to the course of **human development**
4. Tasks that children are asked to engage in must have **meaning** to them

4 Activities

1. **Art Making** – develop complex cognitive skills
2. **Criticism** – expand perceptual habits
3. **Aesthetics** – become reflective about the basis of judgment
4. **History & Culture** – examine art and culture interaction

藝術
製作

藝術
歷史

評
賞

美
學

視覺藝術科課程 – 基礎教育

學習目標

四個學習目標：

培養創意
及想像力

發展技能
與過程

培養評賞藝
術的能力

認識藝術
的情境

藝術
製作

藝術
歷史

評賞

美學

三大範疇 整合於 主題學習單元 內，
以達到視覺藝術科課程的宗旨及四個學習目標

學習範疇

視覺藝術
評賞

視覺藝術
知識

視覺藝術
創作

Message 2: Art provide a space for people to create and deepen human relationships through collective dialogue and participation

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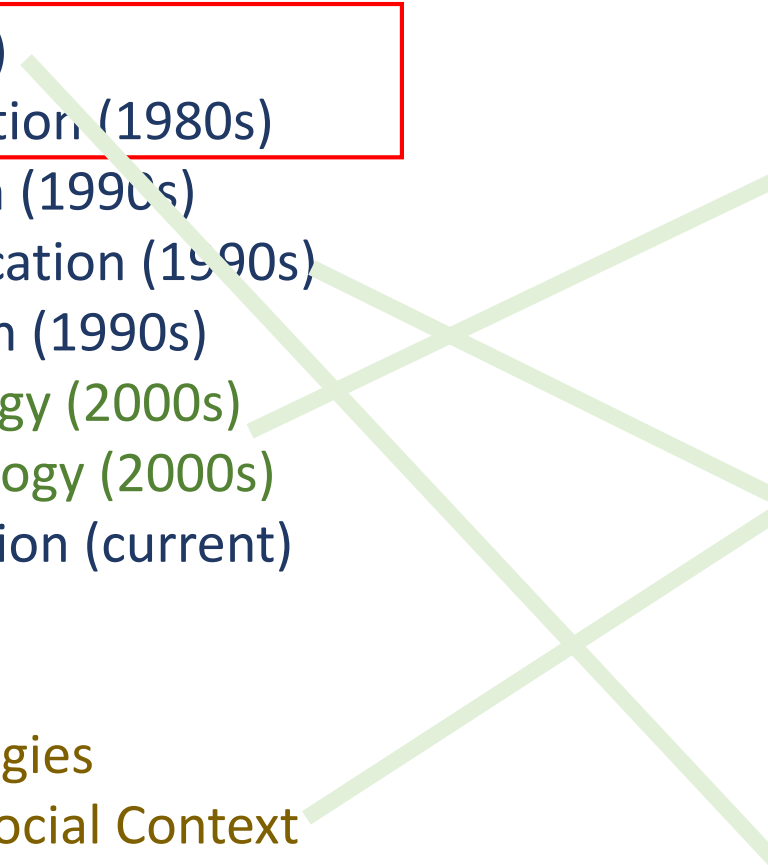
**Respect for
Others**



**Care for
Others**



Empathy



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**Respect for
Others**



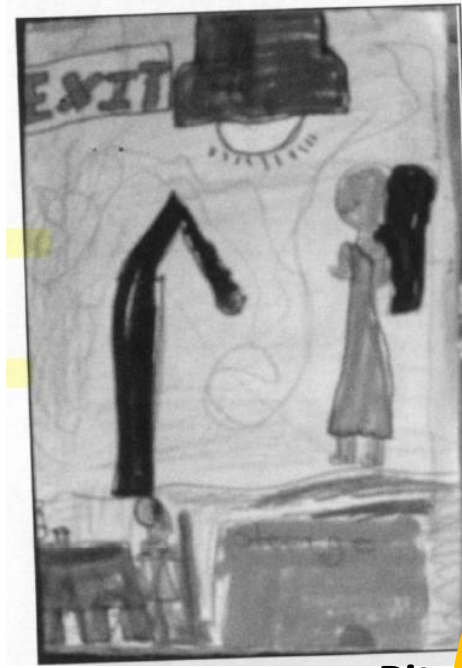
Culturally Relevant Pedagogy

facilitate cultural competence

Four Frameworks

1. employ **cultural references** to build students skills/concepts
2. engage in **cultural critical reflection** about their own lives/societies
3. enable students **take pride** in their own lives & others
4. unmask the critical **discourse of power**

Respect for Others



Rita
2nd generation Haitian

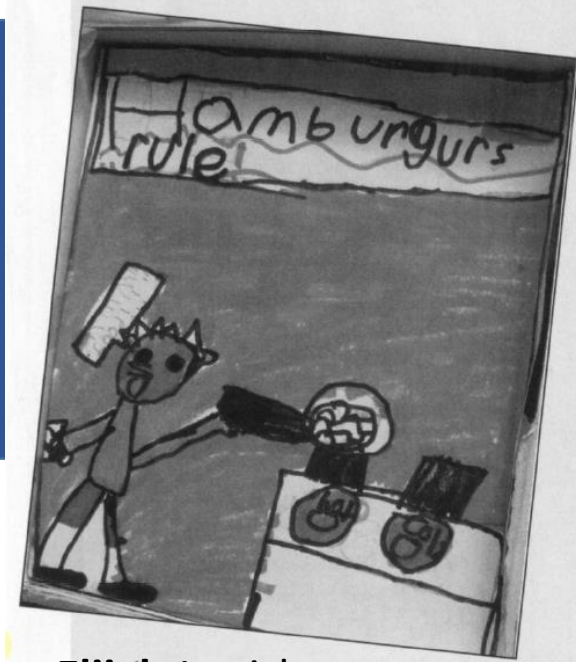


Childhood Storytelling
reflect live in diverse way
connect with personal & cultural experiences

→ value the past
→ make connections to the present & future

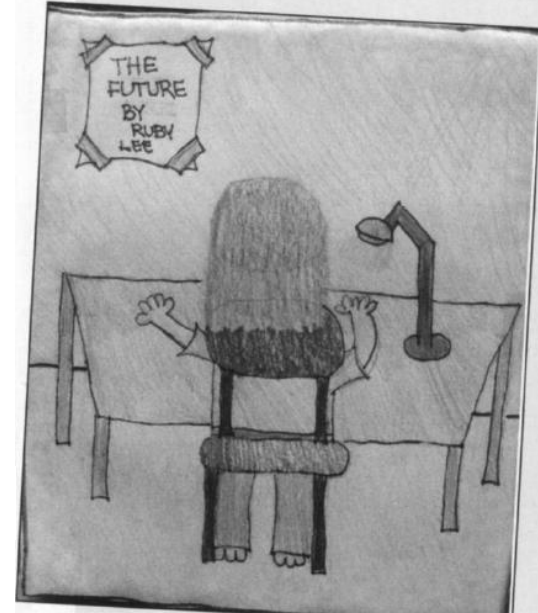
Students' knowledge, memories, experience could be **valuable source** for narrative artmaking & identity formation

Our Past—I Remember...
The Present—I am...
My Imagined Future—I will...



Elijah Jewish

Akira
2nd generation Korean



Socially Engaged Art Pedagogy

facilitate participation/ construct better relationships

Three Concepts

1. **Relational Aesthetics** - art creates a space for people to open their minds, talk to each other, and **construct better relationships** (Bourriaud, 1998/2002)

2. **Dialogic Art** - creates a **space for conversations** (Kester, 2013)

3. **Socially Engaged Art** - involves aesthetic experiences that facilitate mutual understanding between artists and community members facing various **socially situated challenges/issues** (Thompson, 2012)

- explore art and the world
- recognize **international connections** through art
- contribute to **world peace**



Participants received either a North or South Korean menu

#1: wrappers - interviews with **North Koreans** about life inside North Korea and after immigrating

#2 : wrappers - interviews with **South Koreans' perceptions of & experiences with North Korean immigrants**



Creative Time Submit: North Korea and South Korea serve both North and South Korean foods to 250 people @ the Judson Memorial Church in Greenwich Village

Informational Wrapper

Conflict Kitchen inspired Teaching strategies

Brief:

1. **discuss** Conflict Kitchen
2. **choose** a country students knew little about
3. **research** its culture (educational system, food, history, industry, famous items and products, religions, and politics)

Worksheet: explore popular items, products, religions, political leaders, systems, and relationships with other countries

Artwork:

- informational food **wrapper**
- replicas of typical **foods**

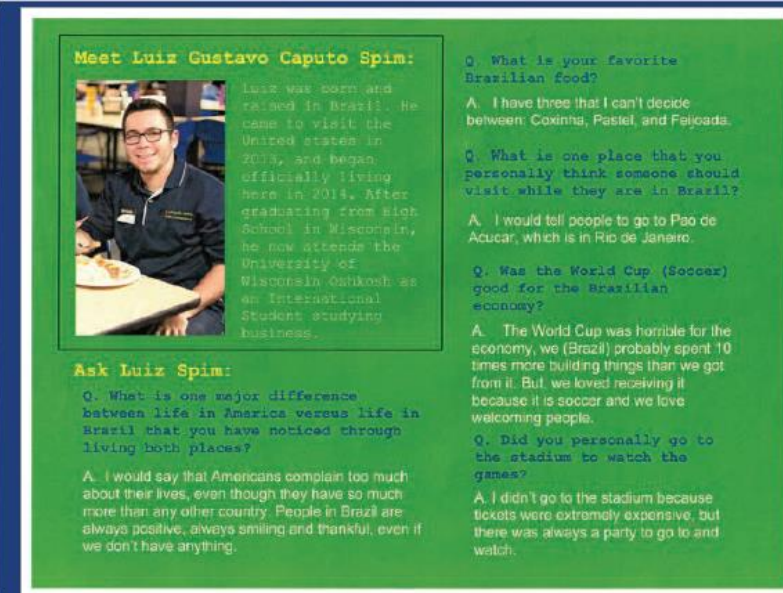


Figure 6. Front and back of Brazilian food wrapper and food. Courtesy of preservice teachers.

to deepen participants' understandings of other country's culture and people, thus challenge stereotypes

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**Care for
Others**

Honour Project
**A sense of community building:
Taking Kam Tin Mural Village as an
example**

Ms. Chan Wing Tung
EdUHK Graduate

Capstone Project
**Sharing, caring and love:
Postcard exchange under pandemic**

Ms. Wong Sze Hei
EdUHK Year 5 Student



Kam Tin Mural Village

Artist/Art Teacher:

Ms. Kwok Yin Ming

Participants:

Volunteer Team &
Villagers

A sense of community
building:
Taking Kam Tin Mural
Village as an example

Ms. Chan Wing Tung
EdUHK Graduate

- Since 2017
- 98 murals by 2021

Impact

1. Rebuild villagers' **feelings** toward the community
2. Guide the villagers to **achieve** goals together
3. Build a way of community **beautification**
4. Increase the ability of villagers to participate in **public affairs**
5. Energize **community assets**



Student volunteers



Special needs schoolchildren learn mural skills from Ms. Kwok

Five core principles of community building

**A sense of community building:
Taking Kam Tin Mural Village as an example**

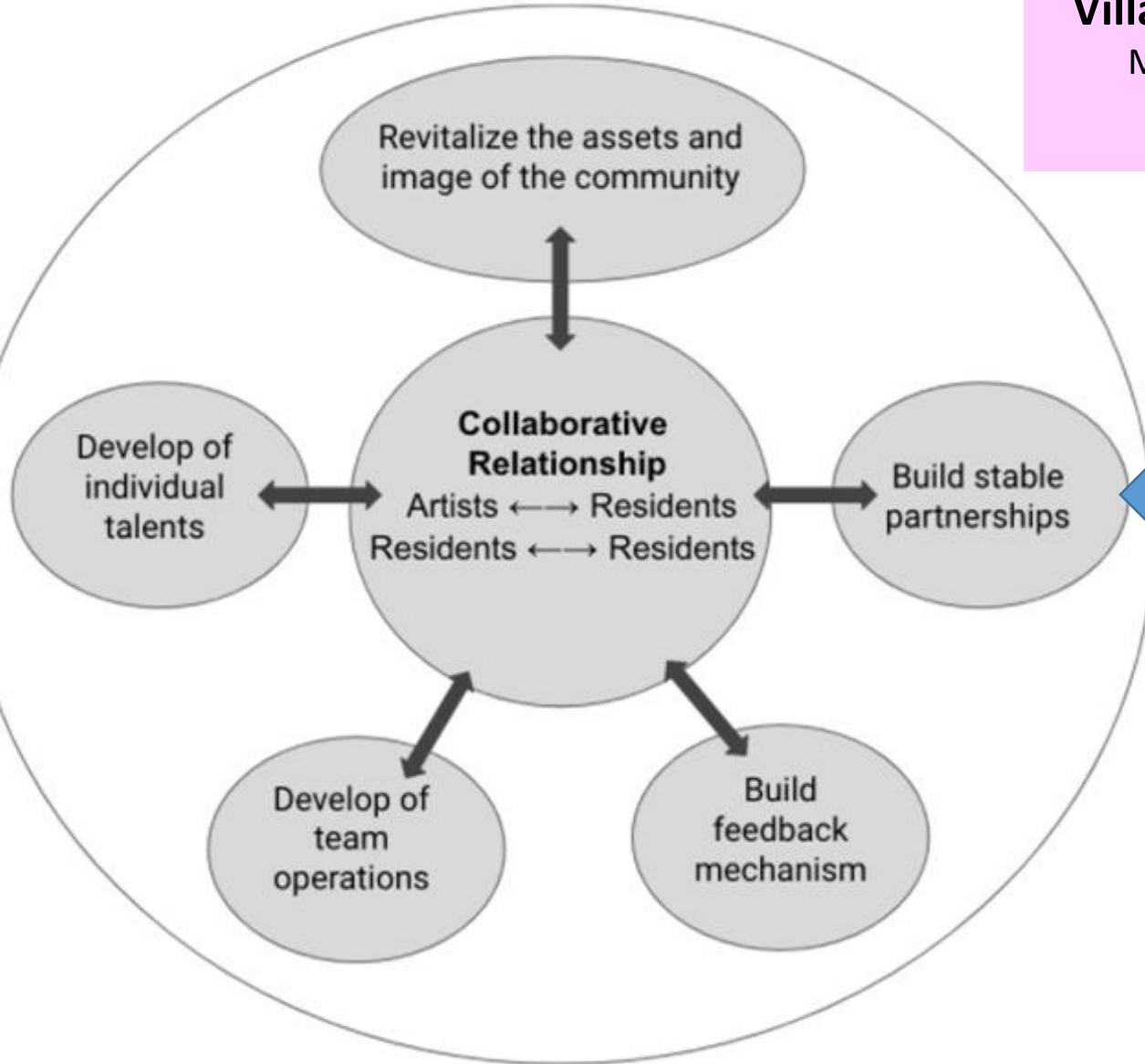
Ms. Chan Wing Tung
EdUHK Graduate

The 3 Stage Mural Village Building Process Model

Stage 1
Occurrence

Stage 2
Implementation

Stage 3
Completion



Measurement

Community recognition
+
Community cohesion



Ms. Kwok discussed the murals plan with different stakeholders

"I always ask the villagers what they want to paint." (Interview, Ms. Kwok)

"The volunteer team repeatedly communicated with me to improve the design, which moved me!" (Interview, Villager 1)

"Participating in the mural project helped me to understand the villagers' culture in Kam Tin better because the murals are rich in content." (Interview, Villager 2)



**A sense of community building:
Taking Kam Tin Mural Village as an example**

Ms. Chan Wing Tung
EdUHK Graduate

A villager lent out a fan to volunteers

Before

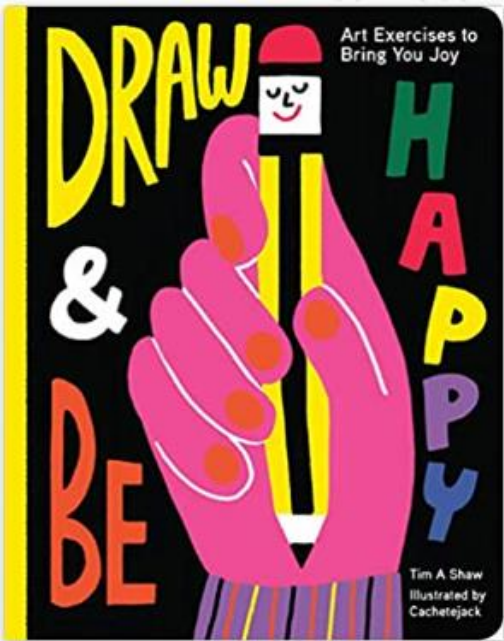
"Before Mural Village, I was like other residents who didn't care much about the village" (Interview, Villager)

"The villagersjust care about themselves. They are rarely involved in public affairs." (Villager chief)

After

"I saw many elderly volunteers painting murals under a hot weather, so I lent out a fan! Volunteers help us beautify our community, and I want to give more!" (Villager)

"The mural project has increased the communication between the village chief and the villagers! It has caused the villagers to provide more environmental services and opinions!" (Villager chief)



Art activity Research

Example 1: A handbook building up wellbeing through **small-scale art activities**

Example 2: In a research project on participants who had **30-days of creative exercises at home**, they shared their artwork and reflection daily via social media

Sharing, caring and love:
Postcard exchange under pandemic
Ms. Wong Sze Hei
EdUHK Year 5 Student

64 Million *artists!*

About Us ▾

What We Do ▾

Blog & Resources ▾

Contact

The January Challenge

CREATIVITY IN MIND

A research collaboration with UCL Division of Psychology and Life Sciences exploring the impact of everyday creativity online for people experiencing low mood and anxiety



4 Objectives

1. Reduce the negative impact on students' mental wellbeing due to social distancing
2. Help students **express feelings** through making and writing postcard
3. Enable participants to gain **sense of connection** through postcard exchange
4. Encourage traditional forms of communication in this **digital era**



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Empathy

The Authentic Artistic Process:

Implications to Deterring Aggression, Bullying, and Violence in Adolescents

Joseph Amorino

**MATH
HATER:**

**How One Child
Overcame Her
Math Anxiety
Through
Self-Administered
Art Therapy**

David Rufo

Argument

The positive management of aversive stimuli via **artmaking** can serve as a deterrent to aggressive behavior (**Psychology POV**)

Rationale

1. Art is related to **emotional well-being** (a vital life adjustment for adolescents)
2. Provide a safe, non-verbal revelation of the **inner selves**
3. Enable to **transport negative emotions** onto a projected, organized place
4. Deal with the difficult inner feelings productively & aesthetically is a **achievement**

Value:

1. Identify the **link** between emotional processing & aggressive behavior
2. Demonstrate artistic learning has **implications** to adolescent emotional well-being

Benefit

1. **Express/manage** aversive experiences/emotions
2. Develop an **appreciation** for the viewpoints of peers
3. Cultivate a sense of **empathy** for the feelings of others

**aware overweight
abusive peers
judgmental society**
Student Michael Nisbet

The Authentic Artistic Process:

Implications to Deterring Aggression, Bullying, and Violence in Adolescents

Joseph Amorino



Homeostasis: a tendency towards a relatively stable equilibrium (physiological processes)

The **inability** to process aversive stimuli/experiences/emotions

→ **X** → natural search for homeostasis

Five Stages

1. Sensory Holding **Forms**
2. **Revisiting** an Aversive Emotional Memory
3. Sensory Holding Forms About Remembered **Events**
4. The Final **Paintings**
5. The Closing **Dialogues**

Implication

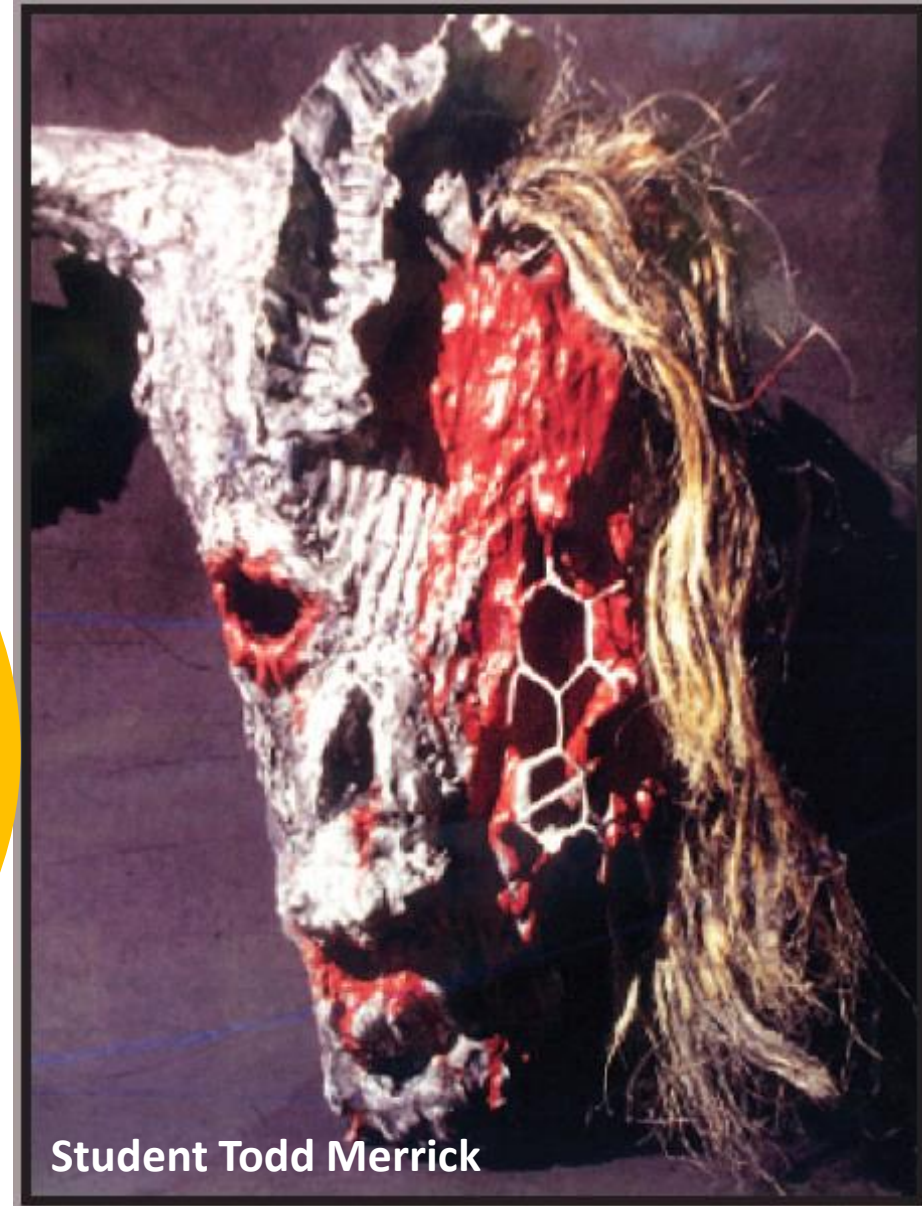
When students learn to
→ recognize & **manage**
their emotions

→ **appreciate** others'
perspectives

→ → **enhance** their
**interpersonal, emotional
& ethical behavior**

Cautions:

1. Heated **debate**: beneficial vs. harmful to young people
2. **Not** to suggest: art education classroom → art therapy



Student Todd Merrick

“He was small, weak ... he died from being bullied. But now he’s back, scary, mean ... and stronger than before”

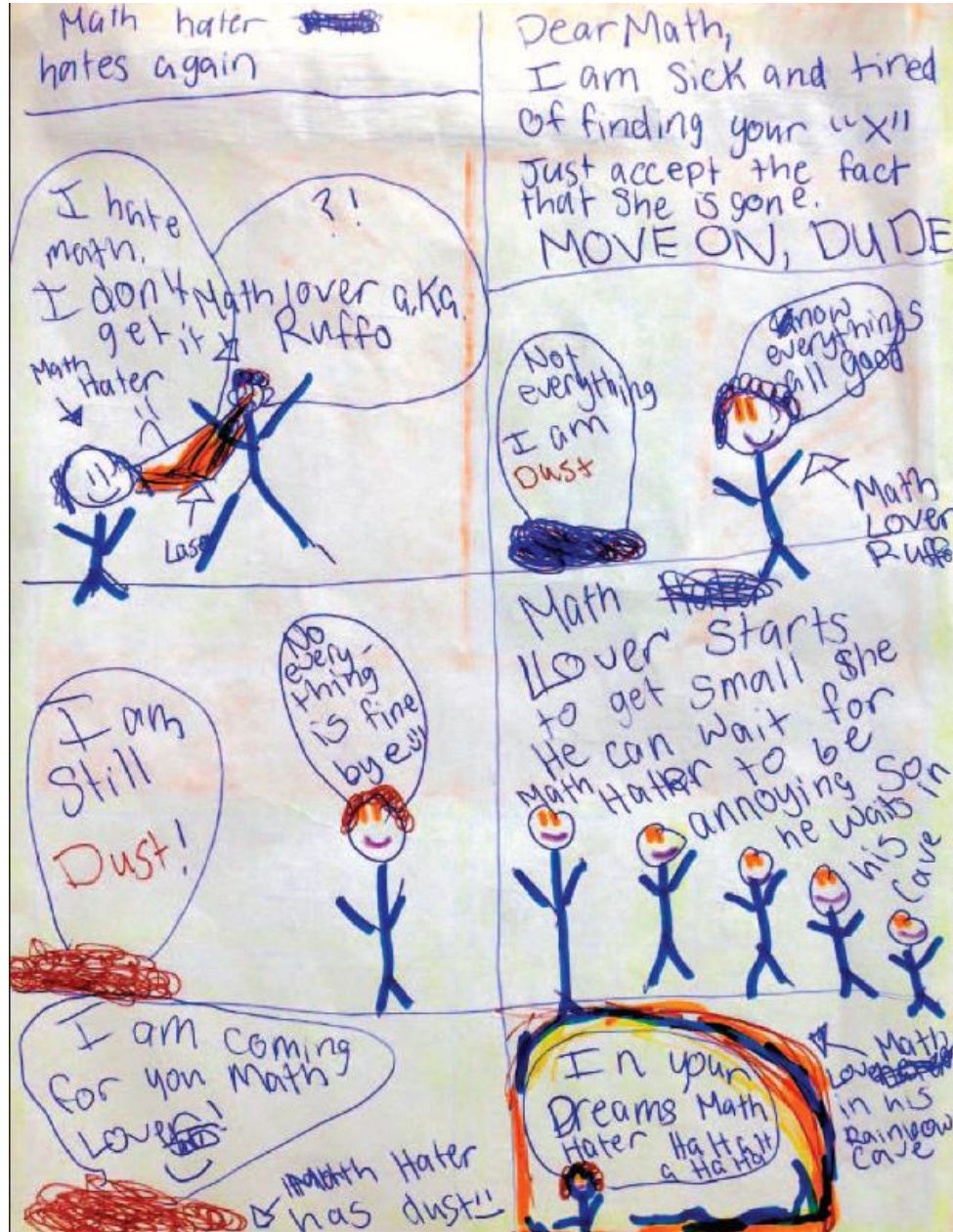
Homeostasis: a tendency towards a relatively stable equilibrium (physiological processes)

MATH HATER:

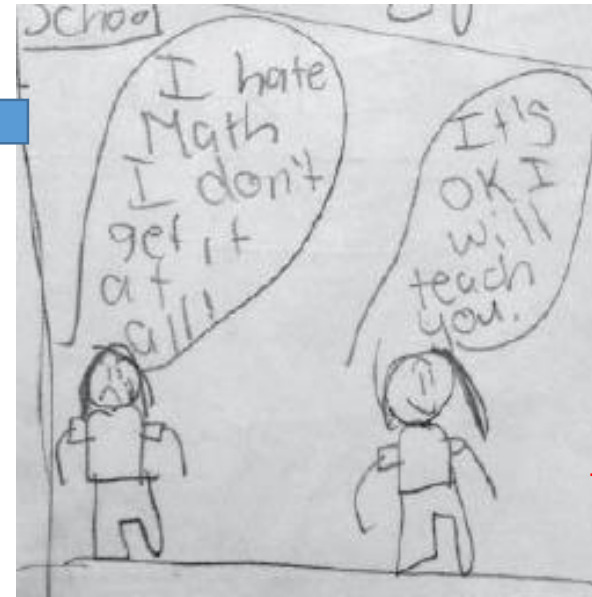
How One Child Overcame Her Math Anxiety Through Self-Administered Art Therapy

David Rufo

Back of student's math homework page

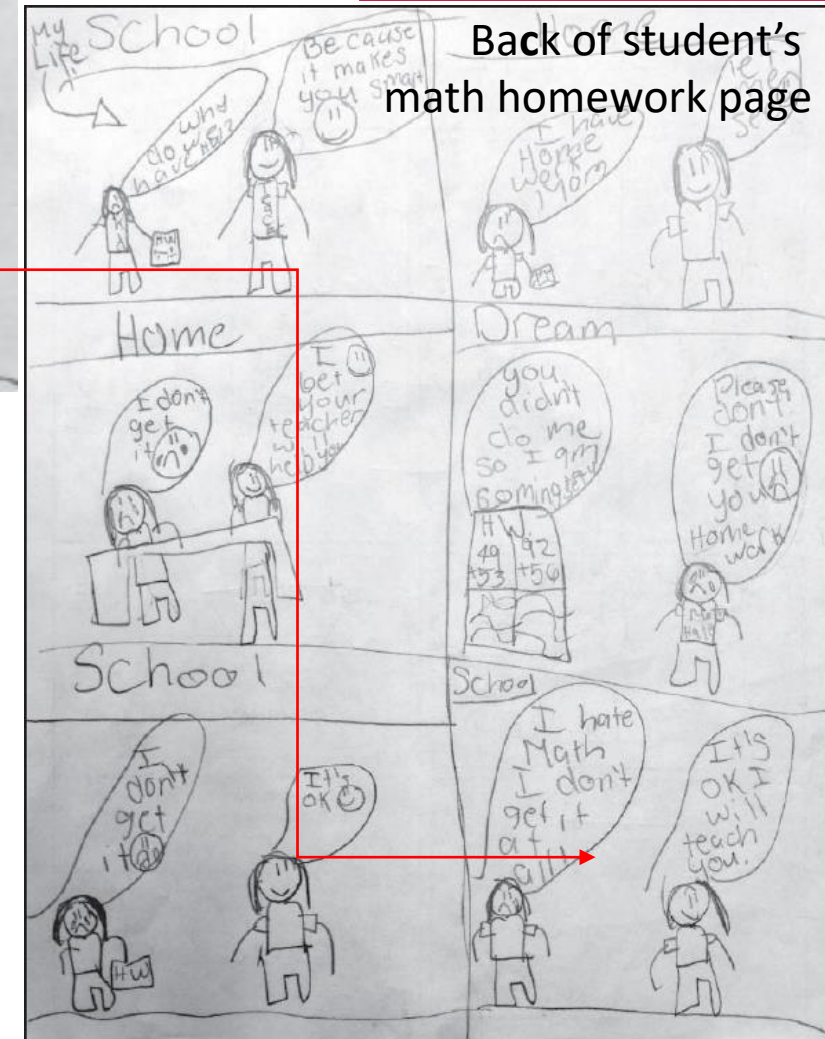


Dear Math,
I am sick and tired
of finding your will
Just accept the fact
that she is gone.
MOVE ON, DUDE



Argument

1. **Self-administered art therapy** – the most widely used of therapies
2. Students' **self-initiated creativity** → therapeutic effects
3. Show positive change in the **emotional** states



Wilson's Presumption:

1. Children having **the homeostatic need** to feel good (experience tensions relating to the unfulfillment of these needs)
2. Seeking to **relieve the tensions** children may **art play** (special structural and meaning qualities, e.g. narrative representational content)

Self-administered Art Therapy (Wilson)

1. Engage in forms of self-administered art therapy via **self-initiated creative actions**
2. Enter fantasy worlds **via art making**
3. Engage in activities they **do not have access to** in reality
4. Explore themes privately considered **too inappropriate to share** with others

MATH HATER:

How One Child Overcame Her Math Anxiety Through Self-Administered Art Therapy

David Rufo

The Limits of Personal Involvement Study of young Julian's drawing (Wilson, 1976)

1. Secret world (underworld and the crime) was **fantasy** - despite the intense emotional involvement
2. A **separation** between the fantasy and the real worlds
3. **No direct action** that extended beyond the drawings to the real world
4. The world of Julian's drawings **reduces his need** for action (fulfillment of desires)

Wilson's implicit argument:

1. **Child art** contains far more than most of us have ever imagined...
2. Generally wishing to **please adults**, children happily oblige by giving us just what we want
3. **To know child art it is necessary to study the spontaneous play art of children**

『壓力山大』的我 (F.3)

週次	日期	主題名稱	單元學習目標	單元學習範疇	分題名稱 <i>優秀</i>	分題學習目標/成果 <i>改用動詞開始短語</i>	學習評估
1.	4/11	「壓力山大」的我	一)培養創意及想像力 -運用經驗，記憶及想像力以及物件引發意念 -利用草圖及引導性問題發展意念、情感 二)發展技能與過程 -掌握視覺元素中的色彩和線條、組織原理的比例和重點，以找出抒發壓力的途徑 三)培養評賞藝術的能力 -分析維克多運用色彩線條和扭曲的視覺元素表達童年經歷帶來的心理影響 -發現維克多「Hello, i'm Victor (FEWOCIOUS) and This Is My Life」系列中的細節與物件之間的關係 四)認識藝術的情境 -以維克多(Victor Langlois)作品作參考創作，以「壓力山大」的我作主題創作。 -注意到藝術創作與生活的關係，認識到藝術可用作表達生活壓力的經驗	A) 視覺藝術知識 a. 視覺元素 -色彩:高明度色彩與漸變技巧 -線條:以順暢的線條表達與交代情感 b. 組織原理 -比例:誇張扭曲五官比例手法 -重點:以顏色對比突出主體 B) 視覺藝術評賞 -欣賞及詮釋維克多的作品，如何以高明度用色，以順暢的線條，誇張扭曲五官及顏色對比傳達創作情境 C) 視覺藝術創作 a. 表現 -掌握及解構五官 -檢視自身的環境與壓力，表現承受壓力下自己 b. 製作 -運用塑膠彩、黑色馬克筆於A3畫紙上完成作品	「壓力山大」在哪兒？	1.簡介維克多的經歷 2.以象徵物件為重點:理解維克多的作品中以物件的運用表達情感(自身壓力來源) 3.簡介順暢的線條如何表達維克多的情感 4.運用引導性問題-了解自己的壓力來源 5.運用引導性問題-尋找象徵壓力的物件 6.以象徵自己壓力來源的物件作為背景用黑色馬克筆繪畫 7.以線條形式填滿大部分背景	創作活動: -能運用高彩度顏色及誇張五官比例手法繪畫自己於面對壓力時的樣貌 -能選出壓力象徵性的物件 -能運用黑色馬克筆繪畫線條背景 -能運用色彩及塑膠彩繪畫 工作紙: -回應問題及發展了解自己的壓力來源 -說出維克多作品中的視覺元素與物件之間的關係 同儕評賞: -能根據創作要求說出自己及同學作品的優點和改善之處
2.	11/11				「色」放「壓力山大」!	1.觀賞維克多的作品中誇張扭曲五官比例手法 2.簡介維克多繪畫的原因:繪畫是他發洩壓力的方式 3.運用引導性問題-了解自己舒緩壓力的方法 4.將誇張扭曲五官比例手法及自己舒緩壓力的方法以繪畫形式呈現於畫作之中 5.完成人物的草圖	同儕評賞: -能根據創作要求說出自己及同學作品的優點和改善之處
3.	18/11				「壓力山大」的臉	1.以顏色為重點:描述維克多的作品中的視覺元素 2.掌握及思考維克多的作品使用高明度色彩的原因(高彩度和豐富的顏色代表他與男性氣魄的複雜關係,亦是表現對男性氣質的理解) 3.掌握塑膠彩漸變技巧 4.掌握以顏色對比突出人物面部 5.以塑膠彩完成大部分人物的上色	同儕評賞: -能根據創作要求說出自己及同學作品的優點和改善之處
4.	25/11				「壓力山大」是我	1.繼續完成作品 2.調整作品的細節 3.學生互評:兩人一組分享及解釋自己的作品 <i>整體計劃可行</i> <i>學生能夠分階段完成作品</i>	

Trial Teaching Experience

主題信息：本主題旨在探討維克多（Victor langlois）自畫像系列的創作情境，鼓勵學生思考其表現方式，讓他們吸收藝術家的創作靈感，以運用在自己的創作中。在本單元中要求學生運用高明度色彩，並用自畫像形式表現自己的壓力，利用藝術創作表達如何正面面對壓力。學生通過評賞維克多的作品，加深對視覺元素的認識並創作出「『壓力山大』的我」。

實作(最終完成品)

內容：你的壓力和舒緩方法

每堂目標：

1. 背景：壓力
2. 主體：舒緩壓力
3. 上色
4. 完成畫作



『壓力山大』的我 (F.3)



Reference:

<https://onlineonly.christies.com/s/hello-im-victor-fewocious-my-life/lots/2048>

<https://www.christies.com/features/FEWOCIOUS-on-his-life-in-art-11746-3.aspx>

<https://www.esquire.com/entertainment/a36878931/fewocious-crypto-nft-art-christies-profile/>

<https://fewocious.com/>

維克多 (Victor Langlois) 背景:

「Hello, i'm Victor (FEWOCIOUS) and This Is My Life」提供了五部獨特的作品，詳細描述了他青少年時期迄今為止的旅程，在一個受虐待的家庭中成長為一名跨性別男性。

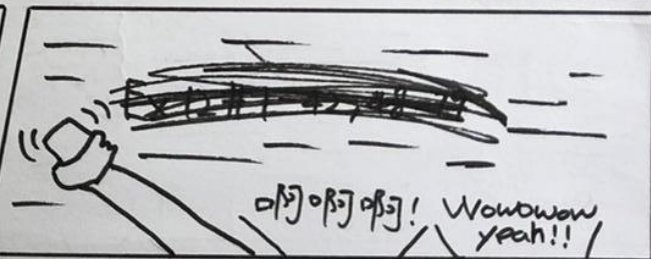
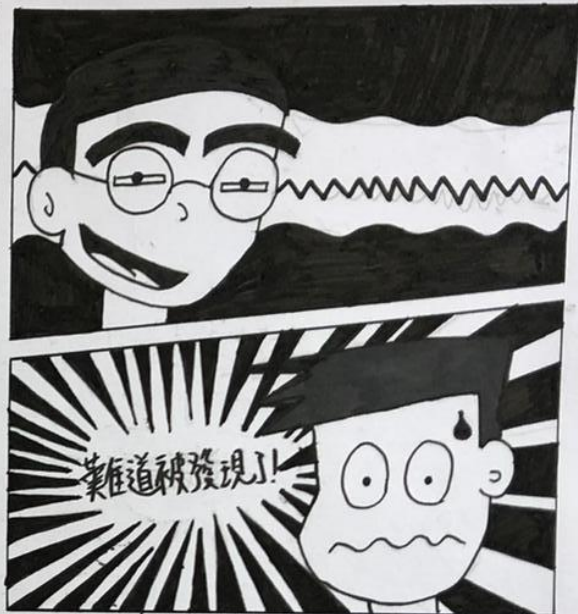
維克多由他的祖母撫養長大，祖母從薩爾瓦多搬到美國，“有三份工作和四個孩子，是一位單身母親”。我認為她太掙扎了，以至於她只是想要安全，”維克多說。’所以看到我想要追求藝術，她就像，’什麼？成為一名律師。”我明白。但是當她說：“你的藝術很醜，這就是你做不到的原因時，這很傷人。”該系列的第一部作品代表維克多開始質疑他的性別認同的那一年。’12和13有點模糊。我逃離了那個糟糕的家庭，直到14歲我才真正站穩腳跟。起初作為一種在學校“避免眼神接觸”的方式，畫畫和寫下想法成為他正在經歷的事情的發洩方式。“我媽媽告訴我，如果我剪了頭髮，她就再也不想見到我了，”他回憶道。他的家人拒絕了他的治療，“藝術是我可以說一切的地方”。他的超詳細圖像直接來自個人日記條目（“我用文字思考，”他說）和日記文本或記憶中的演講貫穿始終。



這同學有點欠揍!



大夫與小雄



Message 1: Values are embedded in different curriculum approaches

1. Child Development (1940s)
2. Discipline Based Art Education (1980s)
3. Multicultural Art Education (1990s)
4. Community based art education (1990s)
5. Visual culture art education (1990s)
6. Culturally Relevant Pedagogy (2000s)
7. Socially Engaged Art Pedagogy (2000s)
8. Comprehensive Art Education (current)
 - DBAE extension
 - + Visual Culture Studies
 - + Contemporary Technologies
 - + Creative Expression in Social Context

Psychology POV

Aesthetic & Intellectual Growth

Art World POV

Artists + Art Critics + Art Historians
+ Aestheticians

Social & Cultural POV

Social Justice
Empowerment
Totality of Visual Experience

Message 2: Art provides a space for people to create and deepen human relationships through collective dialogue and participation

Foundation

1. Child Development (1940s)
2. Discipline Based Art Education (1980s)
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