



教育部九十八年度臺灣文史藝術國際交流計畫
《臺灣藝術與維基網站協同編纂研究》
期末成果報告

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計畫主持人：美術系暨藝術教育研究所 王麗雁副教授

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一、前言

研究團隊成員 Guey-Meei Yang 與 Tom Suchan 博士於 2009 年七月份抵臺，並於 2010 年三月順利完成為期八個多月的訪台計畫。感謝教育部、國立彰化師範大學以及東密西根大學的協助，讓此次跨國際的研究計畫得已順利完成。研究團隊來臺研究心得報告、演講或座談會摘要、相關活動照片以及經費收支結算報告表將於本期末成果報告書中依序呈現。

簡要來說，本計畫包括兩個方面，第一，來台研究團隊成員與國立彰化師範大學以及臺灣師範大學的師生合作，進行臺灣藝術的研究，發展臺灣藝術教材資源，建立 TeachArt Wiki, Taiwan (<http://tw-techartwiki.wikispaces.com>) 網站。此協同合作計畫的進行除了有助增進計畫參與師生以及網站閱讀者對臺灣藝術的了解，亦能增進臺灣藝術研究的國際知名度。第二，來台研究團隊成員 Tom Suchan 以及 Guey-Meei Yang 副教授、國立彰化師範大學王麗雁與鄭明憲副教授、以及李靜芳助理教授組成跨國研究團隊，維持緊密的合作關係。透過頻繁的工作會議、分組會議、email 與電話連繫，從無到有架設 TeachArt Wiki, Taiwan 網路平台，並將此網路平台融入研究所課程、帶領學生進行臺灣藝術作品的評析與中小學藝術教案的設計與修改。研究期間除了分析網站內容，協同研究團隊成員透過多重方式收集資料，例如邀請學生填寫參與前 (pre-) 與參與後 (post) 學生問卷、收錄參與過程心得 (minute paper)、進行焦點團體訪談，仔細收集與評估 TeachArt Wiki, Taiwan 計畫的實施對於藝術學習及教學的影響。

此外，國立臺灣師範大學陳瓊花教授及楊永源教授帶領學生參與 TeachArt Wiki, Taiwan 維基網路平台的建置；所發表的藝術品分析與教案設計成果，豐富計畫網站內容，促成美國與臺灣三個大學（東密西根大學、臺灣師大、彰化師大）獨特的跨校交流機會。

此研究計畫成果除了透過 TeachArt Wiki, Taiwan 維基網路平台呈現；並已經於 2010 年三月中央研究院所舉辦的「數位典藏與數位學習國際會議」以及四月份於巴爾地摩舉辦的 2010 年美國藝術教育年會 (National Art Education Association Convention) 中分享。

Tom Suchan 與 Guey-Meei Yang 博士來台期間，除了於彰化師範大學「進階藝術教育專題研究」、「博物館教育理論與實務」、「藝術教育評量」三門課程中針對藝術品評析、教案設計、維基平台教育運用等專題進行說明；兩人亦於國立彰化師範大學舉辦的「跨文化藝術論壇」中發表專題演講，此論壇活動吸引校內外約一百二十位參與者的聆聽。次外，兩位教授亦應邀於東海大學、大葉大學、以及臺南藝術大學發表專題演講，並參與多個藝術相關領域研討會。

Tom Suchan 博士並表示來台期間的豐富收穫，讓其決定自下學期開始在美國東密西根大學開授「臺灣現代與當代藝術專題」課程，並在其固定教授的大學部藝術史課程中融入更多關於臺灣藝術的內容。對出生於臺灣的 Guey-Meei Yang（楊貴美）博士而言，訪台期間大學/研究機構、美術館的參訪經歷，以及與國立彰化師範大學教師間頻繁的互動，讓離臺二十年的她，對臺灣、學術圈等各方面有了更深入的認識。

整體而言，TeachArt Wiki, Taiwan 計畫促成跨領域、跨校以及跨國際的交流。計畫的成功執行，形成多方互惠的局面。

二、研究團隊來臺研究心得報告

This collaborative TeachArt Wiki, Taiwan project, conducted by faculty at National Changhua University of Education (NCUE), National Taiwan Normal University (NTNU), and two researchers from Eastern Michigan University (EMU), involved the creation of a collaborative wiki platform for improving the teaching and learning of the art of Taiwan and investigating its effects on learning and facilitating intra-classroom, inter classroom/disciplinary/institutional interaction and dialogue. In addition to the main project it also allowed the two EMU visiting researchers to gain increased awareness of their respective academic fields in Taiwan (Art Education and Art History), exchange information, and expand on their knowledge of the art and culture of Taiwan. The following narrative will provide an overview and details regarding the findings, insights, and gains of the visiting researchers from this collaborative project and the related opportunities it provided for the development of academic connections and professional exchanges.

1. TeachArt Wiki, Taiwan (TAWT)

Introduction

TeachArt Wiki, Taiwan was modeled after a research project and wiki design implemented by the visiting researchers in the USA. The initial stage of the project (August to early October) involved the setup of TeachArt Wiki, Taiwan (<http://tw-teachartwiki.wikispaces.com>) and decisions about how, when, and who would participate in its initial implementation and study. The second phase (mid-October to early January, 2010) involved its implementation in five different classrooms and collection of data at the National Changhua University of Education and National Taiwan Normal University. The third phase of the project (mid-January to present) involved the analysis of the collected data, presentation of results at three conferences, and planning for the continuation and expansion of TeachArt Wiki, Taiwan.

Research Questions

1. Has TeachArt Wiki/TeachArt Wiki, Taiwan changed student concepts of authorship, collaboration, and writing? How?
2. How does TeachArt Wiki, USA/TeachArt Wiki, Taiwan facilitate student learning?

Participating Classes and Research Data

The NCUE courses involved in this study included: (1) Advanced Seminar in Art Education: Students created artwork and lesson plan entries through classroom discussion and small group revision (14 students); (2) Assessment in Art Education: Students revised assessment and lesson plan through classroom discussion and inter-classroom/university editing (5 students); and (3) Theories & Practices in Museum Education: Students created artwork entries and art museum activity worksheets through classroom discussion and intra-classroom editing (14 students). The NCUE courses involved in this study included: (1) Art Teaching Practicum; and (2) History of Art of Taiwan.

The research data collected include: (1) Artifacts created by students including versions of artwork entries, art lessons, and art museum activity worksheets; (2) Minutes paper that reflects students' thoughts during the research process; (3) Pre and post surveys

using SurveyMonkey; and (4) Focus group interview.

Findings

The findings of the TeachArt Wiki, Taiwan study indicated that 87% students "agree" or "strongly agree" that the TAWT experience helped them learn course content--artwork analysis, art lesson or art museum activity design, and improved their work, research and writing skills through various peer learning opportunities, inter-classroom and institutional interactions. Secondly, TAWT collaborative learning was manifested in various learning activities such as open dialogue in classroom, small group discussion, inter-class critique, researching/writing/editing wiki entries, etc. The majority of students "agree" and "strongly agree" that these collaborative learning activities contributed to a shift on their concepts of authorship (84%), collaboration (81%), writing (81%), and dialogue (81%). In the post-survey 81% of students indicated an agreement that their TAWT experience changed their ranking of effective learning activities. Although students overall still regarded teacher instruction as the most important method their TAWT experience led them to place increased value on peer learning activities and slightly decreased their emphasis on teacher originated learning activities.

Improving, Increasing Dialogue

In addition, an important contribution of this collaborative project and the TeachArt Wiki, Taiwan instrument to the field of Art Education in Taiwan is how it is initiating a sort of inter-classroom and institutional dialogue that was not occurring before. During and after their TeachArt Wiki, Taiwan experience not only faculty but also students are made more aware of each other and exchanging and learning from each other.

Insights into Different Cultural and Pedagogical Practices

Furthermore, living in Taiwan and on NCUE campus for eight months gave the two researchers the first hand opportunities to experience the different cultural and pedagogical practices in Taiwan. This knowledge helps us understand the differences and similarities in responses to TeachArt Wiki/TeachArt Wiki, Taiwan between participants in Taiwan and US.

2. Taiwanese Art

TeachArt Wiki, Taiwan is primarily concerned with the teaching of the art of Taiwan therefore it provided the basis and opportunity to learn about art in Taiwan. By attending conferences and lectures, visiting museums and galleries, having conversations with artists, reading literature, and viewing film/videos, the researchers gained an increase awareness of Taiwanese art and its underlying social and historical underpinnings. This was not only important for helping facilitate an understanding of the TeachArt Wiki, Taiwan entries but also for the researchers to learn more about art in Taiwan to convey that knowledge.

Tom Suchan developed a bibliography of materials, written, and visual materials (video and artwork reproductions) on modern and contemporary Taiwanese art for Teaching about it for an American audience. Selected materials created on TeachArt Wiki, Taiwan will be translated and used for a seminar at EMU in which students will be creating parallel English language entries to be used as the basis for developing lesson plans to teach about Taiwan through its art in K-12 classrooms in the US.

Preparation has also begun for the writing of an article about contemporary art in Taiwan for publication as a teaching resource in the Art Education journal.

3. Further knowledge and developing connections in our respective academic fields

Tom Suchan: My experience in Taiwan has aided my current research on Song Dynasty Buddhist art. First, I was able to disseminate my research through lectures given at NCUE and Tainan University of Art. These lecture presentations allowed me to present my research to a Taiwanese audience and receive feedback. Secondly, through attendance at conferences/symposia and other means I was able to become more aware of the scholars of my area of research in Taiwan. A particularly important connection and exchange that I had was with the noted Taiwanese scholar of Daoism and esoteric Buddhism, Hsiao Teng-fu, who teaches at the National Taichung Technology University. From him I gained important information about the Buddhist and Daoist connections in the material I am researching as well as showing me the parallels found in contemporary Daoist practices in Taiwan. This furthered both my historical research and understanding

of contemporary religious practice in Taiwan. While in Taiwan in addition to my art historical research on Song China I greatly expanded my knowledge of the history of art in Taiwan and its contemporary art scene, which has become a new avenue of research for me. I am excited that I will be able use this knowledge when I teach a seminar on the topic modern and contemporary art in Taiwan next semester. Also, I plan to incorporate more art from Taiwan in some of the survey classes that I teach so that American students can better understand Taiwan, its art and its people.

Guey-Meei Yang: After living in the US for almost twenty years, I am disconnected from the recent and emerging cultural, economic, and political developments in Taiwan. My eight months in Taiwan provided me a re-entry to the art, education, and culture of Taiwan. Through this collaborative TeachArt Wiki, Taiwan project and related opportunities, I had the opportunities to visit eight universities/institutions and seven museums in Taiwan, and hold conversations with university faculty, students, and museum professionals which gave me insights into the lively, dynamic academic life and art in Taiwan. The most important experience given through this collaborative project is the frequent opportunities to have conversation with the hosting National Changhua University of Education art education and art faculty to discuss and exchange ideas and methods of art education and potentially establish a formal academic tie between National Changhua University of Education and Eastern Michigan University.

三、演講或座談會摘要

Presentations

1. TAWT Class Presentations on TeachArt Wiki, Taiwan:

- a. Advanced Seminar in Art Education, September 24th.

How to Approach the Study of Artworks from an Art Historical Perspective,
presented by Tom Suchan

This presentation provided an overview of the artwork analysis section of TeachArt Wiki, Taiwan entries and an introduction into the methodology used by art historians to examine and interpret works of art.

- b. Theories & Practices in Museum Education, October 13th.

How to Approach the Study of Artworks from an Art Historical Perspective,
presented by Tom Suchan

This presentation provided an overview of the artwork analysis section of TeachArt Wiki, Taiwan entries and an introduction into the methodology used by art historians to examine and interpret works of art.

TeachArt Wiki, Taiwan, presented by Guey-Meei Yang

This presentation provided an introduction to TeachArt Wiki, Taiwan: What it is about, its underlying pedagogical theory, and how to use it. It also served as a practicum for students to create TeachArt Wiki, Taiwan accounts and become familiar with its features and navigation.

- c. Advanced Seminar in Art Education, October 22nd.

TeachArt Wiki, Taiwan and Design an Art Lesson Plan, presented by Guey-Meei Yang

This presentation first provided an introduction to TeachArt Wiki, Taiwan: What it is about, its underlying pedagogical theory, and how to use it. It then provided the theory and an example of a grounded approach to designing an art lesson.

- d. Assessment in Art Education, December 8th.

TeachArt Wiki, Taiwan, presented by Guey-Meei Yang and Tom Suchan

This presentation provided an introduction to TeachArt Wiki, Taiwan: What it is about, its underlying pedagogical theory, and how to use it. It also served as a practicum for students to create TeachArt Wiki, Taiwan accounts and become familiar with its features and navigation.

2. *The Creative Process of Teaching and Research*, presented by Guey-Meei Yang at Tunghai University, October 20, 2009

Outline:

- a. Introduction: Creativity, Teaching, and Research
- b. Research Process
- c. Research Topics, Problems, and Hypotheses/Questions
- d. Data Collection and Analysis
- e. Writing Thesis

3. *Critical and Creative Technology in Education*, presented by Guey-Meei Yang at Daye University, November 18, 2009

Outline:

- a. Myths about Technology and Education
- b. Critical View of Technology
- c. Creative View of Technology
- d. Examples of Critical and Creative Technology

4. *Cross-cultural Art Symposium*, National Changhua University of Education, November 20, 2009.

- a. *Art Education, Research, and Web 2.0 Creativity*, presented by Guey-Meei Yang

Abstract:

For many art educators, teaching and research are individual endeavors. Each teacher or researcher embarks on a lone journey of figuring out what and how

to teach and research, then carrying out teaching and research in his/her classroom or research site, and at the end, assess his/her teaching and research results. The nature of such individual teaching and research processes, which rarely involve any collaboration between teachers/researchers and between teachers/researchers and students/participants, coincides with the paradigm of the first generation Web— a distinct dichotomy between the webmaster and the web user. The webmaster is the information producer and the Web users are the consumers of information. However, in this paradigm there is no innate mechanism to enable interactions between the producers and consumers of information. In contrast, the recent Web 2.0 social technologies are bringing a new form of creativity to art education and research. This new form of creativity could be called collaborative, collective, or social creativity. It is a new problem solving tool or method that combines the wisdom and perspectives of many people with various skills, located in different times and places to collaborate and tackle complex personal and social problems. The advantage provided by collaboration with many people is a diversity of focuses, strengths, perspectives, and methods of approaching and solving problems. Although, usually, there is a high price tag associated with getting many people to work together for a common cause, luckily, Web 2.0 provides many social tools that reduce the cost of managing many people to a minimum (Shirky, 2008). Therefore, without paying a high cost, through Web 2.0 technologies, we can utilize the power of many people to examine differing aspects of an issue, to re-conceptualize and re-contextualize an issue, and to re-position ourselves toward an issue, which in turn, would provide us with a wide variety of and more comprehensive solutions to our problems in learning, teaching, and research.

The presenter will highlight three Web 2.0 tools, i.e., Wiki, RSS, and Social Bookmarking, explain what they are, and demonstrate their basic functions. Wiki is a collaborative Web space where anyone can add and edit its content. Wikis are often used to create shared textbooks and resource sites. RSS, Real Simple Syndication, allows users to subscribe to “feeds” of content such as

weblogs, RSS enabled web sites, podcasts, database and web searches, etc. It helps us keep up with news, community activities and development, and research and knowledge in related fields. Similar to the function of RSS, Giga Alert can track the new development on the entire Web for the topics we specify with key words and then send new results regularly to our email and/or RSS reader. Social Bookmarking allows users to bookmark and archive entire web pages using a web interface for anywhere, anytime retrieval and provides the capability for us to tap into each others' public bookmarks. In addition, the presenter will give examples of how these Web 2.0 tools can be used in art education and research.

Reference

Shirky, C. (2008). *Here comes everybody: The power of organizing without organizations*. New York: The Penguin Press.

- b. *Exploring the Meaning and Origins of the Jade Seal Bodhisattvas of Beishan*, presented by Tom Suchan

Abstract:

The numerous religious cliff sculpture sites of southeastern Sichuan in Dazu, Anyue, Hechuan, and surrounding counties, provide a wealth of visual and epigraphic materials for better understanding the development of Chinese Buddhism and Buddhist art between the Tang (618-907) and Song (960-1279) dynasties. Because of their relatively remote locations and the long-standing biased view that the Tang Dynasty was the golden age of Buddhism and Buddhist art in China these sites are not as well known or studied as their earlier counterparts in northern China. This presentation concerns imagery carved at the Buddhist cliff sculpture site of North Hill (Beishan) in Dazu County on the outskirts of the municipality of Chongqing. The site of North Hill is one of the largest and most important sites in southeastern Sichuan. Carving at the site was initiated at the end of the 9th century and continued until the late 12th century. The

site contains a panoply of Buddhist carvings including many standardized types of buddha and bodhisattva images as well as a significant number of seemingly anomalous images and unique variations on established iconographic imagery that are in some cases without known precedent elsewhere in either artistic form or written source within and outside established religious canons. In this presentation I focus on an intriguing type of seal-bearing bodhisattva image that is only found at the North Hill site. These images are located in more than a half-dozen niches and caves located at the Fowan (Thousand Buddha Cove) Cliff and Duobao (Many Jeweled) Pagoda on the North Hill site and date from the 10th through mid 12th centuries. Lacking identifying inscriptions modern scholars simply refer to this type of bodhisattva image as the Jade-seal or Treasure-seal Avalokitesvara (Guanyin) bodhisattva because of the distinctive square-shaped attribute that they hold, which is similar in appearance to a stamp-seal or chop. Otherwise, the specific details of their iconography have not yet been adequately explained. In this presentation I try to shed more light on the meanings and origins of this imagery by addressing the following questions: (1) What is the correct identity and origin of the seal-bearing bodhisattvas of North Hill and what is the significance of the seal that they hold? (2) How are these images related to the sets of ten Avalokitesvara found at a number of sites in Dazu that in at least one case includes a seal-bearing form of Avalokitesvara? (3) Does the seal-bearing bodhisattva seated on a buffalo in Fowan niche 209 have any relationship to the other seal-bearing bodhisattvas found at North Hill? In answering these questions my presentation will also attempt to explain how North Hill's seal-bearing bodhisattva images relate to popular Buddhist practices and religious concerns in Sichuan during the Post-Tang period.

5. *Seal Bearers, Winged Servants, and Other Iconographic Anomalies in the Post-Tang Sculptural Art of Beishan, Dazu*, presented by Tom Suchan at National Tainan University of Art, April 11th, 2010.

Abstract:

This presentation explored iconographic questions about the number 211 niche grouping at the Fowan Cliff, Beishan, Dazu. Dating to the Five Dynasties Period (ca. 10th century) this grouping includes multiple images of Avalokitesvara (Guanyin) as well as one large image of seal bearing Ox mounted bodhisattva. Several of these niches contain unique and usual iconographic forms that do not appear to be based on direct canonical sources in Buddhist scripture. The focus of this presentation was the exploration of the possible links between these figures and esoteric Buddhism with special reference to the Amogapasa (bukong juansuo) form of Avalokitesvara.

6. *TeachArt Wiki, Taiwan: A Model for Realizing the Collaborative Research Potential of Digital Archives of Art through a Web 2.0 Technology*. Poster presentation. Guey-Meei Yang and Tom Suchan co-presented with Li-Yan Wang, Ching-Fang Lee, and Ming-Hsien Cheng at TELDAP conference, Academia Sinica, March 3rd, 2010.

Abstract:

Digital archives have become critical to the research and teaching of art. Access to images of artworks and related documents plays a role on determining what artworks are researched, which in turn, influences what artworks are to be taught in K-16 classrooms and what knowledge of art is circulated in society. The increasing availability of digital archives of images and related documents combined with the emergence of Web 2.0 technologies is creating a paradigm shift in the way people study and teach art—making the research and teaching of art more of a collaborative enterprise. This paradigm shift is exemplified by *TeachArt Wiki, Taiwan* (see <http://tw-teachartwiki.wikispaces.com>), a participatory wiki site for co-constructing and circulating knowledge for learning and teaching about art. Modeled after *TeachArt Wiki* (see <http://teachartwiki.wikispaces.com>), *TeachArt Wiki, Taiwan* is the center piece of a Taiwan-US collaborative project funded by the Taiwan Ministry of Education and National Changhua University of Education (NCUE). It makes use of various digital archives and involves university students and faculty in Taiwan,

collaborating on a grass-roots research effort to write and edit artwork content and lesson (or museum activity) entries on Taiwanese art. In the *TeachArt Wiki, Taiwan* the content from existing digital archives is re-purposed to create a dynamic clearinghouse for Taiwanese art and related art lessons (or museum activities). The design of the *TeachArt Wiki, Taiwan* is based on social constructivism and intended to facilitate multi-level dialogues and knowledge construction shared by the *TeachArt Wiki, Taiwan* community members at a given time. At its initial stage, the project participants include students from NCUE and National Taiwan Normal University (NTNU) as well as faculty from NCUE, NTNU, and Eastern Michigan University. The presenter will discuss how *TeachArt Wiki, Taiwan* participants make use of digital archives to conduct research, write about artworks, and design art lesson plans (or museum activities). Further, s/he will share the initial research findings in relation to how digital archives along with the use of a wiki facilitate changing paradigms of authorship, function and process of writing, and research methods and knowledge construction in art history and art education. In addition, the presenter will openly invite art and related communities to participate and collaborate on using the *TeachArt Wiki, Taiwan* content in various settings.

7. *Redefining Collaboration, Authorship, and Writing with TeachArt Wiki: Cross-cultural Comparison*, Guey-Meei Yang co-presented with Lilly Lu and Ming-Hsien Cheng at National Art Education Association Conference, Baltimore April 14th, 2010.

Abstract:

Wikis, allowing anyone to write and edit, are redefining collaboration, authorship, and writing in art education. It enables new collaborations that allow the masses to participate in co-construction of knowledge without formal organization. It makes possible shared authorship that involves people with different abilities across time and space. Moreover, in wikis, readers can revise the work of authors; this not only shifts the boundary between the author and reader but also forefronts the social function of writing—the dialogues within and between the writer and reader. The researchers implemented a wiki project to engage students in

understanding of art through collaborative research, writing, and editing of artwork and lesson entries at US and Taiwan universities. Students discuss their concepts of collaboration, authorship, and writing before and after their wiki experience. The presenters compare student responses to explore any correspondence to their meaning making with art, school culture, and social norms.

8. *TeachArt Wiki, Taiwan, Social Learning, and the Dialogic*, Guey-Meei Yang co-presented with Li-Yan Wang and Tom Suchan at National Art Education Association Conference, Baltimore, April 16th, 2010.

Abstract:

Funded by Taiwan Ministry of Education, TeachArt Wiki, Taiwan is a participatory wiki site for co-constructing and circulating knowledge about art. It involves university students and faculty in Taiwan, collaborating on a grass-roots research effort to write and edit content and lesson entries centered on Taiwanese art initially, and then expand to include content and lessons about world art. TeachArt Wiki, Taiwan, based on social constructivism, is not interested in transmitting fixed knowledge, but to facilitate the dialogues and knowledge construction shared by its community at a particular time. Changing contexts lead to its perpetual deconstruction and reconstruction of knowledge. The presenters will discuss the implementation of TeachArt Wiki, Taiwan, its social learning and dialogic effects, and the findings based on the data of TeachArt Wiki, Taiwan artifacts, surveys, and focus group interviews will shed light on wiki writing, editing, and collaboration in relation to educational processes, approaches and local cultures.

9. *TeachArt Wiki, Taiwan: A Wiki for International Collaboration and Exchange*, Global Gallery. Guey-Meei Yang co-presented with Tom Suchan at International Society for Technology in Education Conference, Denver, CO., June 27, 2010

Outline:

Because the format of Global Gallery is not designed for a long, linear presentation, we will divide information about TeachArt Wiki, Taiwan into four information modules. Each module is a self-contained short presentation. PowerPoint will be used to create the four modules that form a TeachArt Wiki, Taiwan Kiosk. NECC participants can use the Kiosk to do a self-guided TeachArt Wiki, Taiwan “tour.” They can choose to view the four modules in any order they desire and can skip any module, if they choose. We will use two computers for our Global Gallery session. One is for the TeachArt Wiki, Taiwan Kiosk and the other one is for projecting TeachArt Wiki, Taiwan website on a screen.

The following are the outlines for the four TeachArt Wiki, Taiwan information modules.

Module I: TeachArt Wiki, Taiwan Introduction

1. Funded by the Taiwan Ministry of Education
2. An interdisciplinary wiki project for teaching and learning of visual arts
3. Collaboration between Taiwan and US universities
4. Simple design: Artwork + Art Lesson (or Art Museum Activity Guide)
5. Can be used for multiple and different classes at the same time to facilitate inter-classroom, inter-disciplinary, and inter-institutional interactions and dialogues (a diagram to illustrate the scenario in fall 2009)
6. Flexible assignment configurations for different instructional needs (customizable assignment guidelines; diagrams to illustrate different models)
7. Multiple, intricate purposes: learning, knowledge construction and circulation, and dialogues
8. Contributor/user triad: producers of art content, art education methods, and art classroom practices (a diagram to illustrate their relationship)

Module II: TeachArt Wiki, Taiwan Implementation

1. Invite university art educators and art historians to participate
2. Set up the TeachArt Wiki, Taiwan website (see <http://tw-teachartwiki.wikispaces.com>)

3. Hold face-to-face TeachArt Wiki, Taiwan project meetings to
 - a. Share the concepts of TeachArt Wiki, its guidelines (artwork, art lesson, and formatting), syllabus examples that incorporate TeachArt Wiki assignment(s), and TeachArt Wiki assignment examples
 - b. Provide TeachArt Wiki, Taiwan tutorials
 - c. Brainstorm possible collaborative interactions between classes
 - d. Discuss Wiki pedagogy and the teaching of art history and art lesson design
4. Faculty participants adapt syllabi for incorporating TeachArt Wiki, Taiwan assignments and design their own TeachArt Wiki, Taiwan assignments
5. Implement TeachArt Wiki, Taiwan assignments in classrooms
6. Collect research data during implementation

Module III: Cross-cultural Comparison of TeachArt Wiki and TeachArt Wiki, Taiwan Student Experience

1. Data collected:
 - a. Entries of artwork and associated art lessons on the TeachArt Wiki and TeachArt Wiki, Taiwan, including texts, images, audios/videos, and hyperlinks
 - b. Results of pre- and post- wiki experience surveys
 - c. Field notes
2. Data analysis software: SPSS & NVivo
3. Learning outcomes in relation to local contexts: Taiwan and US
 - a. Subject content
 - b. Collaboration skill
 - c. Research skill
 - d. Writing skill
 - e. Editing skill
4. Students' wiki related concepts before and after their wiki experience in relation to local contexts: Taiwan and US
 - a. Authorship
 - b. Collaboration
 - c. Writing

d. Learning

e. Dialogues

Module IV: TeachArt Wiki, Taiwan Technical and Management Choices

1. Wiki software choices: Wikispaces vs. MediaWiki

a. Commercial software vs. open source software

b. Commercial hosting vs. managing MediaWiki server

2. Wiki permissions: “Public” vs. “Protected” vs. “Private”

3. Cost: Free (Basic) vs. \$200 per year (Super)

4. Wiki server space: 2 GB vs. 5 BG

5. Site organizers: A few instructors vs. all instructors

6. Tech support: Professors and Wikispaces

7. Content monitoring: Subscribe to “All Changes” RSS feed

Conferences/Symposiums Attended while in Taiwan

1. *Cross-cultural Art Symposium*, National Changhua University of Education, November 20, 2009.
2. *Digital Archives and Digital Humanities*, National Taiwan University, December 2nd-3rd, 2009.
3. *The Sixth Taiwan International Conference for the Study of Vajrayana Buddhism*, Taipei International Conference Center, December 12-13th.
4. *Culture as Creativity and Business*, National Chenggong University, Tainan, January 9-10th, 2010.
5. *New Year Prints*, National Museum of Fine Arts, Taichung, January 17th, 2010.
6. *Asian Contemporary Art*, National Museum of Fine Arts, Taichung, February 6-7th, 2010.
7. *Taiwan eLearning and Digital Archive Project Conference*, Academia Sinica, March 2-4th, 2010.

四、相關活動照片

研究團隊抵台期間參與多個研討會、並於課堂與正式的研討會議中發表研究心得。所拍攝的過程記錄照片眾多，茲選錄部分活動照片如下：

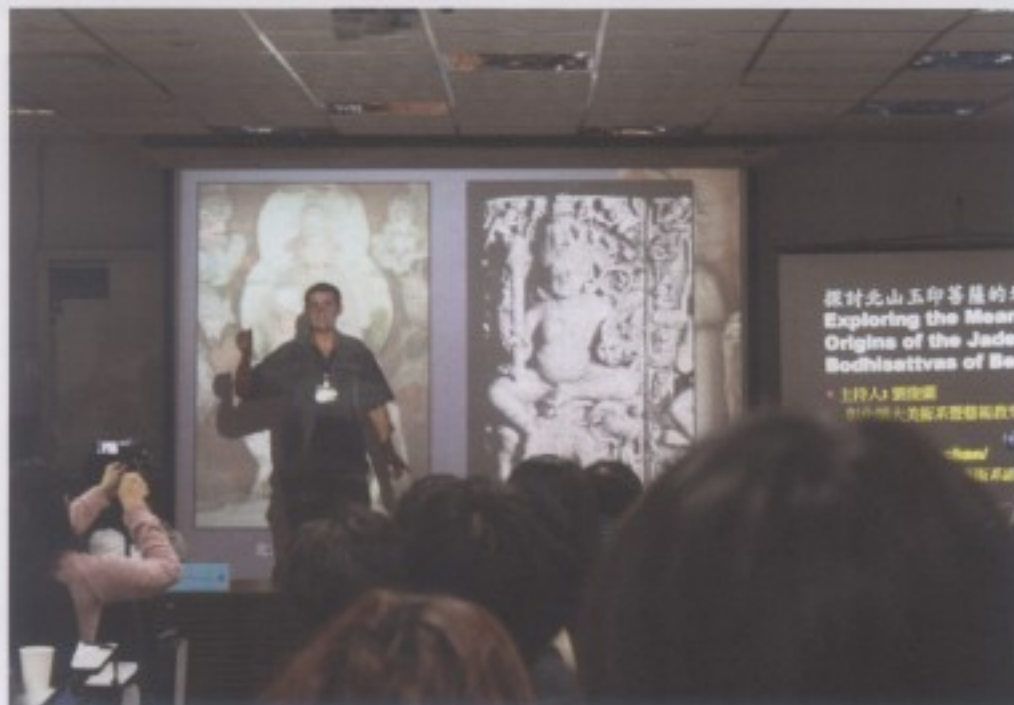
(一) 座談會及研討會照片



2009年9月24日 Tom Suchan 於彰化師範大學藝術教育研究所夜間部演講



2009年10月20日楊貴美教授受邀至東海大學演講，講題 *The Creative Process of Teaching and Research*



2009年11月20日，國立彰化師範大學美術系暨藝術教育研究所跨文化藝術論壇，Tom Suchan 教授演講，講題：探討北山玉印菩薩的來源及意義（*Exploring the Meaning and Origins of the Jade Seal Bodhisattvas of Beishan*）



2009年11月20日，國立彰化師範大學美術系暨藝術教育研究所跨文化藝術論壇，楊貴美教授演講，講題：*Art Education, Research, and Web 2.0 Creativity*



2010年4月11日，Tom Suchan 受邀至國立臺南藝術大學演講，講題：*Seal Bearers, Winged Servants, and Other Iconographic Anomalies in the Post-Tang Sculptural Art of Beishan, Dazu*

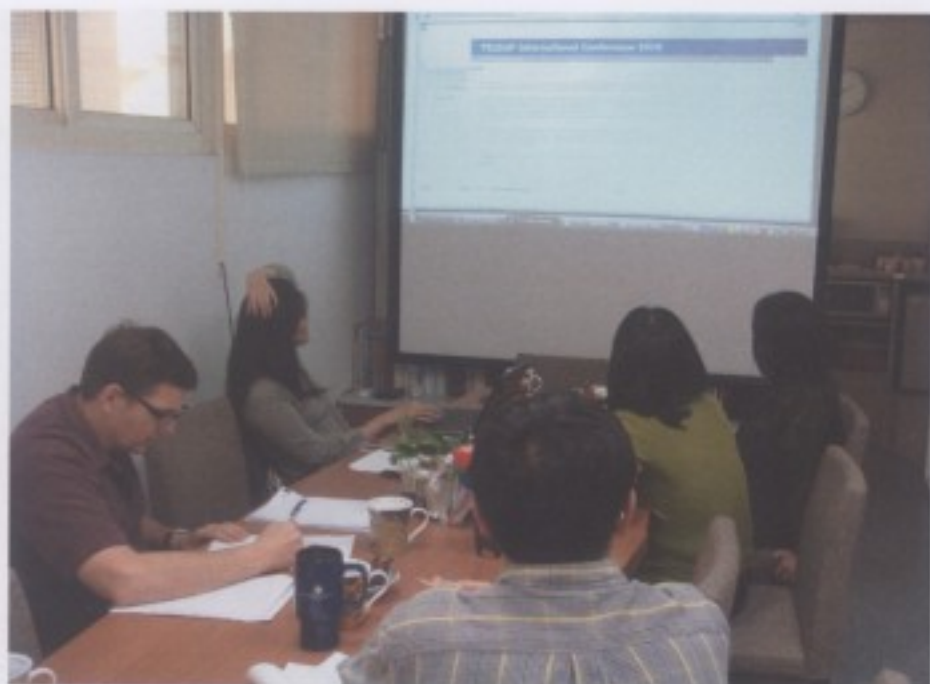
(二) 「臺灣藝術與維基網站協同編纂研究」研究團隊會議照片



「臺灣藝術與維基網站協同編纂研究」研究團隊展開一系列工作會議



研究團隊工作會議氣氛和諧、融洽



工作會議中研究團隊認真地討論網站建置、課程規畫等相關事宜

攝影：鄭清美、黃麗姿、吳文、王麗敏、許瑋



會議中研究成員自備電腦以利線上作業



辛苦建置之 TeachArt Wiki 網頁



TeachArt Wiki 網頁中學生作品範例

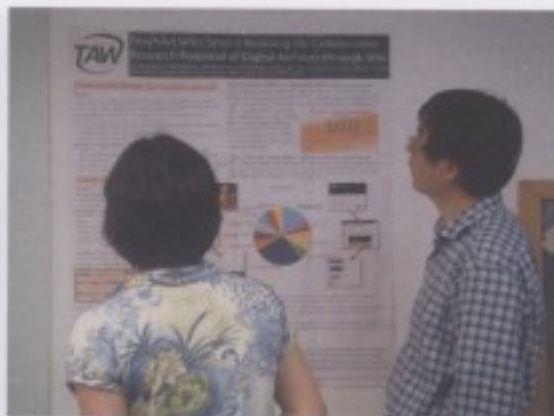


研究成員即便感冒亦全心參加工作會議



全體研究團隊努力從事研究並投稿參加「2010 數位典藏與數位學習國際會議」





「2010 數位典藏與數位學習國際會議」投稿之 poster 歷經多次改版

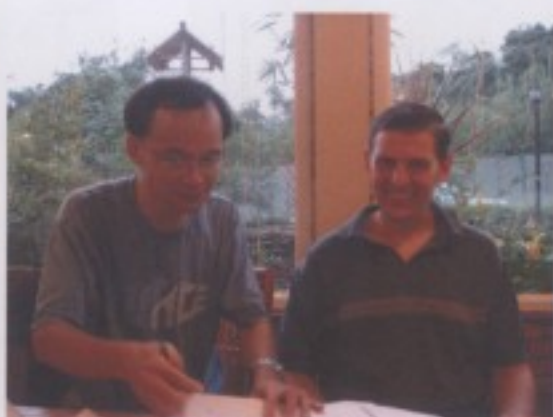


研究團隊於「2010 數位典藏與數位學習國際會議」發表研究成果

(三) 參訪、交流活動



2009年8月22日 迎接研究團隊抵台



2009年9月12日 迎新聚餐



2009年11月10日 參觀國美館「2009 亞洲藝術雙年展」



2010年3月7日 參訪三義木曜街



2010年3月16日 歡送 Tom Suchan 教授及楊貴美教授

(四) 研討會論文封面及場次

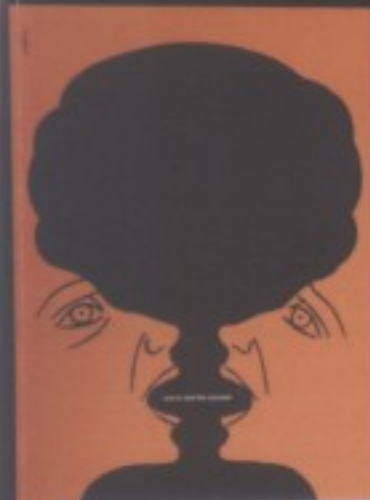


2010 數位典藏與數位學習 (TEL DAP) 國際會議手冊封面

Naea

2010 NAEA NATIONAL CONVENTION

APRIL 14 - 18, 2010 • BALTIMORE, MD



dialogue

social justice



social justice

privacy



social justice

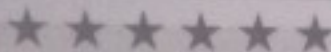
peace



ART
EDUCATION
AND
**SOCIAL
JUSTICE**

Abstract | Curriculum and Instruction | Assessment | Technology in Art Education | Research | Community Engagement | Professional Learning | Career Pathways | Special Education | Professional Development | Classroom Practice and Research | Art Education | Advocacy | International | Land Your Vision | The Critical Connections in Visual Arts Education | Equity

2010 美國藝術教育年會封面



Leadership Thread Social Media 101: An Introduction to Social Media

The old ways of teaching, teaching, engaging, and mobilizing audiences aren't working anymore. Why? Because everything is changing. Technology and the internet have changed how we relate to information, and to each other. State organizations need to understand how people get and share information and how that impacts their marketing and communications work. Want to figure out what it all means and how to make sense of it? NAEA's Web 2.0 Communications Manager will provide an overview of the nuts and bolts for state organizations who want catch up on the social media craze.

4:00 - 4:50 PM | Meeting Room 342/Center

MUSEUM EDUCATION

Constructing a Museum Education Department Teaching Philosophy

Why a department teaching philosophy? Describes how the Getty Museum education department generated a teaching philosophy through group exercises involving the whole staff. Come discuss the results and issues that arose in the process, e.g., object- or audience-centered? Learning- or experience-focused? Effort vs. time

4:00 - 4:50 PM | Meeting Room 337/Center

MUSEUM EDUCATION

Museum-Authored Lessons in a Customizable World: What is the Expert's Role in Teaching Resources Today?

Now that K-12 teachers can publish their own materials on the Internet, how useful are museum-authored lessons? Presenters will share findings about the museum expert's role in classroom materials.

Daveira Sotir, AG Wetherford
4:00 - 4:50 PM | Meeting Room 338/Center

MUSEUM EDUCATION

Yogart: A Mindful and Hands-On Way to Arts Engagement in Museums

Discover first-hand how KelpSpace at MASS MoCA utilizes yoga to prepare students for arts engagement. Work on a group art project and discuss social concerns following a short yoga session.

Laura Thompson, Shannon Ayre
4:00 - 4:50 PM | Meeting Room 336/Center

RESEARCH

Empower Myself by Encoding and Decoding My Gender Concept

The study indicates creation statements highlight the meaning of encoding and decoding both in artmaking and appreciation. Making works of art is a strong way to empower an individual.

Jo Chiang-Hua Chen
4:00 - 4:25 PM | Meeting Room 334/Center

RESEARCH

Life After the \$1 Million Grant: Art Teacher Efforts to Sustain Native Art and Culture

When arts teachers step up curriculum that infuses grant-supported culturally responsive Native arts learning in math, science, and language arts, learning can be sustained in K-8 generalists' classrooms.

Kelly Avelin, James Bregante
4:00 - 4:50 PM | Meeting Room 330/Center

RESEARCH

Red Hot Monkeys and Maggies: Reflective Blogging with Preservice Teachers in Art Education

The focus of this session is related to learning and building community through reflective blogging with preservice teachers.

Wendy Miller, Rachel Williams
4:00 - 4:50 PM | Meeting Room 335/Center

SECONDARY

Building a Visual Arts Community Within an Urban High School

Follow the journey of one urban high school as it develops a visual arts academy. Learn how the struggles and successes of teachers and students built an exemplary learning community.

Christine Winkler
4:00 - 4:50 PM | Meeting Room 343/Center

SECONDARY

Creating Social-Minded Citizens: An Art Classroom for Justice

A high school and university partnership takes on social justice in an art classroom as a paradigm for creating socially aware and empathetic students. View the outcomes and artwork from a high school classroom inspired by issues of social justice.

Linda Tyson
4:00 - 4:50 PM | Meeting Room 344/Center

SECONDARY

Cultural Studies through 3-D Artmaking and Digital Storytelling

This project demonstrates how the combination of visual art and digital storytelling can be a useful medium for examining one's own social and cultural individuality.

Young-Joon Kang, Sung
4:00 - 4:25 PM | Meeting Room 347/Center

SPECIAL PRESENTS IN ART EDUCATION (NAEA)

Collective Creation: Using the Collaborative Process to Teach Art to Adults with Disabilities

This presentation demonstrates how collaborative processes utilize collective skills of adults with disabilities to create engaging works of art. Lesson plans presented include stop-animation, screen-printed books, easel-mounted paintings, and performance.

Katherine Brady
4:00 - 4:25 PM | Meeting Room 331/Center

SUPERVISION AND ADMINISTRATION

The Transformative Classroom: Preparing Art Educators for the 21st Century

This session will help the administrative/supervisor create a community of visual arts educators in transforming visual arts classrooms into those that personally connect with the students. This is an interactive session that demonstrates how a 21st-century art classroom should function.

Carol Gotsdiner
4:00 - 4:50 PM | Meeting Room 332/Center

TECHNOLOGY

Redefining Collaboration, Authorship, and Writing with Teachers Will Cross-Cultural Comparisons

U.S. and Taiwanese students' concepts of collaboration, authorship, and writing before and after their web experience are discussed and related to their meaning making with art, school culture, and social norms.

Shang-Hsin Wang, Lily Guo, Ming-Juan Sheng
4:00 - 4:50 PM | Meeting Room 333/Center

URBAN EDUCATION

Chicken and Watermelon: Visual Proliferation of Stereotypes Past and Present

This session will examine the proliferation of stereotypes through visual media from the mid-1800s to the present.

Gary Johnson
4:00 - 4:25 PM | Meeting Room 328/Center

WEDNESDAY 4:30 PM

HIGHER EDUCATION

Writing Across the Curriculum: Strategies for Integrating and Assessing Writing in Art Education Courses

An introduction to Writing Across the Curriculum with a focus on developing writing exercises that enrich instruction and learning in art education courses. Assessment strategies will be highlighted.

Marilee James
4:30 - 4:55 PM | Meeting Room 340/Center

SECONDARY

Film as a Conversation Starter: Teaching for Social Justice in the Media Arts Classroom

How can film start conversations about race, class, gender, and social orientation in the classroom? The session will explore this question and present strategies to facilitate open dialogue among students.

Stacey Levin

1:30 – 1:55 PM | Meeting Room 339/Center

FRIDAY 2:00 PM

ADVOCACY

How Teachers Advocate for Arts Education—and Lead Their School and District

Arts teachers play a leadership role in comprehensive arts education in schools—beyond teaching students. If the arts are to thrive, arts teachers are critical resources for administrators, elected officials, and parents.

John Abodeley

2:00 – 2:50 PM | Meeting Room 327/Center

COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

COMC Curriculum Roundtable African American Digital Action Research Art Educators Perspectives on Curriculum Design

The COMC curriculum roundtable (Part II) will encourage sharing of teaching strategies that support social justice within the context of art education. Gain information regarding innovations in secondary art programs through viewing student artwork and hearing best practices.

Debra Ambush, Allora Robinson, Quisha Calloun, Sandra Eggs

2:00 – 2:50 PM | Meeting Room 328/Center

COMMUNITY ARTS

Planting Seeds for Change through Garden-Based Art Education Projects

This session explores the role art education can play in growing social justice initiatives in the great outdoors by sharing the results of two successful garden-based art education projects.

Mary Inwood, Linda Sabat-Smith

2:00 – 2:50 PM | Meeting Room 321/Center

CURRICULUM AND INSTRUCTION

Encouraging Awareness of Social Issues Via Art-Integrated Units

Model units created by new teachers illustrate how thematic topics related to current and relevant social issues, aptly applied across disciplines, can have deep meaning for students through engagement in expression, community-building, artwork and dialogue.

Nan Park

2:00 – 2:50 PM | Meeting Room 340/Center

CURRICULUM AND INSTRUCTION

Graduate Students Respond to Teaching Social Issues in K-12 Visual Arts

MA in Art Education students respond to issues such as cultural identity, environmental concerns, racism, and others through personal visual statements, curriculum design, and discussion. Ways pre-K-12 art teachers are addressing social justice concerns in the classroom will be shared in this session.

Judith Simpson, Gregory Barry

2:00 – 2:50 PM | Meeting Room 344/Center

DESIGN ISSUES GROUP (DIG)

Globalization and the Art Classroom: A Practical Approach

This session gives practical approaches in the art classroom on how to help your students be marketable in an increasingly globalized world. For the artist and non-art minded student alike.

Megan Knobloch

2:00 – 2:25 PM | Meeting Room 333/Center

ELECTRONIC MEDIA INTEREST GROUP (EMIG)

TeachArt Wiki, Taiwan, Social Learning, and Dialogic

The presenters discuss TeachArt Wiki, Taiwan project, its social learning and dialogic effects, and the text and interview data for understanding wiki writing/editing and collaboration in relation to local contexts.

Gay-Mei Yang, Li-Yan Wang, Jim Sachan

2:00 – 2:50 PM | Meeting Room 345/Center

ELEMENTARY

A to Z Architecture for Kids

Journey through the Architecture Alphabet from Arches to Ziggurats to inspire your students in the study of architecture as sculpture, design, and fine art.

Carolyn Brooks

2:00 – 2:50 PM | Meeting Room 326/Center

ELEMENTARY

Elementary Regional Presentation Session 2—Addressing the Spectrum of Student Needs

Join us for a session of addressing students in Special Education and those who are visually gifted with expert educators from the Eastern and Southeastern regions.

Bob Awzik, Kirby Meng, Elizabeth Stuart,

Killy Campbell Busby

2:00 – 2:50 PM | Meeting Room 330/Center

HIGHER EDUCATION

Carving out the Core of Visual Arts Education Policy

Presenters invite further scholarship, analysis, and debate of visual arts education policy development, provide a forum for dialogue, and mutual shaping of constructive and positive directions for the field.

Thomas Brown, Brad Dyer, Sheri Klein

2:00 – 2:50 PM | Meeting Room 337/Center

HIGHER EDUCATION

Enhancing College Students' Social and Cultural Awareness through Personal Engagement with Visual Art and Literature

A college synthesis course exposes students from diverse majors to African and African American artistic and literary forms. Students explore meaningful social and aesthetic issues through research and arts production.

Maguire Mamba

2:00 – 2:50 PM | Meeting Room 332/Center

HIGHER EDUCATION

Examining Works and Words of Art Education Students Engaged in Social Justice Pedagogy at an Outreach Center

University art educator describes how service-learning opportunities at an outreach center provided art education students opportunities to reflect upon socially just practices related to their teaching, artwork, and participation in a communal exhibition.

Lyn Sanders-Battle

2:00 – 2:50 PM | Meeting Room 331/Center

**Leadership Thread****Transitions: NAEA Membership after Graduation**

Let's admit it: As new graduates after teaching certification, we're approaching school loans, a shaky job market, and a busy first year of teaching... learn why the benefits of continuing your NAEA Membership will prove invaluable. Learn tips on how to gain the most out of your membership as well as guidance and tools to navigate as an emerging new professional.

Kristin Peck, Heidi O'Nanley, Kristie Noon,

Linda Wolfe-Fisher

2:00 – 2:50 PM | Meeting Room 342/Center

Lowmfield Award Lecture

Annual lecture presented by the latest recipient of the Lowmfield Award which recognizes individuals who have made significant contributions to the field of art education.

Eric Zimmerman

2:00 – 2:50 PM | Holiday Ballroom 1, 1, 3/Hotel

FRIDAY AFTERNOON

