

視覺文化統整課程之研究－ 以「性別議題」為例

陳育淳

台北市 介壽國民中學

摘要

本文強調藝術教育的內涵應融入統整課程的思惟，以視覺文化為範疇，學科取向藝術教育(DBAE)為架構，組織藝術知識，將藝術經驗與生活相互結合。本研究以建構性的活動與統整概念，發展結構性的教學，運用性別角色刻板印象為大觀念，結合視覺藝術與表演藝術，期望學生透過種種藝術學習探討性別議題，並學習批判性的思考探究的精神。研究方法上涉及文獻分析、行動研究以及內容分析等方法。研究結果顯示視覺文化的研究可幫助我們了解藝術週遭的脈絡，增進對視覺訊息的感知能力，其內容適合運用於統整課程。研究者發現統整課程的設計，不僅可以結構性的教學法促進學科知識與技巧的獲得，並可運用建構性的活動協助學生面對新的情境問題，作為解決真實問題的工具。

關鍵字

統整課程視覺文化， 藝術學科本質， 學科取向藝術教育

緒論

一、研究背景

隨著全球經濟體系的緊密連結以及科技視訊的超速發展，人類的生活急遽複雜化，影像 (images) 成爲後現代社會中主控資訊傳遞的重要媒介，現代的社會是以電子傳媒影像爲流行的視覺文化世界，日常生活中蘊含大量意涵豐富且變化迅速的符號和圖像，已經主導我們「看」的方式。身處在「文化的社會」(cultural society) 中，任何一個生活經驗都會轉而具現爲一種視覺文化 (Duncum, 1999, p.295)。許多學者建議以視覺文化的觀點看待藝術教育 (Wilson, 2000, 2003; 郭禎祥 & 趙惠玲, 2002; Freedman, 2003; Barrett, 2003; Chapman, 2003; Kindler, 2003; Tavin, 2003)。另一方面，根據Efland(1996)對後現代課程的論述，他認爲後現代課程是科際統整，不僅與視覺藝術相關，亦擴及人類研究與社會研究，藝術與如同其他學科皆提供真實的再現，並以其特有的方式處理真實的社會建構。而後現代教育的觀點則是分享如拼貼般的當代存在之物，包含多元的、複雜的、非線性的意義。由此可知，藝術教育隨著時代的演變，已具備多元的形式風貌。

近年來統整課程在九年一貫教育改革聲浪中如火如荼展開，台灣的藝術教育面臨重大的轉變與發展，教育部將視覺藝術、音樂以及表演藝術等方面的學習並命名爲「藝術與人文領域」，然而有些藝術教師爲了將這三個學科整合，只呈現統整的形式，反而忽略了學生基本能力的養成以及統整的真正意義。就如同Parsons(2003)所言，如果藝術教育整合課程只主張視覺藝術、音樂以及表演藝術的整合，便侷限了整合課程的意義。根據Beane(1997)的看法，他認爲課程統整的目的在追求「過去與現在」、「學校與社會」、「學科與學科之間的連結」，其向度包括「經驗的統整」、「社會統整」以及「知識統整」，統整用以組織過去的經驗，以協助我們面對新的問題情境，作爲解決真實問題的工具。

由以上的論述可知，藝術教育的內涵應融入統整課程的思惟。而課程統整是將藝術教育上的運用著重於藝術知識，並將藝術經驗與生活相互結合 (徐秀菊, 2002)。統整課程必須考慮與學生相關的問題，關心年輕人生活層面，進而激發學習者的創造行爲，而視覺文化的生活性則適合成爲課程統整的議題。本研究以視覺文化爲範疇，學科取向藝術教育(DBAE)理論基礎爲架

構，設計與性別相關的議題，並結合表演活動，期望學生透過種種藝術學習，了解性別的刻板印象，並具備批判性的思考探究的精神。

二、研究目的

1. 建構以性別議題為主軸的藝術統整課程。
2. 嘗試以視覺文化範疇與學科取向藝術教育(DBAE)理論基礎為架構設計課程。
3. 尋找視覺文化在藝術教育中的定位。

文獻探討

時代的改變會帶動不同的教育思潮，以後現代藝術觀點視之，藝術表現強調個人與社會脈絡的結合，呈現與環境、社區、戰爭、和平、性別等相關議題的創作內容，學生可以從藝術品的背後探討有關年齡、種族、性別、社會階級、信仰…等。透過藝術我們可以瞭解認知上、情感上、身體上、精神上的生命現象，而視覺文化的教育是一種整合的課程，具有社會重建的目標以及教學和學習策略。根據研究目的，本文主要的文獻探討分為四個部分：一為學科取向的藝術教育；二為視覺文化；三為藝術之統整課程；四為性別議題。其他關於課程設計的理論基礎，於課程說明時一併討論。

一、學科取向藝術教育

學科取向藝術教育(DBAE)是一種全面綜合廣泛性的藝術教學，包括基本的四個學科：藝術史、藝術創作、藝術批評、美學。但是只有這四學科並不能構成DBAE的內容，其他能提供藝術教育相關資源的學科包括人類學、考古學、傳播學、文化學、教育評估、語言學、哲學以及社會學等等，這些領域的發展可以充分地幫助對藝術教育的了解(Dobbs, 1998)。就藝術課程來說，它不僅包含藝術領域的知識，也包含「教育、心理、社會學、人類學、歷史、哲學和語文」各領域的知識(Clark & Zimmerman, 1997)。Eisner(1998)認為DBAE並不給人們提供一個現成的課程內容，相反的DBAE是一個概念，可任人對它作出全面而且正確的解釋，以及適當的修改。Stinespring(2001)強調DBAE對藝術教育的貢獻，是使學生能在藝術研究中探究獨一無二的作品，呈現情感反應的價值，透過美感的形式，評價情感的價值。

而Eisner (2001)曾說過藝術的課程是可以結合視覺文化，但視覺文化只是課程的一部份，並不是完全主導藝術課程內容。研究者認為藝術的本質與審美的經驗是無法從別種學科或視覺文化教育所獲得，例如筆尖於畫布上的留下幾抹筆觸的感覺；色彩變化時的驚奇；手指間沾黏著濕泥土的經驗。然而視覺文化的論述可形塑兒童對於批判性思考的重視，視覺文化這種能力是較具實用性質，能提供學生適應生活與了解生活的媒介，而教導學生觀察力與批判力，亦是相當重要的教育目的。

二、視覺文化

視覺文化顧名思義，即是有關視覺的文化現象，根據Barnard(1998)指出，視覺文化的現象是當下社會的重要表象，並具有建構社會與解構社會的雙重責任，他認為日常生活可見的路標、建築、汽車、織品、廣告、電影、電視、產品包裝、各式時尚的流行…等，皆是視覺文化的範疇。而Duncum以Mirzoeff (2001)所提出之定義「視覺文化即是每天的日常生活」補充，說明「能建構並傳達人類之態度、信念、以及價值觀之每天的日常生活即是視覺文化」，並認為藝術教育者應該研究視覺藝術，因為它對教育的重要性在於：它發生於學習事件最頻繁的地方，也就是日常生活中的視覺。根據Wilson (2000)的說法，他認為若比較視覺藝術教育與視覺文化之不同，前者像一棵樹，枝幹分明，脈絡可辨；後者則像地下莖 (rhizome)，四處竄生，難以追蹤。Wilson提出這個模糊的定義，說明了視覺文化充滿生命力，一但攬得新養分，便隨時生長蔓延的特性。

本研究立場採取Walker & Chaplin (1997)對視覺文化內容的分類，其中包含精緻美術 (Fine Arts)、工藝 / 設計 (Crafts/Design)、表演藝術及藝術景觀 (Performing Arts and Arts of Spectacle)、大眾與電子媒體 (Mass and Electronic Media) 四大領域。由此可見，視覺文化的內容與過去強調創造性發展或學科取向的藝術教育，最大的不同點為視覺文化著重於檢視日常生活中各類影像，學習了解文化中的脈絡，包括在人們的生活經驗、制度的架構、社會經濟和政治的功能中，這些影像所象徵的意義，例如種族、階級、性別與不平等的勢力，這些議題應傳達著影像自身與背景，也包括「看」的方式。因此視覺文化的學習跳脫了只有精緻藝術為主的教學範疇，提供一個以學生知識、能力建構為中心的教學內容，對於藝術品的學習不只在它的本

身，有別傳統的教學著重在個人經驗的探索與試驗，在視覺文化的藝術教育中，學生將於發掘自我定位並在文化經驗的互動關係中製作影像。

由於越來越多的青少年藉由網路和電子影像符號認知這個世界，對他們而言或許真實世界就是影像和符號一般。日常生活中大量意涵豐富且變化迅速的視覺訊息，已經主導我們「看」的方式。不同於精緻藝術強調距離的美感，生活美學強調立即的參與。因此藝術教育不能忽視日常生活中的視覺藝術經驗以及其驅動力，研究者認為對一般的學生而言，日常生活中的美感經驗，遠比高層次的藝術經驗重要，因此藝術教育除了教導本質性的審美經驗外，實應融入視覺文化的觀點。而視覺文化的研究者著眼於溝通與政治 (communicative and political) 的角色，並幫助我們了解藝術週遭的脈絡，以便練習控制我們所面對的視覺訊息。這種教育的角色探求的批判過程的使用，並不會被學科的界線或特定文本的形式所限制 (Sullivan, 2003)。由此可知視覺文化領域的課程設計適合以統整的模式運作。

三、藝術之統整課程

藝術源於生活，也融入生活，因此藝術教育可以提供學生探索生活環境中人、事、物的特質與意義。藝術統整課程的設計是將藝術知識、經驗與技巧與自我、社會、自然結合的課程設計。藝術本身具有專有的詞彙，所提供的象徵亦能夠聯結其他領域的學習，可有效的結合心理、社會、歷史、地理、自然等學科知識與經驗。完整的藝術教育內容不只侷限於藝術製作，還包括對藝術作品的討論、研究，以了解藝術家傳達的資訊，文化意涵，並學習辨別、分析、反省、判斷及整合不同來源的資訊，達成全面的思考的目標，並表達他們的觀念與情感。

於整合的課程中，學科是思考問題所必需的工具，亦是知識的組織架構，有其特定的目的，藝術領域內涵基本上包括藝術創作、藝術史、美學、藝術批評四個學科。而課程整合與學科本質的關係如同雞生蛋、蛋生雞的循環現象，是相輔相成，密不可分。近年來許多藝術教育學者建議以「大觀念」(big idea)、「關鍵概念」(key concept) 以及「根本問題」(essential question) 的思考方向進行統整課程 (Jacobs, 1997; Walker, 2001; Ballengee-Morris, & Stuhr, 2001; 陳瓊花, 2002; 郭禎祥, 2002; Efland, 2002; Parsons, 2003)，其強調藉由與主題、活動相關的大觀念或概念，展開課程計畫，提

供藝術統整課程良好的參考模式之一，本文即以此統整模式設計性別議題課程，並將此模式相關資訊整理如下：

1、大觀念

是重要的人類議題，具有複雜、模稜兩可、自相矛盾與多元性的特徵。即使以簡單的詞彙、片語著手或是完整的陳述，大觀念也無法完整地闡述一個理念，但是可以呈現許多形成這個理念的觀念，並將其範圍擴展到其他許多領域。例如「性別角色刻板印象」、「社區」、「英雄」、「家庭」、「社會秩序」等例。大概念的發展著重建立個人與概念的結合，提供個人適當的知識基礎發展藝術創作。教師可鼓勵學生以下列問題檢視自己的生活與大觀念之間的關係，例如：「這些觀念如何與我的生活相關？」、「我處於這個觀念的何處？」、「我想要了解與這個觀念相關的何種知識？」(Walker, 2001)。

2、關鍵概念

即是以明顯的標題、短語或完整的句子，來呈現複雜的、歧義的、對立的、矛盾、多元以及重要的「大觀念」。關鍵概念的發展可引導學生的了解課程的架構，並協助學生探索課程的意義 (Walker, 2001)。

3、根本問題

則是一系列可能性問題的思考，是清楚並精確傳達課程的焦點的特殊工具，其精髓在於你羅列可以讓學生在短時間內檢視並了解課程的問題，以清楚的疑問句建議學生的探究與調查。當教師選擇課程架構與引導的問題時，即是宣告課程設計意圖的聲明，就某種意義而言，是說明什麼是此課程學習的焦點，以及教師即將以教學幫助學生檢視根本問題中所意含的關鍵概念 (Jacobs, 1997)。根本問題是組織教學的策略，以問題描述的呈現方式，比命令式的詞彙更能引起學生學習動機。Jacobs (1997) 提出撰寫根本問題時須注意的準則為1)、所有學生都能夠了解的問題。2)、根本問題的設計應使用非限制，並具有組織的詞彙。3)、根本問題能反映觀念的重點。4)、所有的問題必須能被區別並具有實質意義。5)、問題不應該重複6)、問題必須根據現實時間的考量而設計，並分配至單元或學科。7)、一系列的根本問題需要合乎邏輯的連續性。8)、根本問題可張貼於教室，作為一種公開的宣告。

研究者認為此種統整課程的概念的架構的形成依序為大觀念→關鍵概念

→根本問題→以大觀念為主軸發展相關領域的主要與問題概念。課程設計的大觀念決定之後，下一個步驟即以關鍵概念和根本問題解開觀念。因此，於藝術課程的運用為於根本問題後發展具備藝術教育學科本質之主要的藝術問題與概念。下圖即是此統整課程模式與範例：

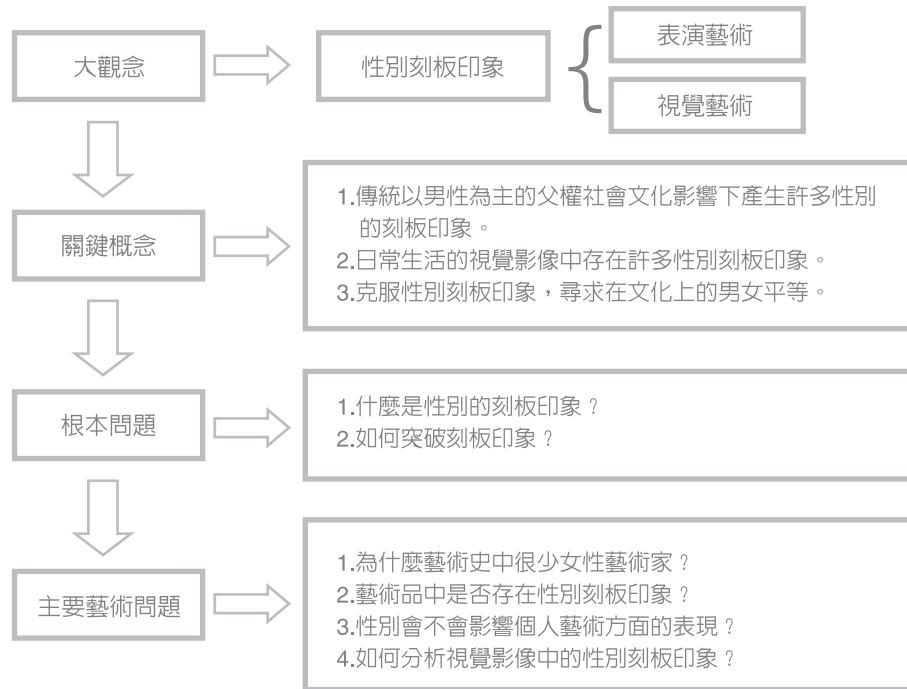


圖1: 大觀念之統整課程模式與範例

由上圖可知，此整合課程的大觀念為性別角色刻板印象，結合視覺藝術與表演藝術，讓學生了解藝術中與日常生活影像的性別角色刻板印象。此模式一種超學科的整合方式 (transdisciplinary approach, Drake, 1993)，由主題發展出概念後，再由一系列的根本問題設計相關教學活動，從真實生活脈絡的連結發現關聯與意義，並解決問題。研究者認為此統整方式並不排斥任何教學方式，以建構性的活動與統整概念，發展結構性的教學。

四、性別議題

九年一貫的課程改革中，決議將性別議題融入七大學習領域，以拓展學生關注社會議題的視野。性別(gender) 這個英文字可解釋為「性的社會建構」

(Gender is the social construction of sex)，也就是說，人類雖然受到先天生理條件的影響，但事實上，許多的性別觀念，是深受後天社會化所建構，人類許多行為與社會制度形塑現今男女差異的全貌（莊明貞，1999）。在藝術領域上，自Linda Nochlin (1989) 提出「為什麼沒有偉大的女性藝術家？」的論述後，這個問題已經導出一個結論：在過去藝術並非是資賦優異者之個人的活動，其實整個藝術創作是受到「社會」力量的影響，由社會體制加以促成及限定，女性無法和男性站再同樣的立足點上達成藝術上的成功，這是體制所造成 (Nochlin, 1989)。因此，性別的研究關注後天的社會建構，從個人層次而言，小自家庭、學校、大自社會，大體上性別的建構依循兩個原則：一為性別的刻板印象，其次是性別的歧視（蘇芊玲，2001）。

而何謂性別角色刻板印象？在傳統以男性為主的父權社會文化下，男性表現陽剛的行為獲得讚賞，因此有「男兒有淚不輕彈的諺語」存在。而女性常被要求女性要溫柔、整潔、依賴、委婉、柔弱，「男主外，女主內」的道理不脛而走，久而久之逐漸形成男性就是要陽剛，女性就是要陰柔的性別角色刻板印象便「理所當然」的伴隨在生活中。根據陳瓊花綜合Ann E. Calgary(1996)對性別藝術課程的剖析，建議以「自我認同」、「過程」、「目的」三個主要的層面思考教學的內容和策略（陳瓊花，2002，pp48-49）。本研究以性別的刻板印象為主題，藉由一系列的藝術活動探討，期能啟發個人對於自身成長過程對於性別的認同，與社會處境的批判意識，並以各種議題的藝術創作的方式表達對性別角色刻板印象的看法。

研究方法

本研究涉及文獻分析、行動研究以及內容分析等方法運用，但以行動研究法為主。顧名思義，行動研究就是一種行動，然而在這個行動中的過程不斷針對行動的目的、方法及結果進行檢討、修正與形成新的行動，並在最後對於這個行動的過程紀錄，整理成一種可以分享與實踐的知識（Altrichter & Somekh著，夏林清譯，民86）。本研究的研究者亦為行動者，藉由課程的設計實施，學生學習過程與成果的表現分析並驗證本文的理論與探討研究目的。

性不性由你－性別議題之統整課程設計

本課程設計希望透過藝術教育讓學生了解「性別與藝術」的議題，增進自我的了解與人我的關係，學習思考與批判的能力，發現其隱藏的性別角色刻板印象，最後以複合媒材拼貼的創作方式探討性別議題¹。

一、課程單元

在大主題「性不性由你」之下共有五個單元：

- 1 男生好還是女生好？
- 2 藝術考驗
- 3 誰在吶喊
- 4 平面廣告大蒐集
- 5 性別與我

二、教學目標：

- 1 能察覺生活與環境中對男女性的刻板印象
- 2 了解性別在藝術史中所扮演的角色
- 3 能對常見視覺意像所隱藏的刻板印象提出批判
- 4 以複合媒材拼貼創作詮釋性別議題

三、符合之藝術與人文分段能力指標

1-4-1 瞭解藝術創作與社會文化的關係，發揮獨立的思考能力，嘗試多元的藝術創作。

1-4-2 設計關懷主題、運用適當的媒材與技法，傳達出有感情、經驗與思想的作品，發展個人獨特的表現。

3-4-3 綜合、比較、探討中外不同時期文化的藝術作品之特徵及背景，並尊重多元文化。

四、符合之六大議題性別教育能力指標

3-2-3 主動探索媒體中的性別角色偏見。

3-3-5 批判並分析資訊媒體中性別迷思概念。

3-4-13 反省批判社會中性別刻板化印象和差別待遇，提出因應解決的方法。

¹ 此課程的大觀念、關鍵概念、根本問題以及藝術的主要問題如圖1所示。

五、教學對象：七年級生

六、課程架構

視覺文化統整
課程之研究—
以「性別議題」
為例

表 1：性不性由你課程架構

學習單元	節數	具體目標	主要學習活動	教學資源	評量活動
當男生好還是當女生好？	1	<ul style="list-style-type: none"> 了解什麼是性別的刻板印象。 能觀察並舉出日常生活中對性別的刻板印象。 	<ol style="list-style-type: none"> 課程說明。 分組 教師以問題討論的方式與學生討論男女之間的差異，並請學生將討論的結果列於黑板上。 教師將學生的答案分為生理上與文化上兩類，並說明哪些是自然天成，哪些是文化塑造 分享與討論以了解生活中的刻板印象。 	電腦與投影機	教師觀察紀錄
藝術考驗	1	<ul style="list-style-type: none"> 思索為什麼在藝術史只有少數的女性藝術家。 了解男女性別在藝術史上所扮演的角色。 	<ol style="list-style-type: none"> 分享與討論學習單一 觀察藝術品中對性別的描寫。 討論Sally swain作品中對女性的詮釋。 	電腦與投影機 學習單一 圖一：馬薩奇歐/ 被逐出樂園的亞當與夏娃 圖二：孟克/吶喊 圖三：Sally swain / 吶喊 圖四：夏卡爾/生日 圖五：Sally Swain/生日	學習單一 (附件一) 教師觀察紀錄
誰在吶喊？	2	<ul style="list-style-type: none"> 根據影像發展、編寫故事並演出。 反省劇情中對性別的刻板印象。 	<ol style="list-style-type: none"> 根據Sally swain/吶喊的影像學習發展、編造故事並將劇情紀錄於學習單二。 全班約分為6組，各組發展一個劇情並演出。 填寫學習單三：最佳戲劇獎評量表。 	學習單二 學習單三	學習單二 (附件二) 學習單三 (附件三) 教師觀察紀錄

平面廣告大蒐集	1	<ul style="list-style-type: none"> 能發現日常生活中的視覺影像並提出批判。 分析廣告媒體上性別角色刻板印象。 	<ol style="list-style-type: none"> 請學生蒐集報章雜誌上的平面廣告。 分析所蒐集的廣告。 各組發表其分析的成果。 		教師觀察紀錄
性別與我	3	<ul style="list-style-type: none"> 反省自己在語言上與概念上對性別的印象特質，並了解個人特質的多樣化。 透過藝術創作的手法詮釋對性別的看法 	<ol style="list-style-type: none"> 於課堂中討論廣告中的刻板印象。 引導學生決定創作主題、發展創作理念。 說明複合媒材拼貼的特色，引導學生選擇媒材。 實作並於作品背後寫下創作理念 	電腦與投影機 報章雜誌上的平面廣告。 製圖用具	作品與創作敘述 教師觀察紀錄

七、課程設計的理論基礎

本課程的議題名稱爲「性不性由你」，所指爲文化結構下對性別角色的詮釋，課程設計的理念主要以DBAE的架構，融入視覺文化的範疇。以下爲各單元主要活動與理論基礎的介紹：

(一) 當男生好還是當女生好？

此單元爲一暖身活動，教師藉由以下問題與學生共同討論，引導學生觀察並舉出日常生活中對性別的刻板印象。例如：「你認爲吳國雄是男生還是女生？」；「你覺得當男生好還是當女生好？爲什麼？」；「你覺得女生的特質是什麼？男生的特質是什麼？」；「從小到大是否聽過女生（男生）應該如何才像女生（男生）的說法？他們是怎麼說的？」「你覺得當卡通電視劇「名偵探科南」中的女主角小蘭遇到危險時誰能救她呢？」²；教師藉由這些問題以及引用學生日常生活中的電視節目爲例，使學生注意到生活之中性別的刻板印象。

² 名偵探柯南是由日本漫畫改編的電視卡通，劇中的男主角柯南是位偵探，小蘭則是他的女朋友。由於性別的刻板印象，學生通常會回答柯南英雄救美，反而忘記小蘭本身是空手道高手，自己有足夠的能力救自己。

(二) 藝術考驗

此單元主要的引導學生思索為何藝術史只有少數的女性藝術家，包括藝術史及藝術批評的領域。藉由討論「為什麼沒有偉大的女性藝術家？」重新檢視傳統藝術史中對於偉大藝術家的定義。接下來以馬薩奇歐「被逐出樂園的亞當與夏娃」這件作品，探討其描寫的亞當與夏娃所蘊含的性別刻板印象。例如畫中的男人以手掩面，竭力的克制痛苦，女人則張嘴吶喊，眉頭擰成一團，雙手遮住胸前與下體，流露出痛苦的情感。從這五百多年前的畫作當中，以呈現男人可以袒胸露背但不能哭泣，女人可以嚎啕大哭，卻不能展示身體的觀念。此單元另一個重點為比較孟克的「吶喊」以及Sally Swain³挪用孟克所繪形象，以女性主義者觀點所作的吶喊（圖2）。



圖2：Sally Swain的吶喊

(三) 誰在吶喊？

這一部分的課程第一個重點的安排是讓每個學生詮釋Sally Swain吶喊的影像並發展故事，此教學法強調的是敘述性(Narrative)的應用。從批判教育學的觀點來說，「認同」被視為存在於知覺、經驗、語言、文化、權力和歷史之衝突的關係脈絡中 (McLaren, 1995, p. 229)。而敘述性本身是單一事件或是經驗的陳述，其以故事作為平台，提供有關歷史、政治、社會或生活對話的文本，突顯述說內容的存在感。根據Pauly(2003)的看法，他認為文化的敘述性是一種分析的工具，用以分析傳播文化意義的視覺影像。Efalnd(1996)亦引用Jerome Bruner 描述認知的作用說明敘述性的模式，強調後現代的課程

³ Sally Swain 為一女性主義的藝術家，她作品的特色為挪用著名的藝術品，並賦予女性主義的思惟。

敘述的重要。Efalnd 認為知識的呈現如同拼貼或是互相連絡的格子狀或網狀，問題的探究不僅依靠傳統有層次的邏輯，另外需要多元的敘述特性。各種了解知識的方式具其基本的操作結構與屬於自己的基本概念與原則，根本的不同在證明的過程。故事（story）與組織完善的辯論（argument）在本性上即不同，皆可使用於說服對方。辯論使人相信其中一個真理；故事使人了解他們的生活相似性。其一為建立形式與真實經驗的證明過程，另一個則所建立的雖非事實卻栩栩如生。因此故事的存在並非為了了解事實，但卻對經驗賦予意義。（Efalnd, A. et al. 1996, p118）。

而學者Carol Wittzell 與Nel Noddings 標示敘事性教學通常是用故事或寓言來作呈現，其形式亦包含歷史、小說、家庭照相簿、電影、繪畫、日記、想像、夢的描述等。教師與學生從教學的歷程中連結故事與經驗中的時、地、物，理解與我們生活息息相關的週遭環境(Guinan, 1999)。透過個人的敘述，此教學策略的運用可以關懷到不同經濟階級、年齡、性別、區域的環境需求，檢視人群、環境與文化三者的互動關係。此單元主要的活動有二，首先由每位學生根據Sally Swain吶喊（圖2）的影像詮釋並寫下一個故事，再從這個故事中分析是否隱藏性別角色刻板印象，用以發現被視為理所當然存在的性別結構。另一方面，教師以分組表演的方式，以肢體、語言、團隊合作的方式詮釋這件作品，同樣請學生們分析各組中表演中的性別角色刻板印象。

（四）平面廣告大蒐集

由於影像是社會和意識形態傳播的重要媒介，藉由大眾媒體(mass media)的傳播，意識形態以各種不易被察覺的形式存在每天生活中，主要呈現的形式包括：廣播、電視、電影、電腦影像和新聞刊物。這些用來呈現關於在日常生活中特定事件、人物、或地點的影像和文字，以各種資訊的方法被人們接收，影響每個人複雜的生活關係排列、社會架構的價值和信念。

根據Sturken, & Cartwright(2001)的看法，在美術史、當代電影與廣告的影像中，女性的意象通常被以諸多不同的方式來加以呈現，其形象之創造仍由男性所主宰，其創作的背景兼具有社會與文化性的意指，女性似乎已被定義為扮演愉悅觀者的角色，即便是在當代廣告的影像文化中亦是如此（Sturken, & Cartwright, 2001, pp.81-82）。由於觀看者鮮少思考廣告影像中所

操作的意識型態內容，造成這些廣告影像通常會影響了我們的自我形象，也意謂著這些廣告呈現某些女性形式，並成為觀看者加諸於自身之上，自然而然成為對自我檢視或觀看時的評判標準，例如對於女性對於「瘦」的過分要求。Tavin (2003) 認為批判教育學與視覺文化是超學科的論述與實踐，焦點在於日常生活的領域，以大眾文化為奮鬥的場域。視覺文化是一種分析與詮釋的研究，被檢視視覺的經驗如何在社會系統、構造與實踐中被建構。而電視節目、音樂CD、電影、流行商品提供生活中語言、編碼與價值的結構物質 (Tavin, 2003, p.197)。

基於上述的理論，本單元設計的目的是期望學生蒐集日常生活中的視覺影像，分組討論不同性別所代言的產品以及服飾的打扮是否呈現性別角色刻板印象，並鼓勵學生提出突破刻板印象的方法。

(五) 性別與我

此單元的設計期望學生藉由藝術創作整理前幾個單元的心得，並嘗試以複合媒材的方式呈現個人對性別的看法。Freedman (2003) 強調由於當代文化的複雜性，教育可以提供豐富學生生活的方式，幫助他們批判並促進思想與視覺文化與其意義的連結。因此視覺文化挑戰過去創作強調形式與技法的實踐假設，學生的藝術創作現需考慮到：(1). 作品在學生認同結構中的角色。(2). 在學習中同時發展理念與技巧的重要性。(3). 學生的藝術行為如同文化的批判 (Freedman, 2003, p.40)。由於視覺文化的狀態包括社會生活與個人心智的創造，在視覺文化的教室中，這種知識來自於讓學生的藝術作品有意義於學生每日的生活。因此，此創作活動的主題以與學生生活相關的性別議題，並要求學生寫下創作理念，促進其思想與創作活動的連結。

八、小結

綜觀本課程的設計包含DBAE 概念中的藝術史、藝術批評以及藝術創作三個面向。而關於美學部分，根據Tom Anderson (1998) 的看法，美學如同批判性的探究，是一個教學與學習的策略，在教育的背景下被認定為是學生主動的參與提問與發展答案的過程，此教學運用專業哲學家的策略。透過批判性的技巧、策略、思考架構發展哲學上的美學本質。美學程序的核心在於提出問題、論證與立場引起試圖有系統地回答這些問題，學生參與審美理論建構能發展高層次的思考技巧，並具備信心朝向社會的賦權。由此看來，具批判性

探究的美學可讓學生有能力扮演決定朝向何處、如何動作的主角，並非是隨風逐流的牆頭草。而本課程以一系列的根本問題，引導學生探究日常生活中的性別角色刻板印象，學生經由不斷地思辯的過程對抗或分析影像中的意識形態，所作即是美學的活動，因此本課程中使用DBAE概念中四個領域。

另一方面，本課程所選的內容符合Walker & Chaplin (1997) 對視覺文化範疇的論述，並融入性別議題的論述，實踐Freedman (2003) 所認為的視覺文化的力量與普遍性，以及藝術教育具有社會重建的需要，並促進個人與社會群體的生活，推廣議題與衝突的民主辯論，幫助學生為自己的學習負責 (Freedman, 2003, p.39)。基本上，研究者對於整個課程的設計強調學科本質以及統整課程中建構性，因此使用視覺文化作為分析、批判的內容，但是課程安排仍然需與藝術活動環環相扣。

課程實施的過程與結果

「性不性由你」課程對象為七年級生男女合班學生，所用時間為8堂課。實施的過程教師與學生互動頻繁，學生之間的討論亦相當熱烈，學生於整個活動中除了學習各樣的藝術活動外，也學習批判的態度與思維以及團隊合作的重要。以下為研究者將此課程實施的歷程與結果所做的整理與摘錄。

一、當男生好還是當女生好？

這個單元為進入藝術課程前的主要暖身活動，強調師生間的互動，教師以問題方式引導學生，尤其當教師播放出「名偵探柯南」的投影片時，學生顯得非常興奮，而當老師回答小蘭可以自己保護自己時，學生的反應大都是恍然大悟的神情。而根據學生的回答，研究者將學生討論整理如下：

表2：第一單元實施結果與討論

題 目	你覺得當男生好還是當女生好？為什麼？	
關於生理的答案	男生好	不需要生小孩；沒有生理期；體力比較好 ⁴ 。
	女生好	無

⁴ 本文中標楷體部份為學生原始的答案或創作理念。

題 目	你覺得當男生好還是當女生好？為什麼？	
關於文化的 答案	男生好	社會規範少；社會上還是有些重男輕女；不用做家事。
	女生好	不用當兵；可以化妝；善於察言觀色；可以撒嬌；佔便宜
題 目	你覺得女生的特質是什麼？男生的特質是什麼？	
	女生的 特質	溫柔；長舌婦；愛漂亮；愛shopping；小心眼；惡毒；雞婆；可愛；優雅。
	男生的 特質	好色；愛耍帥；好強、短頭髮；剛強；好強；有膽量；較不計較，憤怒時容易有粗魯的行為；堅強；好動；不拘小節；死要面子
題 目	從小到大是否聽過女生（男生）應該如何才像女生（男生）的說法？他們是怎麼說的？	
	女生	要有氣質；個性柔順；常問有關婚姻的問題；不大聲表示意見；要做家事；要有禮貌；坐姿要好看；不說髒話；體態要優美；不可抖腳，笑時掩口。
	男生	不能哭；要勇敢；要強壯，能保護女生；常問有關事業的問題；要養家。

從上表的整理中可發現許多的刻板印象，表中所提的特質與應是每個人都可能產生的行為，或是每個人都不適宜的態度，例如撒嬌、佔便宜。但大體而言男性通常被要求堅強，女性則須柔弱、依賴。然而，並沒有人認同女生在生理上的優點，亦有許多學生提出社會規範中男女的不平等。此階段藉由討論、分析與對話引導學生發現性別角色刻板印象。

二、藝術考驗

藝術考驗的教學活動由學習單一（附件一）協助課程進行，此班人數為35人，有一位學生未交回學習單。第一題的題目請學生寫下藝術家的名稱與性別，所有的答案中只有陳進是女性，其餘皆為男性⁵。包括西方藝術家及台灣或中國的藝術家，例如畢卡索、孟克、米開朗基羅、達文西、馬諦斯、梵谷、雷諾瓦、莫內、米羅、李梅樹、郭雪湖、陳澄波、陳德旺、林玉山、廖

⁵「性不性由你」之前的課程內容介紹台灣早期畫家，因此大多數學生都認識陳進，此班總人數為35人共有19人答案中有陳進。

繼春、張大千……等。第二題問學生性別是否會影響一個人成為藝術家，30位學生回答否或不會，並認為成為藝術家是天份、興趣、意願、努力和磨練等因素；有一位學生認為有可能，但未敘述原因；一位學生認為會，原因是「因為早期的女性通常沒有時間去創作藝術品」；一位認為會，也不會。原因為「從前重男輕女的觀念總是使女生沒有地方能發揮出藝術的天份，但現在兩性平等的社會……每個人有實力就有辦法成為藝術家，所以性別對於能否成為藝術家的影響是決定於時代的價值觀念」；而有一位學生的答案是不一定，他的回答是「我覺得是和環境的觀念有關，男女比較平等的地方影響比較小。」第三題主要問學生「你覺得女性比較沒有藝術天份嗎？為什麼歷史上很少女性藝術家？」，大多數學生的回答能提及社會價值觀所影響，如下表所示：

表3：學習單一第三題學生答案例一

學生代號	答 案
A生	並不會，因為男女的差別主要在於生理，但天份卻不因男女而定，而之所以藝術史上即少有女性藝術家是因為社會的價值觀念：一般人認為男人應做出一番成就，當然就努力栽培；但相對的，女性在大多數人的眼中只要把家裡料理好就是好女人，且有一句話「女子無才便是德」，如此一來，有誰會願意栽培女性呢？
B生	不會啊！其實男女的想像及創造能力都一樣吧！因為重男輕女，大家都認為女性沒有出息，還有自我認知，加上女生的教育機會比較少。
C生	不，只要肯用心，加上有實力，女性也可以當藝術家。應該是當時重男輕女的關係，加上女性也認為他們只能作一些家務，而且他們接受教育的機會也較少。
D生	不覺得，因為自古女性比較不受注重，結婚後又要為家務操勞，根本就無更多的心力具發揮所長，所以在各方面的成就會不如男生。

然而也有一些學生雖然回答女性並沒有比較無藝術天份，但是所寫的原因則較為膚淺、或只是描述性的回答，例如：

從學生的答案中可發現大部分的學生認同性別不會影響一個人成為藝術

家，但是也有些學生無法建構為何會產生藝術史上很少女性藝術家的結果。教師藉由學習單的互動了解學生對於這件事情的看法，提供一個溝通與論述的場域。並從此階段的討論中引導學生了解刻板印象的形成，是社會體制所造成。

表4：學習單一第三題學生答案例二

學生代號	答 案
E生	我覺得其實世界上也有許多女性有繪畫天份，有可能還沒有被發掘。
F生	其實女生是很有藝術天份，只是說不定那些女生想要去做別的職業。

三、誰在吶喊？

此單元教學重點為透過女性主義藝術家Sally swain作品「吶喊」(圖2)，引導學生以編寫故事的方式描述對影像的詮釋，再從個人敘述的故事中分析與反省其中的性別角色刻板印象。學生對這件作品的詮釋聯想到死亡、無助、困惑、焦急、不安、發洩、害怕。包括以下可能發生的事件：

表5：學習單二第一題學生答案舉例

學生代號	答 案
D生	我想他想藉由吶喊來表現女性在事業與家庭難以兼顧下的辛苦。
G生	表現出當女傭的不平與心中蓄勢待發的火山
H生	應該是不耐煩，想發洩一下。
I生	忘了買菜不知如何是好

從學生回答的文字看來，Sally swain的影像成功傳達不安與無助，只是場域移至廚房，由於刻板印象使然，點出人物性別的答案，自然而然將圖2中這位吶喊的人認定為女性。而學生們接下來根據影像所編寫的故事亦傳出類似的訊息，而學習單的下一個題目，即是請學生分析自己編寫故事中的

刻板印象，以下為例舉的方式第一格為學生編寫的故事，第二格為其反省：

表6：學習單二第二題與第三題學生答案舉例

學生代號	答 案
J生	可能是一個家庭主婦看見蟑螂或老鼠所以大聲尖叫！
	是，因為通常在廚房的是女性
F生	應該是Sally swain，是女的，他很驚慌失措的感覺，有一天他在煮飯時，突然有一個很八卦的女生打電話來，一直講八卦事物。講了一個小時，這時發現所有的菜都被燒掉了，所以才會表現出這個表情。
	有，女生很喜歡講八卦，而且女生都很愛講電話。
K生	一名女子正處於新婚階段，他出生於一個富裕的家庭，從小就過著富裕的生活，所以什麼家事都不會做，但偏偏他的老公就是要他做家事。這天這名女子一個人在家，想起老公臨走前的交代，走進廚房一看「啊」的大叫一聲，這間廚房竟是如此髒亂，老鼠蟑螂到處可見.....等到她醒來後。馬上和她老公離婚了，回去做她的千金大小姐。
	有，因為在一般人的觀念中，男主外，女主內是很合理的事.....故事中的丈夫就是存有對性別的刻板印象，才會較女子在家作家事，其實家事是家裡的事，應兩個人一起分擔，並且一起學習如何做。

此教學活動以敘述性的教學策略，引導學生自己從所編寫的故事中，發現性別角色刻板印象，在透過分析與反省建構學生自己的認同與概念。本單元的另一個階段為分組進行表演活動，而於每一組表演完後，同學們再對劇中的刻板印象進行分析與討論。學生表演的主題包括兇殺案、家庭暴力、婆媳問題、超人.....等。研究者從學生的劇本中可發現大眾媒體對學生的影響，而藉由課堂中的同學們的辯論與分析學生如何觀看這些影像所隱含的意義。例如學生提出：「為什麼通常只有女生被強暴？而警察都是男生」；「每一組受到不平等待遇的幾乎都是女生」；「為什麼超人一定是男的？」；「做家事的都是女生」；「為什麼三餐都是媽媽完成，兒子爸爸卻只是等著享樂」；「只聽說惡婆婆對媳婦，而不是惡岳母對女婿」；「為什麼一定是女生美麗，男生也可以美麗啊！」；「為什麼男生可以出外喝酒，女生卻要在家裡做家事」.....等問題。學生在課程進行中不斷的思考與批判。由此可見，包含視覺文化課程可幫助學生培養判斷與分辨的能力，進而

幫助社會的正常發展。

四、平面廣告大蒐集

有鑑於Duncum(1999)所言日常生活中的視覺文化通常含混不明，充滿負面訊息，而學生通常只看到事物的表面，因此本單元是請學生蒐集日常生活中的廣告雜誌，並探討其中型塑男女形象的差異。課程實施後學生發現，男性模特兒所賣的產品大多為汽車、房子、手機、保險、報紙、網際網路、基金、手錶、酒、香菸、運動飲料。女性模特兒代言的以化妝品、衣物、手機、裝飾品、廚房設計、食物、手飾、嬰兒用品、減肥藥、日用品。綜合論之女性還是以生活用品居多，男性的廣告則較具專業形象。而關於服裝上，女性通常穿著較為暴露。從這個活動中教師引導學生對於此現象提出分析與批判，並利用這些廣告影像作為下一個單元中創作的媒材。

五、性別與我

此活動為本課程的總結，亦為前幾單元所得感想的表達與呈現。教師請學生反思這幾週的課程，並選擇一印象最深刻的議題從事複合媒材創作。學生的創作過程與老師的互動頻繁，教師需要教導學生如何將媒材、技法與創作理念結合，並以最好的畫面效果呈現。從學生的作品中可發現多元的主題，包括服裝、運動、三妻四妾、體力、重男輕女的觀念、暴力、shopping、男兒有淚不輕彈、生男生女一樣好、兩性平等、同性戀、裸露、工作平等。學生根據個別的主題與創作理念發展創作活動，對學生而言是有意義的創作活動。而畫面佈置的安排就如同設計封面或海報，需要考慮文字與圖形的安排與搭配，並需要運用美的原則才能達到良好的畫面效果（如圖3～圖7）。可見學科本質的知識依然是藝術教學重要的知識。

從學生的創作品中可了解學生對於性別角色刻板印象的突破，例如圖

圖3：學生作品與創作理念之一

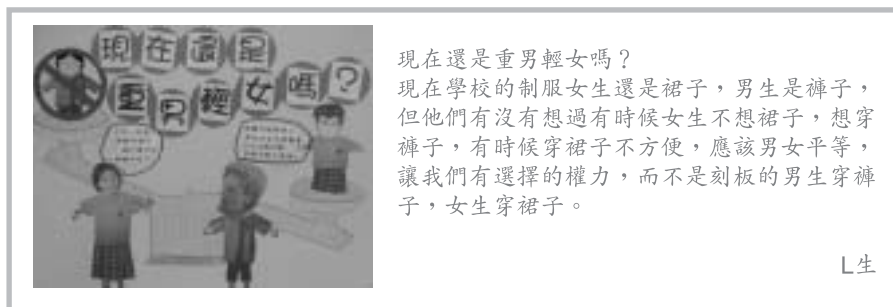


圖4：學生作品與創作理念之二



當我們打開電視，看到各式各樣的廣告，其中許多都是利用穿著清涼的美女來推銷產品，吸引消費者目光，尤其是男性。這樣好像把女性的價值貶低了，難道一個女人一生活下來，就是要給男人看的嗎？許多男性也都以一個女性的外在（身材、相貌）來評斷他的價值，女性的外在條件，真有如此重要嗎？所以我就把男女角色互換，讓男女體會女生的感受，並諷刺目前的社會情況。

K生

圖5：學生作品與創作理念之三



新在新一代社會裡，重男輕女的傳統觀念已式微，取而代之的是「男孩女孩依樣好」的新認知。因此，我設計的是一對夫妻，生了許多女兒，他們不像傳統家庭，只喜歡男孩子，和以往的傳統家庭做對比，反而覺得女孩有比男孩更多的優點。

M生

圖6：學生作品與創作理念之四



我覺得以前只有男人可以「三妻四妾」為什麼女生不可以「三公四夫」，女生也是人，而且天底下不只是男生可以生小孩，女生也可以。如不能接受女人三公四夫，那為什麼男人可以三妻四妾呢？

N生

圖7：學生作品與創作理念之五



因為有時會看到男人在哭，可是總會有人說：「男兒有淚不輕彈」，我就會想：「難道男性就不能哭嗎？」，因此，我要用作品來告訴大家「男人也是可以流淚的」！

O生

3，女學生述說個人對於生活服裝上的意見，要求有選擇穿褲子或裙子的權力。圖4批判廣告媒體中將女性物象化的行爲，並質疑以外在（身材、相貌）來評斷女性，是貶低女性的價值。這位女學生在畫面中將男明星的臉配合女性的身體，以諷刺目前的社會情況，教師則建議她可直接使用男性的身體，避免將女性身體再次暴露。圖5以歡樂的畫面傳達男孩女孩一樣好的觀念；圖6以圖文並置以及提問的方式質疑男性三妻四妾的觀念；圖7則以男生的立場發聲，反駁「男人有淚不輕彈」的論點。整個創作活動學生以其對性別角色刻板印象的觀點，批判社會現象或表達男女平權的看法。在這個過程中有些學生的作品呈現極端的意見或是複製刻板印象，教師根據作品的呈現可了解每個學生的認知，透過平等的對話協助學生反省生活中的性別角色刻板印象。

結論與建議

學生的經驗主要來自生活，性別議題的統整課程讓學生有機會將學校所學與本身的經驗聯結，有助於增加學生主動觀看的動力、批判性的思考，並藉由藝術品表達對這議題的看法與經驗。經由此課程的實施可得知：

一、以發現、對話、分析、反省的批判性教學方式，不僅培養學生的基本能力，還增進其於觀念上的學習，讓學生能夠將原本獨立、無關、片段的知識和經驗連結。

二、課程中的分組活動，使學習者以學習團體中的一員的方式了解社會本質。

三、透過對於視覺文化的分析，能提升學生對視覺影像的感知與判斷能力。

四、性別議題的實施有助於學生釐清性別的刻板印象，此觀念的建構對學生而言不只是藝術知識，還包括帶得走的能力。

五、此統整課程教學活動中包括藝術史、藝術批評、藝術創作與美學，而課程內容為視覺文化的範疇，兩者可以同時存在。

此課程提供一種藝術課程的範例，肯定視覺文化的特質與功能。研究者認同視覺文化提供一個以學生知識、能力建構為中心的教學內容，如同Duncum(1999)所認為視覺文化教育的重要性，在於其發生於學習事件最頻繁的地方，也就是日常生活中。然而畢竟藝術教育的主流為藝術，無論是社

會學、教育學、心理學、社會學、語文……等其他學科皆可與藝術教育統整。而以Walker & Chaplin (1997)對視覺文化內容的論述而言，包含後現代多元、折衷、通俗化的特質，亦囊括精緻藝術。以後現代對藝術的定義，使任何藝術的表現都在商業藝術交易的包裝下，合法化且容易為人接受 (Jameson, 1993)。視覺文化中的許多素材與藝術相關，皆可作為藝術教育的內容。研究者認為視覺文化是包含在藝術教育之內，建議教師選擇藝術課程時可以藝術本質的學科特性作為藝術學習的軸心，配合統整課程的模式、視覺文化的範疇發展藝術課程，透過視覺文化引導學生了解更深廣的藝術領域。當然，進行課程統整，教師需要拋開傳統課程設計的模式，強調學習更多的知識，不斷的進修、參與會議與腦力激盪，充滿了內在與外在的各種阻礙與考驗。但從本研究以可見學生從統整中學習到單一學科中所缺乏的經驗與知識，我們沒有理由再走回頭路，研究者以學生進行分組活動時所經歷「合作，衝突，協調、溝通以及解決問題的學習歷程」與教師們共勉。

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「性不性」由你」之學習單之二

誰在吶喊？

1. 孟克的『吶喊』是藉由繪畫表現對死亡的不安與對疾病的恐懼，你覺得 Sally Swain 的『吶喊』這件作品想要表達什麼意義？
2. 你覺得畫面的主角是誰？是男性還是女性？他/她怎麼了？請發揮你編劇的能力，將這個畫面的故事的前因後果寫下來！



Sally Swain

3. 請從你所寫的故事中請舉例說明是否存在對性別的刻板印象？並分析你當時為什麼會如此描寫？

附件三

「“性不性” 由你」學習單三

最佳戲劇獎評量表

1 親愛的同學，看了各組的表演後，請紀錄每一組的優缺點為何？

組別	優點	缺點
第一組		
第二組		
第三組		
第四組		
第五組		
第六組		

2 你想把下列的戲劇大獎頒發給誰呢？

	得獎者	得獎原因
最佳女主角		
最佳男主角		
最佳劇情獎		
最佳戲劇獎		

3 你對自己組別的表演是否滿意，有哪些需要改進的地方？

4 你是否從同學的表演中發現性別的刻板印象？請選擇一組並說明？

A STUDY ON AN INTEGRATED CURRICULUM FOR VISUAL CULTURE: USING GENDER ROLE ISSUES AS AN EXAMPLE

Yu Chun Chen

Taipei Jieh Shou Junior High School

Abstract

This paper emphasizes the importance of an integrated curriculum for art education. Drawing on visual culture for its contents and built within a framework of discipline based art education (DBAE), the curriculum can be organized in a way that connects art knowledge and experiences with real life. The study applied constructive activities annexed integrated concepts to develop a structural teaching, with gender role stereotypes as the big ideas. Both visual arts and performing arts were incorporated in the teaching activities. The objective was to motivate students to explore gender issues through the study of the arts, and to develop critical thinking. The research method included literature analysis, action research, and content analysis. The findings indicate that study of the visual culture can help us understand the concepts and implications related to the arts, so that we will gain a better control over the visual information we are bombarded with. The contents of visual culture can fit in with curriculum integration. The researcher believes that cur-

riculum integration can underscore the legitimacy of disciplinary knowledge and, therefore, integration should be implemented with a structural teaching that emphasizes the acquisition of knowledge and skills. The constructivism of the integrated curriculum can then help students address new problems and situations with a tool for solving real problems.

Key words

integrated curriculum, visual culture, essential of art, discipline-based art education

Introduction

I. Research background

In our world of interweaved global economies, rapid developments of teleconferencing technologies and growing complexity of our lives, images have become a key medium for the transmission of information in the post-modern society. We are living in a world of visual culture dominated by electronic media and images. Signs, symbols and icons with profound implications abound in our daily life, guiding the way we see and look. In a cultural society, every experience in life embodies a visual culture (Duncum, 1999, p. 295). Many researchers have suggested an art education with a focus on the visual culture (Wilson, 2000, 2003; Kuo & Chao, 2002; Freedman, 2003; Barrett, 2003; Chapman, 2003; Kindler, 2003; Tavin, 2003). Yet on the other hand, Efland (1996) believes that post-modern curricula should be an inter-disciplinary integration not only related to visual arts, but involving anthropological and social studies as well. Like other disciplines, the arts provide a representation of realities, and address the real social constructs in their unique ways. And post-modern education is a collage of contemporary existences that involve multiple, complex and non-linear meanings. Art education, therefore, has evolved over time to become multi-faceted and diversified.

Amid the 1-9 curricular reform efforts in Taiwan, curricular integration has become quite the vogue in recent years. Art education is faced with significant changes and new developments. The Education Ministry groups visual arts, music and performing arts together into the Arts & Humanities Field. The integration of these three subjects by some art teachers, however, is little

more than on the formal level, without addressing the development of students' basic skills and the real meaning of integration. As Parsons (2003) points out, if an integrated art education stops at the integration of visual arts, music and performance arts, the significance and value of the integrated curriculum will be seriously curtailed. Beane (1997) suggests that the aim of curricular integration is to seek a connection between past and present, school and society, and between disciplines, and that the dimensions of an integrated curriculum include integration of experiences, social integration and integration of knowledge. Integration is to organize past experiences into useful tools for resolving real problems that we are faced with in new situations.

Thus it is obvious that art education should include curricular integration. Such integration will focus on the application of art knowledge and the linkage between art experiences and real life (Hsu, 2002). The issues addressed in an integrated curriculum have to be relevant to the students and to their concerns in their lives, so as to encourage creative behavior in the learners. The visual culture prevalent in today's society is a good source of issues and topics that can serve as a focal theme for curricular integration. This study offers an example of curricular integration, within the framework of visual culture and discipline-based art education, that addresses gender themes. Incorporated with performing activities, the curriculum aims to educate students the stereotypes for men and women, and to develop their critical thinking and investigative attitude.

II. Purposes of the Study

1. To build an integrated art curriculum with a focus on gender issues;
2. To develop a curriculum within the framework of visual culture and DBAE; and
3. To try to determine the significance of visual culture in art education.

Research Literature

Different educational trends develop in different times. Post-modern views on the arts emphasize the interaction and connection between individual expression and social developments, with artworks examining and reflecting on issues such as the environment, community, war, peace and sex. Students can go beyond the formal elements of a work and explore themes about age,

race, sex, social classes, beliefs, etc. Through art we gain a better understanding of life from cognitive, emotional, physical and spiritual perspectives. An education of visual arts is a comprehensive, integrated curriculum that leads to social reconstruction through adequate teaching and learning strategies. Given the purposes of the study, the discussion on research literature is divided into five parts: (1) discipline-based art education; (2) visual arts; (3) curricular integration with a focus on art; (4) gender role issues. Other rationale about curricular development will be elaborated along with the explanation of the curriculum.

I. Discipline Based Art Education

Discipline Based Art Education, or DBAE, is an integrated, comprehensive art education that includes four basic disciplines: art history, studio art, art criticism and aesthetics. But DBAE embraces much more than the four basics. Other resources for art education include anthropology, archeology, mass communication, culturology, educational evaluation, linguistics, philosophy, sociology, etc. These fields of knowledge can contribute to the understanding of art education (Dobbs, 1998). An art curriculum involves not only knowledge of art, but also domains such as education, psychology, sociology, anthropology, history, philosophy and languages (Clark & Zimmerman, 1997). Eisner (1998) observes that DBAE does not provide us with a ready curriculum or content; rather, it is a concept that can be interpreted in diverse yet all relevant ways and can be modified when necessary. Stinespring (2001) stresses that the contribution of DBAE to art education is to manifest the value of feelings through the study of unique artworks, to allow students to evaluate the value of feelings in aesthetic ways.

Eisner (2001) says that art education can incorporate visual culture, but visual culture constitutes only a part of the curriculum rather than being a dominant element in the content. The author believes that the intrinsic nature of art and aesthetic experiences as something that cannot be obtained from other subjects or visual culture alone: the feel of your brush touching upon the canvas; the surprise of witnessing changing colors and hues; the experience of wet dirt sticking to your fingers. Discussion of visual culture, however, can raise students' awareness of the importance of critical thinking. Such visual-cultural literacy is a practical and useful skill for students to better

understand and relate to the multi-media information around them. Teaching and developing students' observation and judgment is also an important purpose in education.

II. Visual Culture

Visual culture, by definition, is all the cultural phenomena related to seeing and looking. According to Barnard (1998), visual culture is an essential phenomenon in today's society, playing a key role in both constructing and deconstructing the society. Road signs, buildings, vehicles, textile and clothing, advertisements, movies, TV programs, packaging of products, fashions and other popular trends, etc. all belong to the realm of visual culture. Adding to Mirzoeff's (2001) definition that visual culture is our daily life, Duncum elaborates that visual culture is everyday life that can construct and transmit people's attitudes, beliefs and values. He believes that art educators should study visual arts, which are of educational importance because they happen in a domain where most learning events occur: our vision in daily life. According to Wilson (2000), to understand the differences between visual art education and visual culture, one can think of them as a tree and rhizome; while the former has an orderly pattern of trunk and branches, the latter spreads in all directions. Wilson's vague definition illustrates that visual culture is vital and dynamic, always growing and spreading with whatever new nutrient it can get.

This study adopts Walker & Chaplin's (1997) classification of visual culture into four domains: Fine Arts, Crafts/Design, Performing Arts and Arts of Spectacle, and Mass and Electronic Media. It should be noted that the major difference between visual culture and DBAE/creative development emphasized in the past lies in the comprehensiveness of visual culture: a wide range and variety of imageries in daily life are examined to unravel the workings of a culture, including the significance and meaning of those images in people's experiences, systems and frameworks, and social-economic-political functions. For example, issues like races, social classes, sexes and unequal powers are expressed through the images themselves and the contexts of the works, as well as the ways the works are viewed. Study of visual culture, therefore, extends beyond teaching of fine arts and provides students with a curriculum built on their knowledge and abilities. The study of

artworks is no longer limited to the works per se, with an emphasis on exploring and experimenting personal experiences; rather, in an art education of visual culture, students learn to create imagery while discovering their own identity and experiencing cultural interactions.

As more and more teenagers get to know their world through the Internet and electronic imagery, images and signs have become their reality. Visual information with profound and ever-changing implications abounds in our daily life, guiding the ways we see and look. Unlike fine arts that emphasize beauty at a distance, life aesthetics stresses immediate participation; art education cannot overlook experiences in visual arts and their momentum in our daily life. The author believes that, for most students, aesthetic experiences in their daily life are far more important than experiences with arts of a higher level. Art education, therefore, should teach the basic, intrinsic nature of aesthetic experiences, as well as the perspectives of visual culture. Students of visual culture focus especially on its communicative and political role that helps us understand the art around us, so that we can gain control over the visual information we are faced with. This role in education and use of exploratory critical judgment cannot be confined to the boundary of individual disciplines or to certain forms of a context (Sullivan, 2003). It can be concluded then that a curriculum of visual culture is best developed as an integrated curriculum.

III. Integrated Arts Curricula

Art comes from real life, and is for real life. Art education can guide students in their search for the characteristics and meanings of the people, events and objects in their lives. An integrated art curriculum is a curricular development that incorporates knowledge, experiences and skills of art with those of self, society and nature. The unique language and symbols of art can combine learning in other subjects, leading to effective integration of the knowledge and experiences of psychology, sociology, history, geography, natural sciences, etc. A complete art education does not limit itself to creation of artworks, but includes discussion and study of artworks to better understand the artist's message and cultural implications, as well as to discern, analyze, reflect, judge and integrate all the information from various sources for an all-round view and expression of their own opinions and feelings.

In an integrated curriculum, the disciplines are a necessary tool for reflecting upon the relevant issues; they also provide a framework in which knowledge is organized. The art content comprises four basic disciplines: studio art, art history, aesthetics, and art criticism. The relationship between curricular integration and the intrinsic nature of the disciplines is like that of hen and egg, each complementing the other and inseparable. In recent years many art educators have suggested big ideas, key concepts and essential questions as the cornerstones for curricular integration (Jacobs, 1997; Walker, 2001; Ballengee-Morris, & Stuhr, 2001; Chen, 2002a; Kuo, 2002; Efland, 2002; Parsons, 2003). These provide for a good example for integrated art education in which curricular projects are developed through big ideas or concepts relevant to the theme or activity. This paper is a report on a curriculum based on such an integration model, with a focus on gender issues. Key elements in the integration include:

(1) Big Ideas

Big ideas are important issues in life, and they are complex, ambiguous, paradoxical and diverse. Whether as simple phrases or complete statements, big ideas do not fully expound a concept, but they present the many ideas that constitute the concept and expand to many other fields such as gender role stereotype, community, hero, family, social order, etc. Development of big ideas emphasizes the connection between the ideas and self as an appropriate knowledge basis for developing studio art. Students are encouraged to examine the relationship between big ideas and their own life and ask questions such as "How do these ideas relate to my life?" "Where do I fit in with this idea?" "What knowledge do I want to learn about this idea?" (Walker, 2001)

(2) Key Concepts

Key concepts use clear headlines, short phrases or complete sentences to present the complex, ambiguous, paradoxical, diverse and important "big ideas." Development of key concepts help students understand the framework of the curriculum and explore its meaning (Walker, 2001).

(3) Essential Questions

Essential questions are questions of a series of possibilities; they are unique

tool to manifest the focus of the curriculum. The key is to prepare a set of questions that allow students to examine and understand the curriculum within a short span of time, and to use them as clear guidelines for their exploration and investigation. The choice of framework and guiding questions for a curriculum is a teacher's statement of his/her intention for curricular design, the intended focus for students' learning, and the assistance that he/she will provide through the teaching to help students investigate the key concepts of these essential questions (Jacobs, 1997). Essential questions provide a strategy around which the teaching is organized. Presenting the main ideas in the form of questions can better motivate students to learn than imperative diction. Jacobs (1997) observes several guidelines for writing essential questions: (1) each child should be able to understand the question; (2) use broad, organizational terms; (3) the questions should reflect the conceptual priorities; (4) each question should be distinct and substantial; (5) the questions should not be repetitious; (6) The questions should be realistic given the amount of time allocated for the unit or course; (7) there should be logical sequence to a set of essential questions (8) post the essential questions in the classroom as an open statement.

The author suggests a conceptual framework of an integrated curriculum that begins with big ideas, key concepts, and essential questions, followed by main issues and concepts developed from the big ideas for other related disciplines. Once the big ideas for the curriculum are decided, the ideas are then unraveled and expounded with key concepts and essential questions. In the case of an art curriculum, it means to develop issues and concepts, based on the essential questions, which reflect the disciplinary nature of art education.

The flowchart below shows an integrated curriculum with gender role stereotypes as its big ideas. It incorporates visual art and performing arts to help students realize gender role stereotypes in art and everyday images. This trans-disciplinary approach (Drake, 1993) starts from the big ideas and key concepts, and then develops teaching activities based on a series of essential questions. Students are encouraged to discover the connections and meanings within from real-life experiences and concerns, and to solve the problems they are faced with. The author sees this approach as one that

develops a structural teaching while not excluding any other teaching approaches, constructive activities or integration concepts.

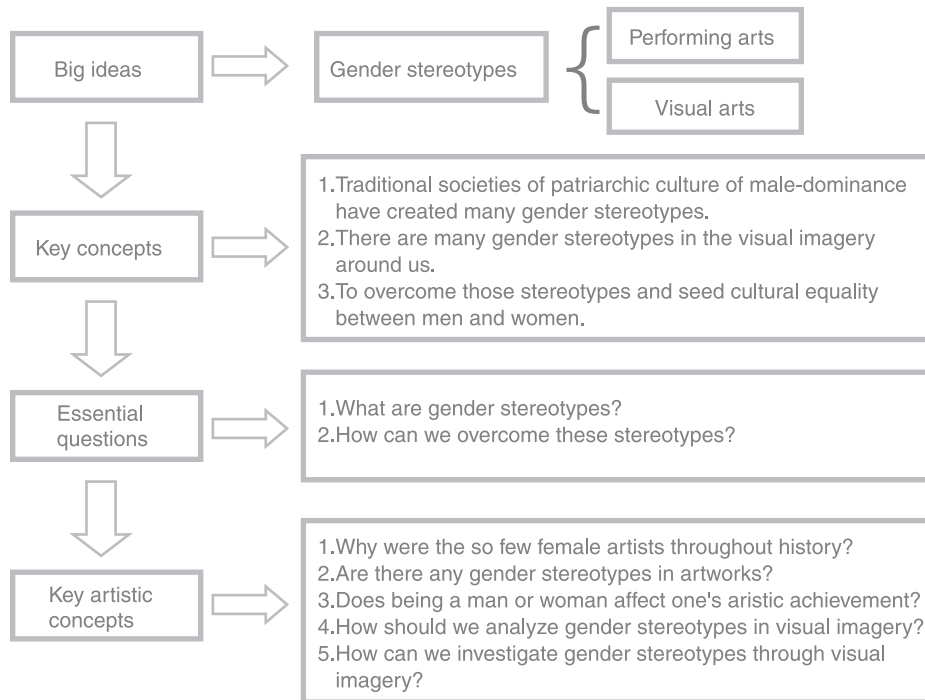


Figure 1: A model of big-ideas integrated curriculum

IV. Gender Role Issues

The reformed 1-9 curricula have included gender issues in the seven fields of learning, to expand students' awareness of social issues. It is said that "gender is the social construction of sex." That is, while men and women are affected by their physical conditions and attributes, many of our concepts about the sexes are a result of socialization. Human behavior and social systems have shaped the differences between men and women that we perceive today (莊明貞, 1999). In the realm of arts, since Linda Nochlin (1989) asked the question "why were there no great female artists?" it has been concluded that art in the past was not an activity for the gifted; rather, artistic creation on the whole was influenced by social forces, defined and restricted within the social system. Women did not have the same footing for artistic

achievement that men enjoyed (Nochlin, 1989). Gender studies, therefore, focus on the acquired social constructs. On the personal, individual level, two principles are generally followed in the construction of sex in the family, school and up to society: gender stereotypes, and sexual discrimination (C. L. Si, 2001).

What are the so-called gender stereotypes? In a traditional society of male-dominance and patriarchic culture, men's tough, strong behavior is praised (hence the saying: "A man's tears are more precious than gold."), while women are expected to be gentle, mild, neat and tidy, dependent, and weak. The concept of a woman taking charge of the household and the man of the world outside the home is a long-held belief that most people take for granted. Citing Ann E. Calgary (1996), Chen suggests three focal points for developing the content and strategies of an art curriculum with gender as its anchor: self-identify, process and aim (Chen, 2002b, pp. 48-49). That is also what this study did: through a series of art activities on the theme of gender stereotypes, students were encouraged to examine their self-identify and social concepts concerning the sexes, and to express their reflections on gender role stereotypes through artistic creations on various themes.

Research Method

The study involves literature analysis, action research and content analysis, but action research is the main focus. Action research, by definition, is about action; but throughout the process of the action, the purposes, methods and results of the action are constantly reviewed and revised to form new action plans. Finally, documentation of the action is compiled into useful knowledge that can be shared and implemented (Altrichter & Somekh). In this study, the researcher is also the actor: through the development and implementation of the curriculum, and analysis of the learning process and achievement of the students, the author intends to test and verify the theories and purposes of the study.

"Gender Matters" – An integrated art curriculum of gender issues

This curriculum hoped that a better understanding of the sex and art issues

would improve students' self-awareness and interpersonal relationships, develop their critical thinking and judgment, draw their attention to the hidden gender role stereotypes in art, and finally allow them to express their views on gender issues by creating a multi-media collage.¹

I. Curriculum units

"Gender Matters" has five units:

1. Is it more preferable to be a man or a woman?
2. Art Examination
3. Who Is Screaming?
4. Collecting print advertisements
5. Sex and I

II. Teaching objectives

1. To be aware of gender role stereotypes in life and the surroundings.
2. To understand the role of sex in the history of art.
3. To be able to reflect upon and analyze hidden stereotypes in popular visual images.
4. To express and interpret sex issues by multi-media collage creations.

III. Competences in the field of arts & humanities

- 1-4-1 To understand the relationship between art creation and social culture, exhibit independent thinking, and try multimedia art creation.
- 1-4-2 To design a theme of interest and use appropriate media and skills to create unique works that express feelings, experiences and thoughts.
- 3-4-3 To synthesize, compare, and investigate the characteristics and contents of artworks from different cultures and periods, and develop a respect for various cultures.

IV. Competences in the field of sex education

- 3-2-3 Active investigation of gender biases in the mass media.
- 3-3-5 Reflection and analysis of the gender myths in the information media.

¹ See Figure 1 for big ideas, key concepts, essential questions and the key artistic concept.

3-4-13 Reflection and analysis of gender role stereotypes and sexual discrimination in society, and suggestion of remedies.

V. Target students: seventh graders

VI. Curriculum framework

Table 1:Curriculum framework for "Gender matters"

Teaching unit	hour	Objectives	Main learning activities	Teaching resources	Evaluation activities
Is it more preferable to be a man or a woman?	1	To understand what are gender stereotypes. To observe and explain gender role stereotypes in daily life.	1. Introduction 2. Grouping 3. Raising questions about the differences between men and women, and put students' answers on the blackboard 4. Categorizing the answers into physical and cultural, and explaining which ones are inborn and which ones are shaped by culture 5. Sharing and discussing the stereotypes in life.	Computer and overhead projector	Teacher's observation and record
Art examination	1	To reflect why there have been so few female artists in history. To realize the role of sex in the history of art.	1. Sharing and discussing Worksheet 1 2. Observing the portrayals of sexes in artworks 3. Discussing Sally Swain's interpretation of women in her works	Computer and overhead projector Worksheet 1 Picture 1: Masaccio /The Expulsion Picture 2: Munch, Scream Picture 3: Sally Swain, Scream	Worksheet 1 (Appendix 1) Teacher's observation and record
Who is Screaming?	2	To write a playlet based on the image and perform it in class. To reflect on the gender role stereotypes in the play.	1. Developing and writing a playlet based on Sally Swain's Scream, and write it down in Worksheet 2. 2. Dividing the class into 6 teams, each of which will write and perform a playlet. 3. Finishing Worksheet 3: Best Playlet evaluation sheet		Worksheet 3 (Appendix 3) Teacher's observation and record

Colleting print advertisements	1	To discover and reflect upon visual images in daily life.	<ol style="list-style-type: none"> 1. Students collecting advertisements in newspapers and magazines. 2. Analyzing the advertisements. 3. Each team giving a presentation of their findings. 		Teacher's observation and record
Sex And I	3	<p>To reflect one's own gender perceptions in language usage and concepts, and to realize the diverse characteristics of each individual.</p> <p>To express views on the sexes through art creation.</p>	<ol style="list-style-type: none"> 1. In-class discussion of the stereotypes in advertisements. 2. Guiding students to decide upon a theme for their art project. 3. Explaining the characteristics of multi-media collage, and helping students choose their media. 4. Creating the work and writing the rationale for the creation. 	<p>Computer and overhead projector</p> <p>Print advertisements in newspapers and magazines.</p> <p>Painting tools.</p>	<p>Explanations of works and creation</p> <p>Teacher's observation and record</p>

VII. Rationale for the curriculum development

The theme of the curriculum is "Sex Matters," which aims to explore interpretation of the sexes within the cultural structure. The curriculum has been designed within the DBAE framework using visual culture as an anchor. The main activities and theoretical basis of the units are explained as follows.

(1) Is it more preferable to be a man or a woman?

This was a warm-up unit to raise students' awareness of gender role stereotypes in their daily life by discussing some simple questions such as "Do you think 吳國雄 a boy or a girl?" "Is it more preferable to be a man or a woman? Why?" "What do you think are the characteristics of women? And of men?" "Have you been told what a girl or a boy should be like? What were those opinions?" "In the popular cartoon Detective Conan, who do you think can rescue Ran, the leading lady, when she is in danger?"² With these questions and examples of popular TV programs, students were brought to greater awareness of gender role stereotypes in daily life.

(2) Art Examination

This unit guided students to reflect on why there were so few female artists in

the past, including art history and art criticism. By discussing "Why there were no great female artists in history?" the class re-examined the traditional definitions of great artists. Masaccio's *The Expulsion* was then reviewed for any stereotyped portrayals of Adam and Eve. For example, the man in the picture covers his face with his hands in an effort to suppress his pain, while the woman cries out in agony, her mouth open, eyebrows knotted, and her hands covering her breasts and private parts. The 500-year-old work reflects the old concepts that a man could be seen naked but not in tears, while a woman could cry but not show her body. The unit also compared Munch's *Scream* with Sally Swain's feminist re-creation³ (Picture 2).



Picture 2:
Scream, Sally Swain

(3) Who Is Screaming?

This unit asked the students to interpret the image in Sally Swain's *Scream*, and develop a story from it. It was a narrative approach. From a critical pedagogic point of view, identify lies in the conflicts and interactions of perception, experience, language, culture, power and history (McLaren, 1995, p. 229), while narration is a statement of an event or experience, a text based on the story about historical, political, social or life dialogues to underline the existence of the narrative content. Pauly (2003) observes that narrative of culture is a tool to analyze the visual images that carry and transmit cultural meanings.

² TV cartoon series *Detective Conan*, based on a Japanese comic book, features a high school detective. His sweetheart Ran is a karate expert and capable of getting herself out of danger. But most students answered that Conan would rescue her like a knight in shining armor.

³ Sally Swain, a feminist artist known for her feminist re-creations of famous artworks.

Efalnd (1996) also quotes Jerome Bruner's narrative model of describing cognition, stressing the significance of narrative in a postmodern curriculum. He suggests that presentation of knowledge is like collage or an interconnected net; exploration of issues requires not only traditional layered logic, but also diversified narratives. Each approach to understanding knowledge has a basic working structure and unique concepts and principles. The fundamental difference lies in their processes. A story is different from a well-organized argument, though both can be used to convince. An argument tries to convince people of one of the realities; a story stresses the similarity in each other's life. One is a process to verify and establish a form and real experience, while the other establishes vivid, though not true, representations. Stories, therefore, do not exist for understanding realities, but to give meanings to our experiences (Efalnd, A. etal. 1996, p. 118).

Carol Witherell and Nel Noddings' narrative approach to teaching often uses stories or fables. Other forms include history, fictions, family photo albums, movies, paintings, diaries, imaginations and description of dreams. By connecting the stories with their own experiences in the teaching process, teachers and students begin to understand the surrounding environments (Guinan, 1999). This strategy of individual narrative can address the environmental needs of different economic classes, age groups, sexes and regions to examine the interaction of people, environment and culture. There were two main activities in this unit. Every student was first asked to interpret Sally Swain's *Scream* (Picture 2) and write a story based on the image. Then he/she would use the story to analyze if there were any hidden gender stereotypes. The exercise was to help students discover the gender structure that was taken for granted. Finally, the class was divided into teams to elaborate the work through words, body language and teamwork, again followed by analysis of any gender role stereotypes in their performances.

(4) Collecting print advertisements

As images become an essential instrument in mass media, social concepts and ideologies are constantly spread in forms not readily recognizable. Radio broadcasting, television, movies, computer images, newspapers and magazines carry the images and texts of certain events and stories about people or locations in certain ways. Such information is absorbed by people through

a variety of channels, and has profound impacts on our life, relationships, values and beliefs in the society.

According to Sturken and Cartwright (2001), imagery of women in contemporary movies and advertisements is often presented in diverse ways, but its creation remains dominated by men and dictated by social and cultural implications. Women seem to be defined as delightful spectators, even in the visual culture of contemporary advertisements (Sturken, & Cartwright, 2001, pp. 81-82). As the audiences rarely think much about the working ideologies behind the advertisements, such images begin to shape our self-image without our knowing it. The preferable images for women projected in the advertisements are accepted by the audiences and become a standard by which they judge themselves. Obsession with staying slender is a good instance. Tavin (2003) believes that critical pedagogy and visual culture is a trans-disciplinary discussion and practice, with a focus on everyday life and popular culture as the fighting arena. Visual culture is an analytical and interpretive study to examine how visual experiences are constructed in the social system, structure, and practice. TV programs, musical CD's, movies and popular merchandise provide the building blocks for language, encoding and values (Tavin, 2003, p. 197).

With these theories in mind, this unit asked the students to collect visual images around them, and discussed with their team whether the products presented by different sexes or the way the actors/actresses were dressed reflected any gender stereotypes. The students were also encouraged to come up with ways to overcome those stereotypes.

(5) Gender And I

This unit expected the students to express their views on gender by creating multimedia artworks based on what they learned from previous units. Freedman (2003) emphasizes that the complexity of contemporary cultures allows education to enrich students' life, and to develop their critical thinking for better understanding visual culture and its meanings. Visual culture, therefore, challenges past assumptions that emphasized form and skill. It is believed now that art creation should take into consideration (1) the role of the artwork in building the student's self-identity; (2) an emphasis on concepts as well as skills; and (3) students' artistic behavior is like cultural cri-

tique (Freedman, 2003, p. 40). As visual culture involves social life and creation of individual mind, the knowledge in a visual culture classroom comes from creating or discovering the meaning of artworks in the learner's everyday life. Therefore, a theme of gender issues was selected for the studio unit, and the students were asked to write about their ideas behind the creation, so as to enhance the connection between thoughts and creative activities.

VIII. Findings

The overall design of the curriculum includes three dimensions of DBAE: art history, art criticism, and studio art. As for aesthetics, Tom Anderson (1998) says that aesthetics is like critical exploration, a teaching and learning strategy. In the context of education, it is seen as the active participation by students in identifying problems and searching for solutions.

This teaching uses a philosophical strategy of developing the philosophical nature of aesthetics with critical skills, strategies, and framework of thought. The core of aesthetic procedure is to raise questions, expound a standpoint, and try to resolve the questions systematically. Participation in establishing aesthetic theories can develop students' higher level thinking skills, and their confidence in exercising social rights. Seen as such, aesthetics of critical investigation can prepare students to play an important role of leader or decision-maker, rather than a blind follower. This curriculum uses a series of essential questions to guide the students in their investigation of gender role stereotypes in daily life. Continuous debates over the ideologies in visual images are an aesthetic activity. Therefore, the curriculum has employed all four disciplines of DBAE.

Another emphasis of the curriculum content is what Walker & Chaplin (1997) calls the visual culture, with gender issues as an anchor. As Freedman (2003) puts it, the power and universality of visual culture, and the need of social reconstruction in art education (Freedman, 2003, p. 39).

Process and results of the curriculum implementation

"Gender Matters" was given in a class of grade-seven boys and girls for eight hours. There was frequent interaction between the teacher and students, and enthusiastic discussion among the students. In addition to art activities, the students learned critical thinking and the importance of teamwork. The

process and findings of the curriculum implementation are explained as follows.

I. Is it more preferable to be a man or a woman?

The students entered the discussion with enthusiasm and were very excited when they saw Detective Conan.

Table 2: Answers for Unit 1

Question	Is it more preferable to be a man or a woman? Why?	
physical attributes	Man	No child birth; no monthly period; stronger physically.
	Woman	(None.)
cultural attributes	Man	Less social restraints; boys are still valued more than girls; no responsibility for household chores.
	Woman	No military service; can wear makeups; more observant; can "play the woman" and take advantage.
Question	What do you think are the characteristics of women? And of men?	
	Woman	Gentle; talkative; care about appearances; enjoy shopping; overly sensitive; mean; nosy; cute; graceful.
	Man	Randy; pretence to be "cool"; competitive; short hair; tough; brave; more open-minded; rough when angered; strong-willed; active; not fastidious; keen on face-saving.
Question	Have you been told what a girl or a boy should be like? What were those opinions?	
	Woman	Should be well-mannered; mild and obedient; have more problems in marriage; not to be out-spoken; responsible for household chores; polite; sit up properly; no dirty language; graceful; no shaking legs; cover mouth when laughing.
	Man	No Scream; be brave; be strong and protective of women; have more problems with career; responsible for supporting the family financially.

Many stereotypes can be found in the students' answers as to what men or women are expected to be. Class discussion and analysis aims to raise their awareness of the stereotypes.

II. Art Examination

Art Examination uses Worksheet 1 (Appendix 1) for its teaching activity. Of the 35 students in the class, one did not return the Worksheet. Question 1 asked the students to write down the name and sex of three artists, and 陳進⁴ was the only female artist that came up in the answers. All the rest were men, including Western artists and those from Taiwan or mainland China such as Picasso, Munch, Michelangelo, Da Vinci, Matisse, Van Gogh, Renoir, Monet, Miro, M. S. Lee (李梅樹), C. H. Kuo (郭雪湖), C. P. Chen (陳澄波), T. W. Chen (陳德旺), Y. S. Lin (林玉山), C. S. Liao (廖繼春), T. C. Chang (張大千), etc. Question 2 asked whether being a man or a woman affected one's chance of becoming an artist. 30 students answered no, citing talent, interpret, aspiration, effort and training as the deciding factors. One student said sex might play a role in one's artistic achievement, but did not explain why. Another explained that "women in the past did not have much time for creating artworks." A third one said yes and no, as "women in the past were not as valued as men, and thus prevented from developing their artistic talent; but today's society is one of sexual equality.... Anyone with the talent will be able to become an artist. So the impact of sex on becoming an artist depends on the values and attitudes of the time." One student said the answer would depend on local environments, as "the impact would be smaller in a place of greater equality between men and women." Question 3 asked "Do you feel that women are less talented artistically? Why were there no great female artists in history?" Most students were able to point to the influence of social values, as shown below:

Table 3: Answers to Question 3, Worksheet 1

Student	Answer
A	No, I don't. Because the differences between men and women are primarily physical; talent is not decided by sex. The fact that there were few female artists in history is a result of social values. Men are expected to make a name, and receive all the education or training; women, on the other hand, only have a place in the home. There is even a saying: "Having no talent is the best virtue for a woman." So who would be willing to educate women?

⁴ Early Taiwanese painters were introduced before "Sex Matters" units, and most students have learned of Ching Chen (陳進) 19 out of the 35 students mentioned her in their answers.

Student	Answer
B	No. In fact, men and women have the same imagination and creativity, I think. But the traditional attitude of valuing men before women makes people think less of women's achievement. And also self identify, and because women have less opportunities for education.
C	No. If she makes an effort, in addition to her talent, a woman can be an artist too. It was probably because men and women were not equal in the past, and women believed that they could only become housewives. And there was less education opportunities for women.
D	I don't think so. It is because women have always been seen as inferior to men, and once married have to take care of all the household duties. There is little time and energy left for developing their talent. That is why women are less successful than men on all fronts.

Some of the students did not think women less talented, but their reasons were superficial or only descriptive, as shown in Table 4.

Talbe 4: Answers to Question 3, Worksheet 1

Student	Answer
E	I think many women in the world may have painting talent, but have yet to be discovered.
F	Actually women have a lot of artistic talent, but maybe they want to go into other professions.

III. Who Is Screaming?

This unit examined feminist artist Sally Swain's *Scream* (Picture 2), and guided the students to write a story to interpret the image. Their stories were then analyzed for any gender role stereotypes they might have. Students' responses to the picture include death, helplessness, confusion, anxiety, unease, and fear. Interpretations of the scene include:

Table 5: Answers to Question 1, Worksheet 2

Student	Answer
D	I think she is Screaming over the burden on women unable to balance their career and family life.
G	It is a maid who is resentful at her fate, a volcano ready to erupt anytime.
H	Give vent to her impatience.
I	Forgot to do grocery shopping and did not know what to do.

The answers show that Sally Swain's image succeeds in conveying anxiety and helplessness, but the location is moved to the kitchen. Because of stereotyped concepts, most answers decided that the person in Picture 2 was a woman. The stories they wrote also reflected similar messages. They were then asked to analyze the stereotypes in their stories.

Table 5: Answers to Question 2 and 3, Worksheet 2

Student	Answer
J	Q 2: Probably a housewife Scream when she saw a cockroach or mouse.
	Q 3: Yes, as it is women who are usually in the kitchen.
F	Q 2: It should be Sally Swain, a woman. She was panic-stricken. She was cooking one day when a very talkative woman called and kept her on the phone for an hour. When she realized that all her cooking was burned, she gave a desperate scream.
	Q 3: Yes. Women are talkative and always on the phone.
K	Q 2: A woman from a rich family was newly married. She never did any chores around the house before her marriage. But her husband wanted her to do just that. One day she was home by herself, and remembering the request of her husband, she walked into the kitchen. She cried out at what she saw: the dirty kitchen was taken over by roaches and mice.... When she woke up, she divorced her husband and returned to her life as a rich lady.
	Q 3: Yes. Most people think that women belong to the home, while men belong to the world out of the house. The husband in the story was one with stereotyped concepts and expected his wife to do all the work. Actually man and wife should share household duties.

The second part of the unit was for each team to act out their story in front of the class, and did an analysis of their performances. The themes of the playlets included murder, domestic violence, discord between mother-in-law and daughter-in-law, superman, etc. The storylines showed a clear impact of mass media. The class raised many interesting questions such as "Why are rape victims usually women, and police officers men?" "All the victims in the playlets were women." "Why is the superman character always a man?" "Why are women responsible for household duties?" "Why do mothers have to prepare the meals while fathers and sons just sit and wait?" "Why are women pretty? Men can be pretty too." "Why are men free to go to the bar when women have to stay home and do the chores?" Discussion and reflection on these questions and relevant visual images help develop students' judgment and critical thinking, which in turn leads to a healthy society.

IV. Collecting print advertisements

As Duncum (1999) points out, the visual culture in our daily life is full of ambiguous and negative messages. This unit asked the students to collect advertisements in newspapers and magazines, and investigate the different images of men and women in them. Students found that men and women bring out different products. Cars, real estate, insurance, newspapers, Internet, mutual funds, watches, alcohol, cigarettes and sport drinks are presented by actors; actresses are seen in advertisements of cosmetics, clothing, ornaments and accessories, kitchen decors, foods, baby products, diet drugs,. In general, women are often associated with daily supplies, while men's advertisements are of a more professional nature.

V. Sex And I

This unit concluded the curriculum with creations of multimedia collage. A variety of themes could be found in the works of the students, including apparel, sports, polygyny, physical strengths, inequality of men and women, violence, shopping, sex equality, homosexuality, and job equality. Creation of a work of their chosen theme and for their own reasons was a very meaningful activity for the students. And to make the work effective and appealing required all the knowledge and skills of artistic creation (Picture 3 to Picture 7).

Picture 3: Student work and rationale



Are men still considered more important than women? School uniforms have skirts for girls, and pants for boys. But did it ever occur to them that sometimes girls do not like skirts. Pants are more convenient. In this time of sex equality, girls and boys should have a choice instead of being told what to wear.

Student L

Picture 4: Student work and rationale



TV commercials often feature beautiful women scantily dressed to attract the audience, especially men. I think this is belittling of women. Many men judge a woman by her appearance and figure. Is appearance so important for women? That's why I switched the roles of men and women to give men a taste of what women have to endure.

Student K

Picture 5: Student work and rationale



In today's society, the idea of seeing boys as more important than girls has become outdated. For the new-generation parents, girls are as good as boys. So I have designed a couple with many daughters. To their joy, they have found that girls have many merits that boys do not have.

Student M


Picture 6: Student work and rationale



Men in the past could have many wives. Why couldn't a woman have more than one husband? Women have their rights too. If a husband cannot accept his wife having other husbands, why can he have other wives?

Student N

Picture 7: Student work and rationale



Sometimes I saw boys Scream, but they were always told that men do not cry. And I wondered "why cannot a man cry?" That's why I decided to tell everyone that it's ok for men to shed tears.

Student O

Some works by the students showed a breakthrough of gender stereotypes, while others manifested extreme opinions or repetition of stereotypes. Judging from the works, the teacher would know the students perceptions and, if necessary, facilitate further reflection through dialogues on equal terms.

Conclusion And Suggestions

As students experiences come primarily from life, an integrated curriculum of gender issues allows them to connect what they learn in school with their personal experiences. This helps enhance their motivation for learning and critical thinking, as well as provides them with an opportunity to express their opinions in their artistic creation. Several findings have been reached from the implementation of the curriculum:

- 1 A critical teaching approach of discovery, dialogue, analysis and reflection not only develops basic competences, but also improves learning of concepts that allows students to connect isolated, irrelevant fragments of knowledge and experiences.
- 2 Team activities help students to learn teamwork and the social nature as a member of the group.
- 3 Analysis of visual culture can improves students perception and judgment of visual images.
- 4 Gender issues in the curriculum raise students awareness of gender stereotypes. It is more than knowledge of art, an ability that they can put to use in real life.
- 5 The teaching activities include art history, art criticism, studio art and

aesthetics, while the contents come from visual culture. Both elements can co-exist.

This curriculum development provides a model for art curricula. It affirms the characteristics and functions of visual culture, which the author believes provides a teaching content for students to build their knowledge and competences. As Duncum (1999) observes, the significance of visual culture in education lies in the fact that it occurs where there are most learning events, that is, in daily life. But the arts remain the core of art education, and other disciplines, be it sociology, education, psychology, languages, can be integrated with art education. Walker & Chaplin (1997) also comment on visual culture, emphasizing its post-modern, diverse, compromising and popularized nature. Visual culture embraces fine arts too. Many materials in visual culture are relevant to the arts, and can be used as contents for art education. The author believes that visual culture is included in art education, and suggests an art curriculum that centers on the disciplinary nature of art, within a framework of curriculum integration and drawing on visual culture for its contents. When developing the curriculum integration, teachers need to turn away from traditional curriculum development models and force themselves to learn more knowledge, participate in more brain-storming meetings, and overcome all the difficulties and setbacks along the way. However bumpy the road ahead may be, there is no turning back, as the study clearly shows that an integrated curriculum provides students with experience and knowledge that cannot be found in separate, single disciplines.

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"Sex Matters" Worksheet 2

Who Is Scream?

1. Munch's Scream depicts the fear and anxiety in the face of death and illness. What do you think Sally Swain's Scream tries to express?
2. Who do you think is the character in the picture, a man or a woman? What happened to him or her? Please write a playlet explaining the story behind the picture.



Sally Swain's Scream

3. From the story you have written, do you detect any gender stereotypes? Why did you describe them that way?

"Sex Matters" Worksheet 3**Best Playlet evaluation sheet**

1. Dear class, after enjoying the performance of all the teams, please record their strengths and things to be improved.

Team	Strengths	To be improved
Team 1		
Team 2		
Team 3		
Team 4		
Team 5		
Team 6		

2. To whom would you give the following awards?

	Winner	why?
Best Actress		
Best Actor		
Best Story		
Best Playlet		

3. Do you like the performance of your team? Do you have any suggestions to make it better?
4. Do you detect any gender role stereotypes in the performances of the other teams? Please cite one team and explain.