

**An Integrated Curriculum Developed in Taiwan for Arts and Humanities:
Problems and Prospects**

台灣藝術與人文統整課程：問題與前景

* **Brent Wilson** 布蘭特·威爾森

** **Cheng-Feng Kao** 高震峰

* **Professor / Art Education, Penn State University, USA**

美國賓州州立大學視覺藝術教育研究所 教授

** **Associate Professor**

Gradual School of Visual Arts, Taipei Municipal Teachers College

台北市立師範學院視覺藝術研究所 副教授

Abstract

What is meant by “the arts and humanities” integrated curriculum? What relationships do the arts have to the humanities and what do they suggest with respect to curricular structures, content, and pedagogical practices through which students become truly educated? The newly developed Arts and Humanities Curriculum has brought unprecedented debates within the field of art education in Taiwan due to its radical reform. Based on the working experiences with a group of elementary art teachers in Taiwan, the authors proposed implementing the idea of “intertextuality” as a means for integrated art instruction. According to the proposal, the goal for the Arts and Humanities curriculum is to cultivate educated individuals to survive in “information societies”. In this paper, by presenting three examples, we suggest that teachers in Taiwan of new Arts and Humanities broaden their horizon of interests, thus to a “literate” – someone who is competent to integrate ideas within and among texts, and in turn inspire his / her students to do the same.

Keywords : arts and humanities curriculum, grade 1-9 curriculum, integrated curriculum, intertextuality

摘要

何謂藝術與人文統整課程？「藝術」與「人文」的關係為何？其關係應如何反映在課程結構、內容、及教學實踐上？不同學科的教師們又應如何將其教學內容與其他學科進行統整連結？九年一貫藝術與人文統整課程，對台灣的藝術教育帶來了前所未有的衝擊；本文作者基於與台北市一群國小教師合作發展課程的經驗，提出以「文本互涉」的概念發展藝術與人文統整課程的構想，並舉出三個課程發展的例子。本文作者認為，藝術與人文統整課程的目的是要為未來的公民培育適應資訊社會生活所需的人文素養。因此，藝術與人文統整課程的教師應嘗試擴充自身的興趣與知識，激勵自己能自在地「超連結」藝術學習與生活經驗中各式文本中的想法，進而鼓勵其學生們也能進行如是的「超連結」。

關鍵字：九年一貫課程、文本互涉、統整教學、藝術與人文課程



INTRODUCTION: THE TRULY EDUCATED INDIVIDUAL

How might we distinguish between a truly educated individual and one who is merely well informed? There are several criteria, perhaps even many that we might apply. First, the person who distinguishes himself or herself academically, intellectually, and creatively is one who possesses much knowledge from many fields of learning and, thus, is able to draw meaningful relationships among the ideas, theories, concepts, themes, issues, problems, and insights associated with the knowledge he or she possesses. But merely relating one piece of knowledge to another isn't enough either. Second, a truly educated individual makes special kinds of relationships between knowledge and personal values; and then links personal interests, assumptions, and purposes to societal visions of the future, and to things which are collectively good, desirable, and just. Third, a truly educated person is able to see relationships among local, national, and global interests as they pertain to himself or herself, to others, to their societies, and to cultures. Fourth, after the truly educated person has constructed a web of related structures of knowledge, interests, and values, he or she then uses these mindful relationships within that web as the starting point to interpret and reinterpret the world and to invent visions of possible worlds—to play with the structures of desirable futures for himself or herself and for society, humanity, and civilization.

In the West, the kind of individual we have just described is sometimes called a Renaissance person. In the Chinese society we might call the individual a literatus. The conventional ideas that underlie both the Renaissance person and the literati will surely need revision and expansion in our era. Nevertheless, these conceptions of an ideal educated individual are useful beginning points for the discussion of an integrated Arts and Humanities Curriculum (see Ministry of Education, 2003a).

We must remind ourselves that the preparation of ideally educated individuals can be accomplished through a variety of means. We humans create symbols and texts that reveal conceptions of ourselves and our worlds through sciences, mathematics, and technology; in other words, through the arts and humanities. In this chapter we direct our attention to the arts and humanities, but the truly educated individuals we tried to imagine must be familiar with the natural, social, and physical sciences—and the theories and technologies associated with them; they must also be knowledgeable of the humanities including history, philosophy, religion, literature, and their theories and texts; furthermore, they must also be knowledgeable

in such areas as visual arts, music, drama, dance, design, architecture, landscape architecture, inter-media and experimental art forms, and photography—including photography, cinema, video, and various other digital imaging technologies. In current “information societies,” students have almost instant access to information in any of these areas. Consequently, those who plan and deliver educational programs face an enormous challenge to guide students to distinguish between important and less important information. And we face the even more exacting challenge of showing students how to link dimensions of knowledge from one to another and to their own lives.

THE REVISED CURRICULUM IN TAIWAN

The vision of the educated individual we have just presented corresponds to the vision that underlies the revised curriculum in Taiwan. This curriculum, namely, Grade 1-9 Curriculum, was officially announced in 2003 (Ministry of Education, 2003b). Due to its radical changes, the new curriculum has resulted in unprecedented debates within the field of school education in Taiwan. One of the debates argues against the “integrated approach” between different subjects (Kao, 2002). The Grade 1-9 Curriculum includes seven learning areas; the Arts and Humanities Curriculum is one of the seven learning areas which comprises three main arts subjects, visual arts, music, and performing arts, and other integrative arts as well as life arts. The debate of the “integrated approach” is a serious concern for arts teachers in Taiwan as well (Chao, 2002).

Although the above debate is still on-going, this new arts curriculum in Taiwan- the Arts and Humanities Curriculum, appears to suggest that the vision of the educated person we posited might be achievable. When the arts and the humanities are placed in relationship to one another within integrated curriculum, we would like to think that there is a visionary connection of self-knowledge and interests to societal, democratic, and humane interests both shared and desired by humans. According to the existing curriculum, the goal of the new curriculum is to cultivate citizens who possess artistic appreciation, living art, and humane-sympathy (Ministry of Education, 2003a). In other words, the goal of the new Arts and Humanities Curriculum, from our points of view, is to prepare students to become literati of the future.



SOME IMPORTANT QUESTIONS ABOUT THE INTEGRATED ARTS AND HUMANITIES CURRICULUM

We need to set up curricular goals and to suggest that it is desirable for educators to develop instructional strategies based on relationships within the arts and humanities, however, many questions are still left unanswered. What is meant by “the arts and humanities” integrated curriculum? What relationships do the arts have to the humanities and how do they suggest with respect to curricular structures, content, and pedagogical practices through which students become truly educated? Is the “integrated curriculum” the same as integrated instruction and integrated learning? How might teachers in Taiwan best integrate instruction and learning in the various arts and humanities, one with another? Are some forms of curricular and instructional integration more valuable—more educationally viable than others? For that matter, are there forms of integration that lack value—that are perhaps even detrimental to sound educational practices? What challenges do teachers in Taiwan face when they attempt to achieve a balance among local, national, regional, and global content and interests? These are the questions that we wish to address as we discuss the possibilities that reside within proposals for the new Arts and Humanities Curriculum which educators, teachers, and students in Taiwan have the opportunity to help build.

INTERTEXTUALITY: A THEORY FOR INTEGRATED INSTRUCTION

We have posited two terms that are central to the integrated curriculum, and to the integrated instruction and learning; they are *texts* and their *relationships*.. In postmodern thoughts there is a theory that brings these ideas together in an important way. It is intertextuality, a notion to which French theorists including Roland Barthes (1915-1980), Michel Foucault (1926-1984), and Julia Kristeva (b. 1941-) contributed. The term itself comes from the Latin *intertexto* which means to interweave. At the heart of intertextuality is the idea that any text—a poem, a painting, a work of philosophy or history, a scientific theory—is not the work of a single author or creator. A text is a transformation of pre-existing texts. Kristeva (1980) writes, “[A]ny text is constructed of a mosaic of quotations; any text is the absorption and transformation of another” (66). A single text, in fact, refers to many other texts and to the ways symbol systems and languages are structured.

Indeed, intertextuality invites the search for texts embedded within other texts. Some of these embedded texts are explicit quotations and many others are virtually indiscernible.

Intertextuality celebrates the search for pre-existing signs, fragments, codes, formula, structures, and images within any text. Perhaps what is most fascinating about the search for traces of earlier texts within contemporary texts is what that intertextuality holds for education and instruction. If any text is a compendium of previous texts, then to truly know a text is to know as much as one can of the other texts (and the ideas associated with them) which are embedded within it. Interpretation is an intertextual act—the act of apprehending a collection of traces of other texts within the text at hand. As we have claimed earlier in this paper, the more texts one knows, the more texts one can relate to other texts, and now the more references to other texts that one can detect within a single text, the more knowledgeable—the more educated—one is.

The idea of intertextuality is useful in understanding not only the interpretation of existing texts but also in the creation of texts. In schools, for example, when students are asked to create artworks—to paint pictures, write poems, or compose music—the educational value of the texts students make may be evaluated in light of the explicit awareness that students possess regarding the number, ways, and kinds of others' texts their own works incorporate. In short, within the educational context, the mindful making of artworks is the act of knowing how one's formulation is related to others' formulations. Creation is always a recreation based on the ideas, themes, and images of others. Encouraging students to use the texts of others within their own texts is an important aspect of integrated instruction and learning. Of course, within the act of recreation, the use of others' texts occurs both knowingly and unknowingly. Students' search for not-easily-detected traces of others' texts in the texts they create should become one of the most important dimensions of integrated instruction and learning.

EXEMPLARS OF INTEGRATED ARTS AND HUMANITIES INSTRUCTION

At this point, we will present units of instruction organized around texts, which when interpreted intertextually, provide models for integrated arts and humanities instruction. These units, however, are taken from America. Teachers in Taiwan will need to judge for themselves, whether or not they provide viable models for Taiwan.

In the first exemplary unit, music, visual arts, philosophy, and history are integrated intertextually. Three additional units, outlined briefly, are centered on texts from the visual arts.

Each of these artwork-based units raises important issues relating to humans, their societies, and values.

Mozart's *Magic Flute*

This exemplary arts and humanities unit was developed in the Southeast Center for Education in the Arts, Chattanooga, Tennessee in the United States (Anderson & Wilson, 1996). The unit designed for fifth- and sixth-grade students had Mozart's *Magic Flute* as its central artwork. Prior to the portion of the unit described here, students had studied the differences between two sets of artworks: the art of the European Middle Ages and the Renaissance. Consequently, after comparing the almost characterless figures painted on the walls of European churches by anonymous artists during Medieval times with portraits painted by well known Renaissance artists such as Michelangelo, Leonardo da Vinci, and Raphael, students could explain the dramatic changes that had taken place in Western art. Art had come to reflect the interests of individual artists. Renaissance artists painted portraits to reinforce the values of European societies where the individual was becoming increasingly important. Students would next learn that Mozart's music and his opera *Magic Flute* grew directly from the Renaissance tradition where artists and composers with distinct styles created artworks in which humans are shown to have distinctive characters and personalities.

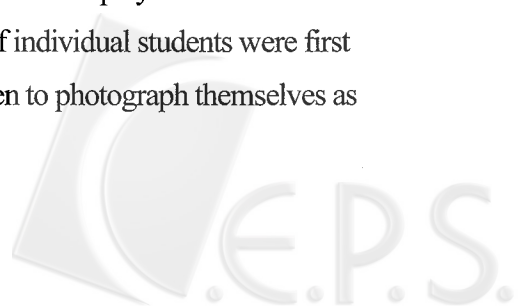
Throughout this integrated visual arts, music, and humanities instructional unit, the teacher had led students to explore what it meant to have a "philosophy of life" and a "belief system." Rather than merely being told that Mozart created characters such as the Queen of the Night, her bird catcher Papageno, Sarastro, and Prince Tamino through the composition of the music and libretto, the teacher helped students explore and analyze the means through which the characters were constructed. During the lesson that Anderson & Wilson observed, the teacher played a selection from the opera and asked: "What kind of philosophy might Tamino write about his life?" A student responded by characterizing Tamino as "adventurous." The teacher then asked, "Where does the music reflect this?" and the student responded, "The beat changed." Teacher: "Well, not the beat, but the...?" Student: "Tempo."

In one of the unit's major assignments, each student was asked to either select, compose, or perform a piece of music whose expressive quality would reveal his or her individual personality or philosophy of life. The teacher's assignment included these instructions: "As you listen to the music your classmates selected to represent themselves, ask, 'Does this music

reflect their personalities? Does the style, tempo, melody and rhythm support your answer?” As students contemplated their choices, one student voiced the possibility that people “could be different on the inside” from the way they sounded musically to others—“the inside that nobody knows.” At least one student had begun to explore connections between the construction of his character and the characters created by Mozart. This process became even more intricate as students discussed the works of music they composed and selected to reveal facets of individual character. Throughout the process, the students never lost sight of the things they had learned about Mozart’s *Magic Flute*—learning that was reinforced when the students attended a live performance of the opera.

In our brief discussion of a portion of an arts and humanities unit we have not conveyed the richness of the intertextual relationships drawn between Renaissance portraits, the characters Mozart created through music, and personal philosophy. It is also worth noting that the intertextual relationships that students were encouraged to draw extended to themselves and their interests. They were encouraged to “write” the texts of artworks into the texts of their lives by selecting, composing, or performing a work of music that would define or express their own characters and personalities. It is easy to imagine that the works the students selected, composed, and performed reflected their own time and their own musical tastes for rock, hip hop, and rap, more than for the music of Mozart—and this is as it should be. Contemporary interests and values are reflected in the arts, literature, and philosophies of our time. But perhaps our contemporary time is best seen if it is viewed in contrast to the texts that reveal other times and places. The very nature of intertextuality is to link texts from across eras, cultures, styles, and tastes, and this is one of the unique contributions that the *Magic Flute* makes to our thinking about integrated instruction and learning.

The unit began with students studying how very differently character was presented during the Medieval and Renaissance times. What if, at the end of the unit, attention were again directed to the depiction of character in the visual arts? What might the results have been? What if, after composing or performing musical works that revealed something of their characters and personalities, students had been invited to study contemporary works of visual arts, say the photographs of Cindy Sherman (1954~)—her “Film Stills,” what might the results have been? In her “Film Stills”, Sherman transformed herself into characters and played a multitude of roles in movies that never existed (see Morris, 1999). What if individual students were first asked to take on the characteristics of another person, and then to photograph themselves as



that character, as Cindy Sherman did? What if the same students were also asked to write the script for a short play—say, a script in which one or more of the protagonists that they created through Cindy Sherman-like photographs of themselves develops or undergoes a change of character? What if students were invited to produce the play? And finally, what if students were invited to choreograph and perform a work of dance that expresses some combination of their own protagonists and Mozart's *Magic Flute* characters through dance, set to the composer's music? The possibilities are endless for intertextually playing with the possibilities of character creation, development, and transformation, the search for self-identity, and, of course, a personal philosophy of life through the artworks students interpret and create. This, it seems to us, is the very essence of the arts and humanities.

Charlotte Corday and David's *The Death of Marat*

In *Teaching Drawing from Art*, Wilson, Hurwitz, and Wilson (1987, pp. 54-57) described an instructional unit developed by a Welsh art teacher Michael Organ. The unit had Jacques-Louis David's (1748-1825) famous painting (*The Death of Marat*, 1793, <http://btr0xw.rz.uni-bayreuth.de/cjackson/jdavid/p-jdavid26.htm>) which depicts the French revolutionary Jean-Paul Marat (1743-1793) stabbed to death in his bath. But the middle-school aged students who participated in the unit did not see the painting at the beginning of the unit. Rather, they read a text—a story for young people, printed in a British magazine. The story tells of a young French woman Charlotte Corday (1768-1793, see Lee, 1988), herself a revolutionary, who on 13 July, 1793, assassinated Marat because she heard that he planned to kill 30,000 French men, women, and children. Marat claimed that they had betrayed the revolution. Although the diseased Marat, who to relieve a horrible itch caught hiding in Paris sewers spent his days in a bath, might soon have died without assistance, Charlotte concealed a knife under her apron and when granted an audience plunged a knife into his chest. The story read by the students described the most dramatic portion of the event. After hearing the story, the students were asked to depict the event.

Their drawings reflect their interests in action, blood, and gore. And when asked to compare their drawings to the famous painting by David—where Marat is pictured almost as a serene young crucified Christ rather than an ugly diseased middle-aged man, the students' writings revealed interesting insights regarding their preferences. One student, Dianne, wrote:

My drawing of the death is completely different from David's because my drawing shows the actual death, when Charlotte Corday stabbed him [Marat]. The painting by David doesn't show the actual murder. His painting shows Marat as a good looking young man. The real Marat, according to the story, was like an older man with skin disease he caught down in the sewers. I like the painting because it is realistic. I don't like it because he [David] doesn't show the real murder. (Wilson, Hurwitz, and Wilson, 1987, pp. 55)

Mr. Organ used the students' writing to link, intertextually, their drawings with contemporary comics. He discussed the students' comic book influenced propensity to depict emotion through facial expressions and to show vivid action with close-ups and extreme points of view.

Within the unit, there are many possibilities for linking the ideas surrounding David's *The Death of Marat* and the story of Charlotte Corday's act to the student's lives and the interests of contemporary society. One of the most obvious points would be to have students discuss how, in the unit plan, the event is presented from two distinct points of view. David's painting shows Marat in a positive light, while the story is presented from Charlotte Corday's perspective—indeed we might say from a woman's rather than from a man's point of view. In contemporary society, we have become increasingly sensitive to how history is often presented from a male rather than a female perspective. Indeed, this is one of the important ideas underling the two main texts on which the unit is based. But it is the moral dilemma associated with Charlotte Corday's assassination of Marat that raised the most important issue. Although it is unlikely that students will be faced with a dilemma of such enormous proportion as Charlotte—to kill one person in order to save 30,000—nearly every day each of us must determine whether a course of action is right or wrong. Corday's act places moral dilemma at the very center of the unit. Having students discuss her moral dilemma in both its historical context and within the context of students' lives, places the unit clearly within the realms of both the arts and the humanities.

Freedom of the Imagination and Freedom from Discrimination

The third exemplary unit we will discuss raises issues of freedom and social justice (Wilson, 1997, pp. 156-163). Faith Ringgold (b. 1930-) is an African American artist whose most widely recognized artwork is a "story quilt" titled *Tar Beach* (Ringgold, 1990, <http://www.faithringgold.com/ringgold/d09.htm>). The work, in the collection of the

Guggenheim Museum in New York, consists of a colorful quilt-like border made of stitched blocks of fabric surrounding a large central image painted on canvas. A hand-written story is stitched into the brightly colored blocks of fabric. Inside the border, a large central image shows the roof of a Manhattan apartment building. It is evening and four African American adults, seated around a small table, are eating chicken and watermelon. Two children, Cassie and her younger brother are shown lying on their backs looking into a star-filled sky. The children imagine that they were at a sandy beach—although the “beach” on which they are lying is made of black roofing tar. In the distance the lights of the George Washington Bridge add brightness to the starry sky. If one looks carefully, it is also possible to see the figure of a small girl flying above the lighted bridge. She looks like the little girl lying on the apartment roof.

If we read the story stitched into the quilt-like blocks, we learn that Cassie imagines that she could possess everything over which she flies. The bridge is her most prized possession—a possession which her construction-worker father helped to build. But as we read further, another story unfolds. Cassie flies over a labor union building, because if she owned the building surely her father would be permitted to join the labor union. In the 1930s in America, black laborers were discriminated against and could not join unions. Cassie dreams more: if her father actually worked in an office building rather than building buildings and bridges then he could wear a suit, go to work every day, and bring home a paycheck every week. Then her mother would not cry because there is no money, and the family would have all the food they need every day.

American students who have interpreted *Tar Beach* with the assistance of their teachers, frequently conclude that the artwork shows two kinds of freedom: Cassie’s freedom to imagine a world different from the one in which she lives, and a world in which there is freedom from discrimination and prejudice (Wilson, 1997, pp. 156-163). And there is more; in *Tar Beach*, it is possible to detect echoes of the stories that African American slaves told one another—of their dreams of flying to the Northern American States where they would be free from the harsh burdens of slavery.

The unit as planned and taught by American teachers is filled with intertextual references. Students read stories about the Underground Railroad—the secret routes on which whites smuggled escaped slaves north to freedom. They learn the songs slaves sang—songs such as

“Swing Low Sweet Chariot” where black people voiced the dream that if they could not be free on earth, then they would be free after they died and went to heaven. Teachers and students also link the story quilt to the craft of quilt making still practiced by many Americans. The other dimension of intertextuality—students own art making frequently takes the form of creating paintings and sometimes elaborate story quilts in which images of children are shown flying over the kinds of world in which they dream of living. The artwork *Tar Beach* is interwoven with America’s history, its unfortunate tradition of racial inequality, and its citizens’ dreams for a more just society.

WOULD THIS KIND OF ARTS AND HUMANITIES CURRICULUM WORK IN TAIWAN?

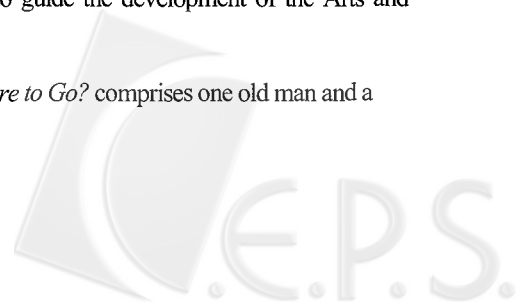
In the spring of 2002, in a professional development program conducted for Taipei teachers¹, the *Tar Beach* instructional unit was presented as an exemplification of the new Arts and Humanities Curriculum. During a two-week period, teachers in Taiwan themselves spent two-hours or more interpreting the meaning of *Tar Beach*. Nevertheless, the teachers were skeptical when they were told that children in American elementary school classrooms spent the same amount of time discussing a single artwork. To the teachers in Taiwan, this didn’t sound like a good idea. Perhaps what was in some teachers’ minds was the question, “Wouldn’t it be better to have children paint their own pictures rather than doing so much talking?”

Their skepticism notwithstanding, the teachers were asked to identify Taiwanese or Chinese or Asian works that might be substituted for *Tar Beach*. The following week, a teacher presented to the group, some artworks by aboriginal artists in Taiwan. Among the works was a painting by Huang Qing-Wen titled *Where to Go?* (1996)².

“What is this artwork about? What are its main ideas?” were the questions placed before the teachers. An hour or so later, after very lively discussion, the group had arrived at dozens of

¹ In the spring semester of 2002, Wilson and Kao organized a six-week workshop for a group of elementary school art teachers in Taipei (台北市國民教育輔導團藝術與人文領域輔導小組). The goal of this workshop was to develop a curriculum based on the new Arts and Humanities Curriculum. During this workshop, Wilson and Kao have explored the idea of using intertextually as a theory to guide the development of the Arts and Humanities Curriculum.

² Huang Qing-Wen (黃清文) is a native artist in Taiwan (see <http://www.tacp.gov.tw/english/art/artist/artist2.htm>). His artwork, *Where to Go?* comprises one old man and a child who stand before a Lanyu style ship.



interpretations—some interpretations showed agreement and others conflicted. Some of the ideas advanced were greeted by protest. “No, that’s not so. You just don’t understand.” “That can’t be!,” and “Yes, you are probably right.”

The group concluded that perhaps:

The old man represents the past, tradition, wisdom, and respect. The little boy represents the future and vulnerability. Might his white body represent illness?

The blue sun is like the R.O.C. flag and the bandaged canoe could represent injury. One of the most obvious features of the picture is the nuclear symbol painted on the prow of the canoe. It points to nuclear waste poisoning on the Aboriginal peoples’ island—and perhaps it also points to a global problem of nuclear waste.

Does the waviness of the beach represent instability, and are the old man and the child walking into the unknown? Is the nuclear waste on their island a sign of discrimination against the weak and powerless Aboriginal people?

It was an electrifying session. The teachers had participated in something important. Educators in Taiwan had interpreted a text deeply and insightfully. This kind of interpretation is one of the essential components of an Arts and Humanities Curriculum. Of course, the other essential component is that students are guided to create or perform artworks of their own that reflect the basic themes of the artworks they interpret. The students’ artworks, however, should be created and performed to reflect the students’ own time, their own interests, and their own values.

TENTATIVE ANSWERS TO QUESTIONS ABOUT AN ARTS AND HUMANITIES CURRICULUM

At the beginning of this paper, we proposed a set of questions about arts and humanities. Now, after proposing intertextuality as a theory that might guide curriculum development, instruction, and learning in the arts and humanities, and after presenting units seen as exemplifying arts and humanities instruction, we will return to those questions.

What is meant by “the arts and humanities” integrated curriculum? What relationships do the arts have to the humanities and what do they suggest with respect to curricular structures,

content, and pedagogical practices through which students become truly educated? How might teachers in Taiwan best integrate instruction and learning in the various arts and humanities one with another?

We have posited artworks and other cultural artifacts—texts from each of the arts and the humanities—as the primary sources for the themes, topics, and ideas that might be presented to students during instruction. Integration—the integrated curriculum and instruction results when these texts are related one to another in ever growing intertextual webs of meaning. And it is important to note that these connections and relationships cannot be predicted before instruction begins. They emerge during the instructional process. They are present within a pedagogy where both students and teachers contribute to the intertextual web of meaning. The important relationships between the arts and humanities emerge through an active search for relationships of meaning among texts. Students, themselves, should make many of these intertextual relationships.

Although students are active makers of intertextual relationships, the selection of texts for students' study and interpretation is one of the most important tasks that arts and humanities teachers must undertake. These texts should be selected on the basis of the potential they have to illuminate themes that are important to us humans because these themes reveal knowledge about us, our futures, our ethical and moral concerns and values, and, of course, also about aesthetic values and their importance in the history of the arts and culture. The texts that are selected for inclusion in an Arts and Humanities Curriculum should also be drawn from global sources, from East and West, from national sources, and most certainly from local sources and from popular visual culture.

Is the “integrated curriculum” the same as integrated instruction and integrated learning?

The integrated Arts and Humanities Curriculum is a vision that is put forth at the national level. The national vision may also be exemplified in textbooks and other curricular and instructional materials produced nationally. It should be noted, however, that there are literally millions upon millions intertextual linkages that might be made among texts, themes, ideas, knowledge, information, and insights relating to texts. It is impossible for any curriculum to do more than to point teachers and students toward the types of intertextual relationships that they might make collaboratively during the pedagogical process.



We believe that most of the integrated instructional work must be accomplished at the local level—at the level of the school, the classroom, and student. This is the level where a national vision is transformed into specific plans, programs, and learning which are adapted to local interests and resources. Indeed, the new Arts and Humanities Curriculum will place greater responsibility on both teachers and students. Teachers will need to anticipate the many different types of intertextual relationships that they might encourage students to make within each instructional unit. Just as importantly, students need to be rewarded for making intertextual relationships that their teachers have not imagined.

This instructional planning, such as the type we have illustrated in the exemplary units presented earlier in this paper, is only the beginning. The most important dimension of integration should be accomplished by individual students. The pedagogy needed for the 21st century is one in which students take responsibility for their own learning. Granted the ideal pedagogy is one in which teachers and students are collaborators in learning, but more importantly, it is one in which individual students are encouraged to link the texts teachers present to their own interests, knowledge, purposes, and lives.

One of the most important ways for students to link their own ideas with the ideas they find in the texts that others have created is through artistic creation. Indeed, we believe that the creation of students' own artworks should almost always accompany their interpretation of artworks and cultural texts. The recreation of the ideas and themes found in others' texts is a potent form of education. If students recreate the themes and ideas of others' artworks and texts in their own artworks and in light of their own interests, their own time, then education in the arts and humanities has the possibility of making a unique and indispensable contribution to contemporary culture and civilization.

Are some forms of curricular and instructional integration more valuable— more educationally viable than others? For that matter, are there forms of integration that lack value—that are perhaps even detrimental to sound educational practices?

There are American middle schools where teams of teachers from social studies, language arts and literature, and the arts—have jointly planned and taught integrated units of instruction. Typically these teachers choose a common topic such as the American Civil War, the Renaissance, America in the 1930s, the Holocaust, China, Africa. These topics are sufficiently broad that they permit teachers to identify key issues, ideas and other dimensions of content

which are sometimes supplemented by key documents, texts, and works of music and visual art that illuminate the character of a time, a place, or an event. Aside from the fact that these team-taught instructional units require an enormous commitment from teachers to plan collaboratively and to teach in within an articulated schedule—as exciting as these units can sometimes be—they are problematic. Works of art, or works of music, literature, theatre, dance, or virtually any text that students study, usually becomes a mere illustration of the larger unit topic. Artworks and texts are trivialized. Many educators might ask, well, is this a problem? We think that it is.

Let us try to illustrate the problem by giving a second example of what is called “integrated” arts instruction. We have watched art and music teachers, in both Taiwan and the United States, as they have been asked to plan integrated instruction relating to the arts and humanities. Almost immediately teachers think of the structure of their respective art forms and conclude that the elements and principles of design and composition provide the basis for integration. Works of music have rhythm and works of visual art have rhythm; let’s create an instructional unit on rhythm, and then let’s do another unit on color, one on harmony, and then one on line. Not only is it the case that things such as rhythm or any of the other compositional or design elements have different meanings in art and music, it is also the case that the investigation of isolated formal elements distorts both the interpretation and the creation of artworks. The study of a single element detracts attention from the total meaning of an artwork—a meaning which results from the interaction of dozens of different formal, symbolic, cultural, and expressive aspects. In the interest of finding common elements among school subjects, we frequently rob artworks and texts of their power to educate.

To state our argument bluntly, there are forms of integration that are not desirable. Integration merely for the sake of integration—if it trivializes artworks and texts, if it is based on trivial conceptions of the arts which diminish rather than illuminate the meaning of texts—is not worth having.

What challenges do teachers in Taiwan face when they attempt to achieve a balance among local, national, regional, and global content and interests?

In light of the vision of arts and humanities intertextual instruction and learning that we have proposed, it becomes obvious that teachers must possess deep insight into the processes of artistic creation, performance, and interpretation. Through creation and performance, art-

objects and visual cultural artifacts come into existence; through interpretation artworks and texts reveal their meaning—meaning that connects culture and civilization to the interests and desires of individuals.

Any artwork or visual cultural artifact has the possibility of attracting several—and perhaps many—acceptable, valid, reasonable, and truthful interpretations. Teachers of the arts and humanities must learn not only to interpret texts insightfully, they must also learn to recognize the insightful interpretations given by their students—interpretations that they themselves may not have arrived at. Many insightful interpretations should be encouraged. Nevertheless, teachers must also come to understand that artworks and texts attract unacceptable, invalid, unreasonable, and untruthful interpretations. These unacceptable interpretations should be exposed, discounted, discredited, and discouraged.

CONCLUSION

Artworks should be the content of the new Arts and Humanities Curriculum. The wise selection of artworks around which to plan instructional units is one of the most important tasks faced by Taiwanese educators. These selections must be made at both the national and local levels. Wise selection is only the beginning. Artworks educate most effectively when they are interpreted insightfully and collaboratively by teachers and students. When it come to interpretation, we have posited intertextuality—the drawing and contemplating of meaningful relationships with texts, and especially among artworks, artifacts, and the interests and values embedded within individuals' lives as the basic principal upon which arts and humanities curricula, instruction, and learning should function.

In the new Arts and Humanities Curriculum, students should be given considerable responsibility for placing texts and artworks that represent their own interests within instructional units. We have also claimed that the intertextuality embedded within a single unit of arts and humanities instruction should include artworks and texts from the students' own time, which they learn to relate to other times. It is our experience that students' interests often center on popular visual culture, and that educators' interest often center on the high arts. The ideal artwork-based arts and humanities curriculum with an intertextual interpretations-pedagogy would reflect teachers' and society's interests and especially student' interests.

The making of intertextual relationships and interpretations should be directed primarily to their consequences within students' lives beyond schooling. The irony of school instruction is that what really counts in the long run is what students do after they leave school. If students gain the habit of actively linking the ideas of one text with another and with their own lives, endlessly and insightfully, then they will be truly educated.

Our conceptions of curricular and instructional integration as they relate to students' intertextual learning raise other questions. Who will teach in the ways we are advocating? Are teachers prepared to teach in the integrated and intertextual manner we have suggested? Our answer is that the teachers of the new Arts and Humanities Curriculum—the teachers of art, music, theatre, dance, literature, and the social studies must broaden their interests. A teacher of an individual art form must understand the relationship that his or her special art has to each of other arts and to the history of ideas. Perhaps the teacher of the arts and humanities must become like a literatus—one who is competent in making connections among the ideas within and among texts. Perhaps the literati-like pedagogue of the future will roam across the arts and humanities making inspired links and inspiring his or her students to do the same.



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