

TEACHING MATERIAL

教學材料

「M+ 敢探號」
王天仁：
《拾萬個為甚麼？》

M+ ROVER
Yes but Why?
by Wong Tin Yan

2020—2021

「M+ 敢探號」

王天仁:《拾萬個為甚麼?》

教學材料

此教學材料的內容沒有特定的使用次序；
教學時，教師可按課堂所需，調動或獨立
使用其中部分內容，並從以下方面探討
王天仁的作品《拾萬個為甚麼?》：



- 設有的兩個主題
- 為每個主題提供的個案研討及討論問題
- 為課堂和自主學習而設的延伸活動

學習目的：

- 追溯日常生活中各種常規的根源及意義
- 培養好奇心，敢於質疑慣常的習慣和概念
- 學會在適應常規之餘，探索如何打破
局限，發掘常規以外的可能性

活動總結：

改變源於提問

討論：

我們的行為習慣由甚麼塑造？

M+ ROVER

Yes but Why?

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Teaching Material

The information in this teaching
material can be approached in
any order; each section can
be rearranged and individually
used to fit your lesson plan.
This teaching material explores
Wong Tin Yan's work *Yes but Why?*



- through two themes,
- while providing a number of
case studies and entry points for
discussions of each theme, and
- including extended activities for
classroom or self-directed learning.

Learning objectives:

- To trace the origins and meanings
of different rules and standards
in everyday life
- To develop curiosity and boldness
in questioning established beliefs
- To explore possibilities while
navigating through limitations.

Conclusion:

Change begins with questioning

Discussion:

What shapes our behaviours
and habits?

主題一： 場域和身分

思考問題：

你在家中最常聽到的聲音是甚麼？這些聲音是從哪裏傳來？為甚麼你會特別留意這些聲音？聽到或聽不到它們，對你有何分別？這些聲音讓你聯想起甚麼？如果沒有了這些聲音，會改變你對某些事情的感受嗎？試回想你在校園會聽見的聲音，當中哪種曾把你和其他同學連繫在一起？

個案研討：

香港多媒體藝術家梁基爵在其作品《籠裏的十八種風景》中，利用卡素樓這個位於香港公園內的舊域多利軍營建築物，以聲音、影像、燈光和機動裝置，舉行了一場行為表演。梁基爵連同音樂家及不同範疇的表演者，置身這座歷史建築物內和戶外的籠子裏，藉着敲打籠子、向窗戶拋擲物件、在水面吹泡泡等動作，以身體、各種道具和樂器譜出由不同聲音交織而成的獨特聲境。即使各人被分隔在不同空間，卻能用聲音建立精神上的連繫。梁基爵的創作靈感來自一隻被困在香港動植物公園鐵籠的大鳥，縱然無法展翅飛翔，但其鳴聲可穿越千里，令他聯想到香港人當下的處境，在面對社會困境時仍須竭力發聲，響徹全城。

關於梁基爵的作品請瀏覽：

<https://www.madebygaybird.com/>

延伸閱讀：

你可曾想過學校課室以外的地方，也能聽見老師講課嗎？當你聽見有別於平日在家中能聽到的聲音，這些聲音會否改變你對此場域的定義？足不出戶的日子，有讓你重新思考甚麼是「課室」嗎？你能列舉你覺得學習場所必須具備的五種元素嗎？當中哪種是你認為最重要的？

建議活動：

課堂活動：我的發聲朋友

課堂前請學生在家中挑選一件能拿上手把玩的物件。活動開始時，請學生輪流探索此物件能發出的聲音，然後逐一分享聆聽這些聲音的感覺。教師就着每一種聲音的特質，引導學生想像這聲音在生活中可以應用於甚麼情景，例如筷子墜地的聲音讓人精神一振，可否用作鬧鐘的提示聲響？

小結：

提問能協助我們發掘多方面的觀點去看事物，從中體會解讀身邊世界並沒單一方式。

Theme 1: Site and Identity

Questions for students:

What are the sounds that you most often hear at home and where do they come from? Why do you pay attention to these sounds? What are the differences when you can hear them, and when you cannot? What do they bring to your mind? Would the disappearance of the sounds change the way you perceive certain things? Think of the sounds you hear in school that bring you and your schoolmates together.

Case study:

In his work *18 Seasons in a Cage* (2018), Hong Kong multimedia artist Gaybird Leung presented a performance that combines sound, video, lighting, and installation in the Cassels Block of the former Victoria Barracks in Hong Kong Park. He collaborated with a group of performers and musicians, who created various kinds of sounds with their bodies, props, and instruments, such as banging on metal bars, throwing objects against the window, and blowing bubbles on the water surface. Performing simultaneously in different parts of the historic building, the performers are spiritually drawn together by the unique soundscape produced on-site. The performance was inspired by a giant bird caged at the Hong Kong Zoological and Botanical Gardens. The sound of the bird, which could travel a long distance, reminded Leung of the need for people in Hong Kong to speak up for themselves in the face of adversity.

Learn more about
the artist's work here:
<https://www.madebygaybird.com/>

Discussion:

Have you imagined having a school lesson outside a classroom? When you hear sounds that you don't normally hear at home, how does it affect your perception of the site? During these long days at home, have you ever reflected on the meaning of 'classroom'? Can you list five elements that you think are necessary to create a site of learning? Which one of these elements is the most important to you?

Suggested activity:

In-class activity:

My Sound-Emitting Friend

Students are asked to bring to the lesson an object that can be played with their hands. At the start of the activity, students explore the sounds they create with their objects and share how they feel about the sounds. After learning the characteristics of each sound, the teacher can guide students to think about how the sounds can be applied in everyday settings. For instance, the tinkling sound of a pair of chopsticks falling and hitting the ground may potentially be used for an alarm clock.

Summary:

Questions help us discover different ways of interpreting the world and encourage us to look at things from various perspectives.

主題二： 規則和選擇

思考問題：

你在日常生活中得到的指令是從何而來？你覺得這些指令有何作用？你曾有不想遵守的念頭嗎？不遵守又是否可行呢？你認為這些指令適用於所有人嗎？有機會的話，你想如何改寫它們？生活中可有有一些規則是由你制定？為何有必要為自己定下這些規則呢？

個案研討：

美籍裔藝術家謝德慶的《一年行為表演 1978至1979（籠子）》是歷時一年的行為演出。他建造了一個狹小的木籠，並在裏面生活了一整年。他為自己定下規則，不得離開籠子半步，不得有任何娛樂活動，更請來律師為整個過程擔任公證人。在這一年的自我囚禁中，他不與他人交談，籠中生活聽不見半點人聲。從這場行為藝術的照片可見，他在牆上刻下日子，記錄時間的流逝

關於謝德慶的作品請瀏覽：
<https://collections.mplus.org.hk/tc/objects/one-year-performance-19781979-2013462>

瑞士藝術家Zimoun的聲音裝置作品常常是以紙皮箱、紙袋及木棍等日常用品加上機械部件組成。他把眾多一模一樣的物件接上馬達，令其震動並互相碰撞產生聲音。這些組件雖然外形相同，但各有不同的律動，令看似井然劃一的作品產生變化。

關於Zimoun的作品請瀏覽：
<https://www.zimoun.net/>

延伸討論：

規則是恆久不變的嗎？在當下的網上上課模式，有甚麼新設的課堂規則？在校內，上課前學生大多會一起立問好來迎接老師，這種禮儀有甚麼好處和局限？你能想像另外一百種向老師打招呼的方法嗎？

建議活動：

課堂活動：手繪傳情

請學生想一想自己在日常課堂中最常流露的表情反應，然後繪於在紙上，剪裁成各人專用的表情符號。學生逐一介紹自己所畫的表情符號，其他學生則以各自的手繪符號來回應。在此活動中，請學生以手繪圖畫代替語言來溝通。

小結：

提問能協助我們發掘群體與個人之間的差別，從中摸索既能尊重規則，又能忠於自己想法的選擇。

Theme 2: Rules and Choice

Questions for students:

What are the daily instructions given to you and where do they come from? What do you think are the purposes of these instructions? Are there times when you do not want to follow the rules and is that possible? Do you think these rules and instructions apply to everyone? If given the chance, how would you want to rewrite them? What are some of the rules that you can set for yourself and why do you think they are necessary?

Case study:

In *One Year Performance 1978–1979*, Taiwanese-American artist Tehching Hsieh spent an entire year inside a small wooden cage he built for himself. To carry out the performance, he established a set of rules and strictly adhered to them. For instance, he restricted himself from leaving the cage or having access to entertainment. The declaration of the intent and rules of the performance were notarised by a lawyer. The self-imposed solitary confinement involved limited communication with the outside world and a long period of isolation from the sounds of other humans. Photographic documentation of the performance shows that Hsieh made scratches on the wall inside the cage to mark time.

Learn more about the artist's work here:
<https://collections.mplus.org.hk/tc/objects/one-year-performance-19781979-2013462>

Swiss artist Zimoun is known for his sound installations that combine

quodidian objects, such as cardboard boxes, paper bags, and wooden rods, with mechanical devices. His works are often composed of identical elements, which are set in motion by engines and produce sounds by vibrating against each other. Each of the elements moves in a different rhythm, displaying variations within a system of orderly patterns.

Learn more about the artist's work here:
<https://www.zimoun.net/>

Discussion:

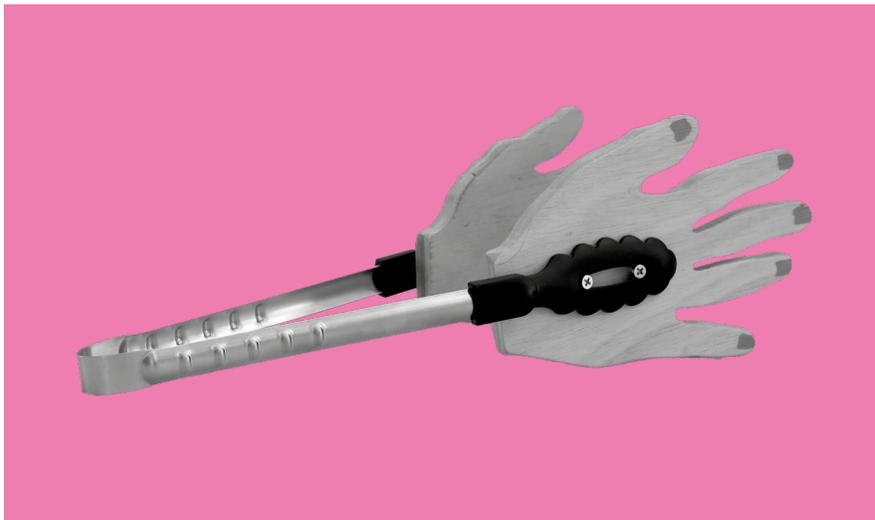
Are all rules fixed and unchangeable? Are there any new rules that accompany the online classes? In schools, students have to stand up and greet their teachers in chorus at the beginning of classes. What are the strengths and limitations of this approach? Can you think of a hundred other ways to greet your teachers?

Suggested activity:

In-class activity: Draw Your Feelings
Students are asked to draw the facial expressions that they most commonly show in class on a piece of paper and create masks of emoji faces by cutting out their drawings. Each student takes turns to share about their drawings, while others respond to the works with their own emojis. During the activity, students are encouraged to use their emojis as the major means of communication with each other.

Summary:

Questions help us discover the differences between individual and community, allowing us to freely communicate our thoughts and feelings while negotiating with rules and restrictions.



《一隻手拍得響》

2020年

食物夾、木板

One Hand Clapping

2020

Cooking tongs, wood