

2007

# Aesthetics, music education and the construction of school knowledge

Vivienne Huifen Sang  
*University of Wollongong*

---

## Recommended Citation

Sang, Vivienne H, Aesthetics, music education and the construction of school knowledge, PhD thesis, Faculty of Education, University of Wollongong, 2007. <http://ro.uow.edu.au/theses/242>

Research Online is the open access institutional repository for the University of Wollongong. For further information contact Manager Repository Services: [morgan@uow.edu.au](mailto:morgan@uow.edu.au).

## **NOTE**

This online version of the thesis may have different page formatting and pagination from the paper copy held in the University of Wollongong Library.

## **UNIVERSITY OF WOLLONGONG**

### **COPYRIGHT WARNING**

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site. You are reminded of the following:

Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material. Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

# **Aesthetics, Music Education and the Construction of School Knowledge**

A thesis submitted in fulfilment of the requirements for the award of the degree of

**Doctor of Philosophy**

by

**Vivienne Huifen Sang**

Bachelor of Music (National Taiwan Normal University, Taiwan)

Master of Music (National Taiwan Normal University, Taiwan)

**Faculty of Education  
University of Wollongong  
2007**

## **CERTIFICATION**

I, Vivienne Huifen Sang, declare that this thesis, submitted in fulfilment of the requirements for the award of Doctor of Philosophy, in the Department of Education, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualification at any other academic institution.

Signed

---

Vivienne Huifen Sang

Date:

## **ACKNOWLEDGEMENTS**

I would like to acknowledge the encouragement and support of a number of people who have enabled the completion of this thesis.

First, I am greatly indebted to my supervisors at the Faculty of Education, University of Wollongong, Dr. Christine Fox and Dr. Gordon Brown, who have provided their scholarly guidance, insightful comments and consistent encouragement.

My thanks also go to the support of the administrative staff of the Faculty of Education, University of Wollongong, who has always graciously given the assistance.

I would also like to acknowledge the professional assistance provided by Ms Susan Gardner, the Training Co-ordinator of Information Technology Services.

Hearty thanks to my friends at the Faculty of Education, University of Wollongong for their moral support and unceasing blessings.

Last, but never the least, my wholehearted thanks to my parents and family for their love and listening.

## ABSTRACT

This study examines the construction of school knowledge with particular focus on the impact of socio-cultural-economic discourses on music education. The context of the study is the Integrated Curriculum as structured in school textbooks for secondary education in Taiwan. The study is guided by the following questions:

1. What is the impact of the socio-cultural-economic discourses on the integration of music knowledge?
2. How is the integration of knowledge realised in the Arts and Humanities textbooks?
3. How are the goals set for the domain of Arts and Humanities made manifest through the integration of knowledge?

A mixed research method and the case study approach are employed to answer these questions. Regarding the epistemological factors interwoven in the Arts and Humanities textbooks, several theoretical perspectives offered in integrated curriculum, music education, and critical theory scholarship form the conceptual, qualitative foundation of this study. A quantitative approach investigates the extent of integration of arts knowledge and the relative coverage of different arts disciplines and a modified form of Critical Discourse Analysis is employed as the methodological tool to explore a selection of discourses in texts.

Data sources include the relevant documents of the Integrated Curriculum project, textbooks and the National Syllabus which is taken as the blueprint of educational practices in Taiwan. Data analysis involves investigating integrated models, the relationships between the content knowledge, competency benchmarks, and curriculum goals, and the socio-cultural-economic discourses in and/or behind the texts.

The conceptual framework employed throughout the study is based on the aesthetic theories and the critiques of culture industry proposed by Theodor W. Adorno. Based on his social observation, he argues a loss of autonomy of the individual where music is being manipulated as a means of social control. The socio-economic phenomenon of 'cultural turn' can be viewed as Adorno's 'culture industry', generating what Adorno called 'fetished mass culture'. The lenses of Adornian music sociology employed in this study illuminate the interaction of music with other social agencies. The employment of the lenses to music education further reveals the deconstruction of music knowledge and music aesthetics in the construction of school knowledge.

The study reveals the prevalent discourses of how the de-differentiation of 'culture' and 'economy' affects the construction of school knowledge. The four series of textbooks adopt different approaches to fulfil the goal of knowledge integration in the context of the Integrated Curriculum. Their approaches manifest how the conception of integration is contextualised in the socio-cultural-economic context of Taiwan.

The three case studies indicate that:

- (1) The creative education is manipulated as an infrastructure for creative industry; the examination of film music points out that the musical signifiers have been turned into the commercially signified.
- (2) The aesthetic education is transferred to declarative knowledge; the examination of western classical music illuminates the practice of musical symbols in discursive discourses.
- (3) Multicultural education has become a battlefield of identity and control; the stories of Taiwanese Bunun people disclose a lack of multicultural aesthetics in the appreciation of multicultural heritage.

This study thus points to the need for educators to pay close attention to school music education which allows or denies possibilities for aesthetics. The findings also contribute to the research literature about the current status of music education in the broader context of the Integrated Curriculum. The study may also have relevance to educators concerning issues of music appreciation, aesthetics, and critical pedagogy of music education.

## TABLE OF CONTENTS

---

Certification .....	i
Acknowledgements .....	ii
Abstract .....	iii
Table of contents .....	v
List of tables .....	xi
List of figures .....	xii
List of abbreviations .....	xiii
CHAPTER ONE: Introduction to the study .....	1
1.1 Introduction .....	1
1.2 Background to the study .....	2
1.2.1 The development of the educational reform in the 1990s .....	3
1.2.2 Conceptualising the Integrated Curriculum.....	3
1.2.3 The instruction of Arts and Humanities .....	5
1.2.4 Socio-economic context to school arts education.....	7
1.3 A gap in the study of school arts textbooks in Taiwan .....	10
1.4 Theoretical considerations .....	12
1.5 Research questions .....	15
1.6 Significance of the study.....	17
1.7 An outline of the remainder of this thesis.....	17



<b>CHAPTER TWO: Review of literature.....</b>	<b>21</b>
<b>2.1 Introduction .....</b>	<b>21</b>
<b>2.2 A dialogue between the cultural and the economic.....</b>	<b>21</b>
2.2.1 Culture: socialised things .....	22
2.2.2 Culture industry: culturalised economy .....	24
2.2.3 Postmodern modes of aesthetics and commodity aesthetics.....	30
<b>2.3 Inspiration of Adorno’s aesthetic theory .....</b>	<b>30</b>
2.3.1 Regression of listening .....	31
2.3.2 Structural listening .....	33
2.3.3 Rethinking listening in the context of ‘culture turn’.....	35
<b>2.4 A discussion of ‘music as cultural product’ .....</b>	<b>38</b>
2.4.1 The nature of music .....	38
2.4.2 A discussion of modern and postmodern perceptions of music: production and appreciation.....	40
<b>2.5 The contemporary paradigms of music education.....</b>	<b>42</b>
2.5.1 Reimer’s MEAE.....	43
2.5.2 Elliott’s praxial theories on music education.....	55
2.5.3 Adorno, Reimer and Elliott.....	59
<b>2.6 An inspiration of critical pedagogy for music education.....</b>	<b>62</b>
2.6.1 Critical Pedagogy after Adorno and beyond Giroux .....	62
2.6.2 Distinguishing from Critical Pedagogy for Music Education .....	64
<b>2.7 The concept of integration in educational practices .....</b>	<b>65</b>
2.7.1 Different rationales of integrated curriculum .....	66
2.7.2 Integrated education reinforcing real life/work applications.....	68
2.7.3 Models of integrated curriculum .....	69
2.7.4 Heightened models of the Integrated Curriculum .....	72
<b>2.8 An insightful path: critical pedagogy in integrated music education</b>	<b>73</b>
<b>2.9 Conclusion.....</b>	<b>74</b>
 <b>CHAPTER THREE: Methodology and research design.....</b>	 <b>77</b>
<b>3.1 Introduction .....</b>	<b>77</b>
<b>3.2 Type of research .....</b>	<b>77</b>
3.2.1 Qualitative method.....	78
3.2.2 Critical sciences approach.....	78

3.2.3	Case study as a ‘bounded’ site .....	82
3.2.4	Multi-methodological approaches .....	83
<b>3.3</b>	<b>Research design .....</b>	<b>84</b>
3.3.1	Sources for this study.....	84
3.3.2	Juxtaposing theoretical and methodological approaches .....	85
<b>3.4</b>	<b>Data collection.....</b>	<b>86</b>
3.4.1	Archival documents and school textbooks .....	86
3.4.2	Case study.....	87
<b>3.5</b>	<b>Data analysis .....</b>	<b>88</b>
3.5.1	Phase 1 .....	88
3.5.2	Phase 2 .....	92
<b>3.6</b>	<b>Conclusion.....</b>	<b>93</b>
<b>CHAPTER FOUR: Analysis of the Integrated Curriculum.....</b>		<b>95</b>
<b>4.1</b>	<b>Introduction .....</b>	<b>95</b>
<b>Part 1: The vision of knowledge integration and its realisation .....</b>		<b>96</b>
<b>4.2</b>	<b>Integration as conceptual framework.....</b>	<b>96</b>
4.2.1	The vision of integration in the National Syllabus .....	96
4.2.2	Competencies and curriculum organisation .....	98
<b>4.3</b>	<b>The realisation of integration in the Arts and Humanities.....</b>	<b>99</b>
4.3.1	The vertical organisation of the Arts and Humanities textbooks .....	99
4.3.2	The construction of knowledge space.....	102
4.3.3	Integrated models in the textbooks.....	105
<b>Part 2: Epistemological asymmetry .....</b>		<b>112</b>
<b>4.4</b>	<b>Heightened knowledge.....</b>	<b>112</b>
4.4.1	An overall presentation of content knowledge.....	112
4.4.2	A specific examination of Music .....	113
<b>4.5</b>	<b>The Sub-Goals and the content.....</b>	<b>114</b>
4.5.1	Three categories on the basis of the Sub-Goals .....	115
4.5.2	The remarkable cases of the content knowledge .....	117
<b>4.6</b>	<b>Conclusion.....</b>	<b>120</b>

<b>CHAPTER FIVE: Texts on film music .....</b>	<b>121</b>
<b>5.1 Introduction .....</b>	<b>121</b>
<b>Part 1 Structure of the content knowledge .....</b>	<b>121</b>
<b>5.2 Themes, knowledge materials and Competency Benchmarks ....</b>	<b>121</b>
5.2.1 The textbook of Han Lin .....	123
5.2.2 The textbook of Kang Xung .....	123
5.2.3 The textbook of Nan Yi .....	124
5.2.4 The textbook of U Chen .....	125
<b>Part 2 Meaning in/behind the texts .....</b>	<b>126</b>
<b>5.3 Analysis of the texts .....</b>	<b>126</b>
5.3.1 Analysis of the texts in Han Lin .....	127
5.3.2 Analysis of the texts in Kang Xung .....	134
5.3.3 Analysis of the texts in Nan Yi .....	145
5.3.4 Analysis of the texts in U Chen .....	145
<b>5.4 Reflections on the constructed music knowledge .....</b>	<b>149</b>
5.4.1 Music curriculum: a functionalist demonstration .....	149
5.4.2 Music curriculum: a sign-recognised training .....	150
5.4.3 Music curriculum: a salute to new acoustics .....	151
<b>5.5 Conclusion .....</b>	<b>152</b>
 <b>CHAPTER SIX: Texts on Beethoven .....</b>	 <b>153</b>
<b>6.1 Introduction .....</b>	<b>153</b>
<b>6.2 Some key terms .....</b>	<b>154</b>
6.2.1 The definition of absolute music .....	154
6.2.2 The definition of program music .....	156
<b>Part 1 Structure of the content knowledge .....</b>	<b>157</b>
<b>6.3 Themes, knowledge materials and Competency Benchmarks ....</b>	<b>157</b>
6.3.1 The analysis of Han Lin .....	159
6.3.2 The analysis of Kang Xung .....	163
6.3.3 The analysis of Nan Yi .....	166
6.3.4 The analysis of U Chen .....	167
<b>6.4 The structure of knowledge integration .....</b>	<b>170</b>

<b>Part 2 Discourses of western musical literacy .....</b>	<b>172</b>
<b>6.5 Aesthetic thinking on Beethoven's music and western musical literacy .....</b>	<b>172</b>
6.5.1 What is musical literacy?.....	173
6.5.2 Why western music literacy? .....	175
<b>6.6 Discourses of absolute music and program music in texts .....</b>	<b>177</b>
6.6.1 The discourse of absolute music in the context of schoolbooks.....	177
6.6.2 The discourse of program music in the context of schoolbooks .....	181
6.6.3 Metamorphosis of absolute music: a case of Beethoven's Ninth Symphony .....	195
<b>6.7 Active listening.....</b>	<b>200</b>
6.7.1 Why listen? .....	200
6.7.2 What to listen?.....	201
<b>6.8 Conclusion.....</b>	<b>204</b>
 <b>CHAPTER SEVEN: Texts on Bunun people .....</b>	 <b>207</b>
<b>7.1 Introduction .....</b>	<b>207</b>
<b>Part 1 Structure of the content knowledge .....</b>	<b>208</b>
<b>7.2 Description of the texts .....</b>	<b>208</b>
7.2.1 The focus of Competency Benchmarks .....	210
7.2.2 Themes and materials .....	213
<b>Part 2 Discourses of indigenous music.....</b>	<b>222</b>
<b>7.3 Analysis of the texts .....</b>	<b>222</b>
7.3.1 Looking through the lens of cultural cognition .....	222
7.3.2 Looking through the lens of cultural hybridisation .....	235
7.3.3 Looking through the lens of cultural transmigration .....	243
<b>7.4 The theme, structure, and content.....</b>	<b>245</b>
7.4.1 The selection of knowledge.....	246
7.4.2 The construction of knowledge .....	249
7.4.3 The interpretation of knowledge.....	253
<b>7.5 Conclusion.....</b>	<b>254</b>

<b>CHAPTER EIGHT: Conclusions and recommendations.....</b>	<b>257</b>
<b>8.1 Introduction .....</b>	<b>257</b>
<b>8.2 Epistemological gap of knowledge construction .....</b>	<b>259</b>
8.2.1 The vision and the reality of the Integrated Curriculum .....	259
8.2.2 The design and the approaches.....	261
8.2.3 The representation and the reflection .....	265
<b>8.3 Aesthetic corruption of music appreciation .....</b>	<b>267</b>
8.3.1 Impact of the cultural industry in music education .....	268
8.3.2 An Adornian balance .....	270
<b>8.4 Conclusion.....</b>	<b>274</b>
<b>References .....</b>	<b>279</b>
<b>Appendices .....</b>	<b>297</b>

## LIST OF TABLES

---

Table 1.1 Postgraduate studies on textbooks for primary and junior high school .....	11
Table 2.1 Definition of integrated curriculum .....	64
Table 3.1 Mixed methods .....	81
Table 3.2 Types of values of texts .....	87
Table 4.1 Classification of the Core Competencies .....	94
Table 4.2 Space devoted to each discipline in Han Lin text .....	98
Table 4.3 Space devoted to each discipline in Kang Xung text.....	99
Table 4.4 Space devoted to each discipline in Nan Yi text .....	100
Table 4.5 Space devoted to each discipline in U Chen text.....	101
Table 4.6a Models in Han Lin textbooks Year 7-9 .....	102
Table 4.6b Models of music units in Han Lin textbooks Year 7-9 .....	102
Table 4.7a Models in Kang Xung textbooks Year 7-9 .....	103
Table 4.7b Models of music units in Kang Xung textbooks Year 7-9 .....	103
Table 4.8 Models in Nan Yi textbooks Year 7-9 .....	104
Table 4.9a Models in U Chen textbooks Year 7-9 .....	106
Table 4.9b Models of music units in U Chen textbooks Year 7-9 .....	106
Table 4.10 Classification of music knowledge in the Arts and Humanities .....	109
Table 5.1 Units on film in the Arts and Humanitiestextbooks.....	110
Table 6.1 Units of Beethoven’s symphonies .....	156
Table 6.2 Levinson’s perspectives on “comprehending listener” .....	173
Table 6.3 Types of values of texts .....	176
Table 6.4 Beethoven’s symphonies in textbooks .....	180
Table 7.1 Units on Taiwanese indigenous music.....	209
Table 7.2 Pictures of Taiwanese indigenous groups in Nan Yi Year 7-2.....	220
Table 7.3 Taiwanese indigenous cultural types in Nan Yi Year 7-2.....	233
Table 7.4 Analysis of the written texts:Kang Xung Year Y9-2 III-2 .....	238
Table 7.5 Analysis of theme focus on textbooks .....	246

## LIST OF FIGURES

---

Figure 1 The structure of the Arts and Humanities.....	5
Figure 2 Swanwick's Model of Musical Knowing .....	51
Figure 3 Fogarty's ten models of curriculum integration .....	68
Figure 4 The cross analysis of core concepts.....	70
Figure 5 Pattern of four series Arts and Humanities textbooks .....	97
Figure 6 The process of the determination of significant case studies .....	111

## LIST OF ABBREVIATIONS

---

Asia Pacific Economic Cooperation (APEC)

Commission of Education Reform (CER)

Critical Discourse Analysis (CDA)

Critical Pedagogy of Music Education (CPME)

Discourse Analysis (DA)

Discipline Based Arts Education (DBAE)

Government Information Office (GIO)

Ministry of Education (MOE)

Music Education as Aesthetic Education (MEAE)

United Nations Educational, Scientific and Cultural Organization  
(UNESCO)

World Trade Organization (WTO)



# **CHAPTER ONE**

## **Introduction to the study**

### **1.1 Introduction**

This thesis examines the construction of music knowledge with particular focus on the impact of socio-cultural-economic discourses on music aesthetics. The context of the study is the Integrated Curriculum as structured in school textbooks for secondary education in Taiwan. Along with the implementation of the Nine-Year Integrated Curriculum in 2001, some concomitant issues and concerns have emerged. One of these issues is the sporadic appearance of arts knowledge within school textbooks which has been accepted as the product of curriculum integration. According to James Beane, curriculum integration inevitably repositions knowledge from the disciplines so that the subject-area sequences lose the linear flow (Beane 1991, p45). In other words, the appearance of less obvious sequences is a natural outcome of integration. However, the phenomenon of the sporadic appearance of arts knowledge is of concern not because of the replacement of the linear structure of knowledge by other forms, but because it inspires a more crucial question, ‘what is it that the fragmented knowledge in music education implies’?

In contrast with the construction of a traditional subject-based curriculum design, many respected theorists believe that the curriculum can be integrated in various ways (Brady & Kennedy 2003; Drake 1993; Fogarty 1991; Jacobs 1989; Ross & Karen 1993). In this respect, discussions about what is the appropriate way to integrate have been proposed in Taiwan since the commencement of the Nine-Year Integrated Curriculum. In addition to this, the issue of why particular knowledge was highlighted has also attracted constant attention and discussion among the public. The concern of ‘what is to be taught’ is actually a question of ‘what knowledge is viewed as valuable’. Rather than repositioning discipline-based systematic knowledge within an integrated instruction, or making a balance between the discipline based arts education (DBAE) and the integrated arts curriculum, the present situation recognised is that the actual position of music

curriculum in the environment of curricular integration is unknown. Thus, ‘what music knowledge is to be taught’? needs interrogation.

In analysing the structure of arts textbooks, we need to question whether the integrated design leads to a marginalised status for music education because music is easily embedded in, or analogously connected with, other forms of art. There is also concern that the way school textbooks cope, or fail to cope, with the dialectic of musical aesthetics, when confronted with more visualised and commodified music, may produce an outcome of ‘regressive listening’, which according to Theodor Adorno, is a phenomenon of incomprehensibility of the serious art form (1938/1993). These pervasive concerns consequently form the inquiry in this study. The stance for the following inquiry is that the Nine-Year Integrated Curriculum is an appropriate educational paradigm in terms of its philosophy and current socio-educational development in Taiwan. The presence of non-linear knowledge is understood as an opportunity to observe what is emerging, rather than what may have been lost. In light of the broader socio-cultural-economic context to the Nine-Year Integrated Curriculum, this study concentrates on current school arts knowledge as a commodified cultural product. It necessarily interacts with socio-economic phenomena of the ‘cultural turn’ in the manner of Adorno’s “culture industry” (1947). This question motivates this study and forms the main research question for this study.

## **1.2 Background to the study**

Before turning to outline the specific ways I structure my investigation, I want to first explain the development of school curriculum in Taiwan. It is believed that understanding the trail of the development of school curriculum helps to illuminate the essential impetus of an on-going action. In this respect, the background to the educational reform known as the Nine-Year Integrated Curriculum in the 1990s is reviewed.

### **1.2.1 The development of the educational reform in the 1990s**

Historically, educational development in Taiwan has been from centralisation towards decentralisation and discipline-based curriculum design towards multi-disciplinary/inter-disciplinary design. The process of decentralisation developed in accordance with social expectations. During the period 1987 to 2001, the decentralisation of schoolbook production highlighted a liberalisation in education. In the late 1990s, the Commission on Education Reform (CER) was set up by the Ministry of Education (MOE) on the basis of social consensus to institute a number of educational reforms concerning schooling in a global age. Accordingly, driven by the desire to make school learning more meaningful, the Ministry of Education (MOE) in Taiwan launched a large-scale educational reform in primary and secondary education in September 2001: the Nine-Year Integrated Curriculum (MOE 2000).

The name ‘Nine-Year Integrated Curriculum’ implies that the curricular instruction comprising the six-year basic education is combined with the three-year lower secondary education. In curriculum design, this lower secondary education is treated as the advanced stage of basic education. In terms of teacher training, pre-service training for lower secondary education teachers is provided in different training institutions from those designed for elementary school teachers. In addition, junior high schools and primary schools operate under separate administrative systems. Thus, the lower secondary is clearly distinct from primary education in practice. In this respect, the curriculum design and production of textbooks are also separated. Because of this situation, the present study of school music education deals only with the Years 7 to 9 as a unity in accordance with the arrangement of Taiwanese junior high school education.

### **1.2.2 Conceptualising the Integrated Curriculum**

In principle, the Nine-Year Integrated Curriculum (hereafter the Integrated Curriculum) breaks down the boundaries between subjects. In practice, the curriculum re-arrangement

alters the traditional disciplinary design to a multidisciplinary, interdisciplinary, or cross disciplinary design. The previously isolated subjects are grouped into seven domains: Language Arts, Mathematics, Social Studies, Science and Technology, Health and Physical Education, Arts and Humanity, and Integrative Activities. Each domain is a plural-disciplinary integration, i.e. the domain of Arts and Humanities accounts for music, visual arts, and theatre. In addition, the Integrated Curriculum attempts to guide learning towards ‘meaning-seeking’ in terms of social context. This intention can be seen from its over-all design. The structure of the Integrated Curriculum is a hierarchical design of four levels: the General Goals, the Sub-Goals, the Ten Core Competences, and the Competency Benchmarks (MOE 2000).

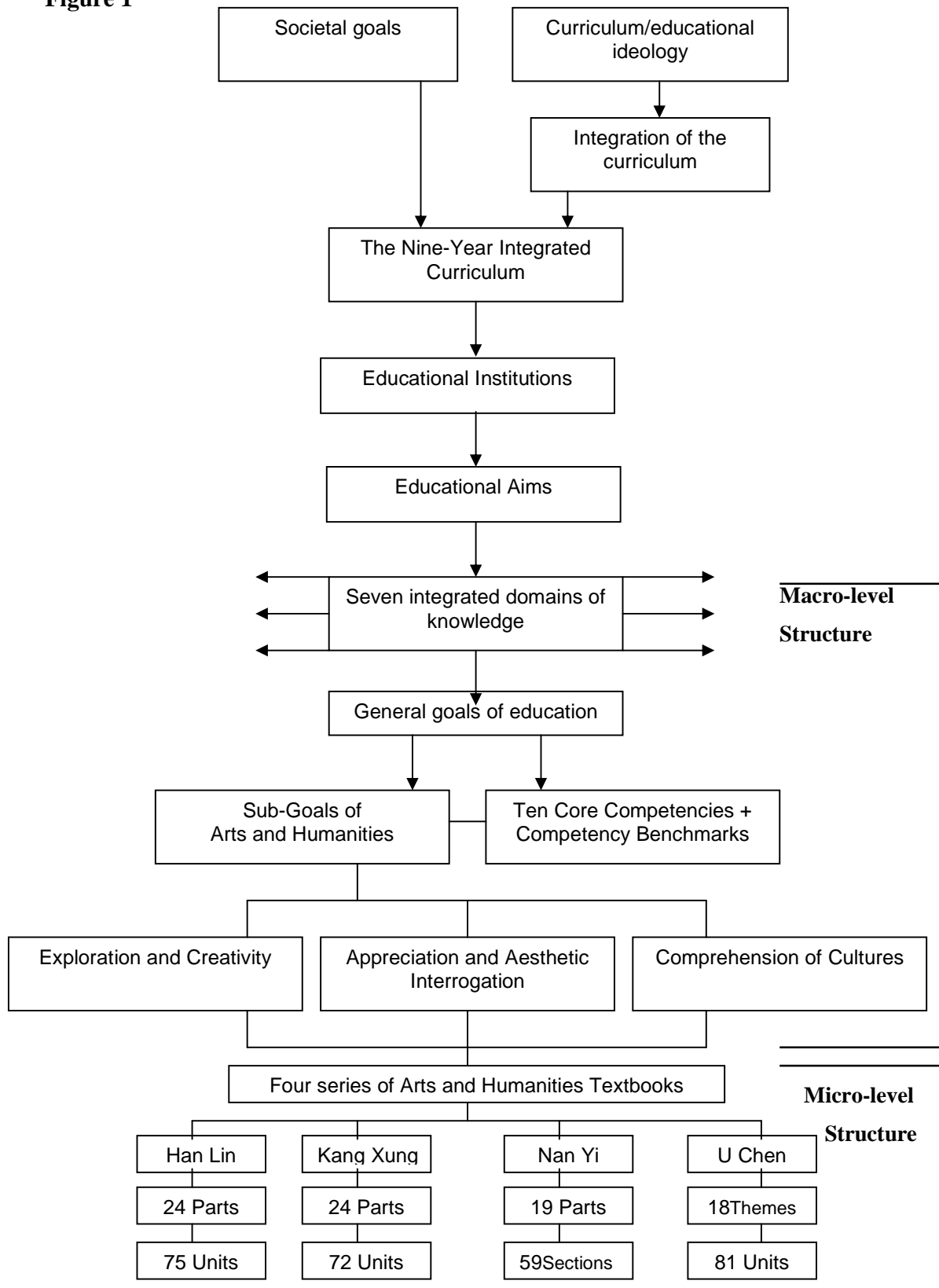
The General Goals provide the overall direction which is a guide to draw the panoramic vision of school education:

- Human Nature: understanding self; respecting, appreciating others, and different cultures.
- Integral Ability: a balance of sensibility and sensation; knowing and doing; humanity and technology.
- Democratic Attitude: self-expression; independent thinking; effective communication; tolerance of discrepancy; team-work; social ministrations; obedience and responsibility.
- Regional and International Consciousness: affinity to homeland; be patriotic; having cultural and ecological attitude with respect to a global village.
- Life-long Learning: actively exploring; problem-solving; the practice of language and information (MOE 2000).

As can be seen from the five general goals, the Integrated Curriculum aims to strengthen students’ general abilities through engaging in every aspect of their lives with the expectations to cultivate future citizens. In terms of this, what students learn is expected to be the relevant knowledge derived from lived experiences with the characteristics of less abstract and more meaningful quality. In other words, the Integrated Curriculum focuses more on the knower than on knowledge itself. It is a learner-oriented curricular integration rather than a knowledge-based integrated design. The curriculum is encouraged to reflect the society around learners to a great extent. On the other hand, it also means that school knowledge is strongly affected by society as well.

### 1.2.3 The instruction of Arts and Humanities

Figure 1



The whole structure of the Integrated Curriculum is shown in Figure 1. As can be seen, there is a set of Sub-Goals which function as organisational principles in each curriculum domain. In Arts and Humanities, the Sub-Goals show three points of focus (MOE 2000):

*Exploration and Creativity*

Encouraging every student to explore actively, in order to understand the relation between the environment and the individual; to encourage them to become capable of applying material and frame it into forms to partake artistic creation; in these ways to colour their ordinary lives and their spiritual lives.

*Aesthetic Appreciation and Aesthetic Interrogation*

Through aesthetic activities to experience the value of works of art, to treasure cultural heritage and further improve the quality of life.

*Comprehension of Cultures*

To know the history and genre of different forms of arts; to participate in artistic activities with enthusiasm; to cultivate one's artistic connoisseurship; to enhance mutual appreciation and understanding.

In practice, the Sub-Goals are used to define the selected knowledge and further clarify the selection of curriculum topics. The General Goals and the Sub-Goals form the conceptual level of the Integrated Curriculum. The Ten Core Competencies set a parameter in order to structure knowledge materials in terms of an integrated curriculum design. The Competencies also give the direction to guide the interpretation of the selected knowledge to fit in the vision of the Integrated Curriculum. As listed below, the Ten Core Competencies aim to:

- understand personal potentiality;
- to appreciate, perform and innovate;
- establish personal lifestyle and lifelong learning;
- to express, to communicate and to share;
- respect and care for others and build up team work;
- value culture heritage and to explore international understanding;
- make decisions, to construct plans and to take action;
- apply technology and information;
- explore and research actively;
- think independently and be capable of solving problems (MOE 2000).

In addition, the Competency Benchmarks (Appendix 1) function in the instrumental level as the fourth layer of the hierarchical structure of the Integrated Curriculum. They are

specific instructions for each domain to embody school knowledge. In practice, the transformation of the Competency Benchmarks is taken as the initial action prior to the collection of knowledge materials. To take an alternative viewpoint, both the Ten Core Competencies and the Competency Benchmarks are practical instruments employed at an empirical level.

#### **1.2.4 Socio-economic context to school arts education**

Accepting education as one of the areas of public policy, Mark (1996) notes that, on the one hand, the decisions of public policy affect the development of the education profession; on the other hand, “public policy itself is also subject to environmental forces” (1996, p74). This notion requires the discussion of school knowledge to be situated in a broader context of change in Taiwanese society. Historically, inseparable from the educational liberalisation as the impetus to the Integrated Curriculum are the socio-economic changes (GIO, 2007). Moreover, education has been recognised as a very important growth factor and a wealth of theoretical contributions consequently provide a conceptual framework that links education and economic growth (Petrakis & Stamatakis 2002).

Regarding this, I return to the point of socio-economic development as the broader context to school education. First of all, it is noted that the lift of martial law in 1987 has generally been viewed as a milestone of the liberalisation in every aspect of Taiwanese society. Since then, the domestic economy schema were inclined to promote a liberalised, internationalised, and institutionalised economic development. In 1990s, with the goal of becoming a member of international economic organisations such as the World Trade Organization (WTO) and the Asia Pacific Economic Cooperation (APEC), a second wave of infrastructure reform for a more liberalised economy has been enacted. Consequently, Taiwan became the world’s third-largest producer of information technology products in 1995 (Kuo & Liu 1999).

Following the rapid pace of liberalised economic development, economic operation has relied more and more on the distribution and application of knowledge. One of the prominent characteristics of the application of the 'knowledge economy' is that a great many symbols are embedded in cultural product and employed in economic activities. This culturalised economic trend has been embodied in national policies. Since the 1990s, national economic development has paralleled cultural development and established a reciprocal connection. The 'Community Building Project' launched in 1995 aimed to create an environment within some particular areas where the local culture, economy, societal activities, and school education interact to enhance the community. The 'Community Building Project' practices relate to almost every aspect of community life. Schools located within the community were also included as partners. Following this, the concept of a 'creative industry' found its expression in the national development plan in 2002, designated as the plan for 'Cultural Creative Industries'.

The development and implementation of this project, which encompasses culture, art, technology and local traditions, has been prioritised by the congress of the Executive Yuan as one of the key projects in the Challenge 2008 National Development Plan. The main idea of this project was stated in the 2004 Culture White Paper (Executive Yuan 2004, p119):

...with the expectation to improve living standards for citizens, and with the vision to attribute to both cultural development and economy profits, the re-evaluation and re-definition of cultural industries is indispensable.

The re-definition of cultural industries implies that culture is viewed as a source to enhance economic performance. Alongside liberalisation and the progress of technology, the concept that culture and economy are compatible has found favour with governments as the rationale for national cultural/economic policies in order to reduce unemployment, revive local industry, and strive against globalisation. As Warnier (2003) notes, cultural policies comprise three fields: the growth and development of the economy; the distribution and control of information; and individual identity through cultural socialisation and cultural heritage. In this respect, while cultural industries are embodied



as the national economic development schema, people inevitably experience this reality in many aspects of their lives.

In the context of the coupled economy and culture, the middle class as consumers of educational services shows their main concern for economic status and the proliferation of wealth. As societal values have changed throughout history, the intended purpose of an education has followed suit. The school accordingly becomes a field where different forces wrestle. Because school education reflects the expectation and needs of society, cultural policies in a nation are always refracted while transforming through the prism of curriculum design. School knowledge in this context mirrors social phenomena: the hybridised relationship of culture and economy, the culture-industrialised lived experience, and more symbolised arts education. Consequently, the new curriculum reform unavoidably demonstrates the culture-industrialised cultural knowledge. The Core Competencies also show an orientation to favour the problem-solving abilities.

Changes to curriculum go hand in hand with changes to knowledge construction. In light of school textbooks as mediators, it carries knowledge and plays a role of principal source to educate the young generation. When the cultural industry becomes national/international policy, the production and consumption of knowledge of textbooks are also reconstructed and re-defined. Moreover, this change affects the authentic representation of culture and also has great impact on the aesthetic appreciation of artworks. As Apple (1991, p4) argues “they [texts] help set the canons of truthfulness and, as such, also help re-create a major reference point for what knowledge, culture, belief, and morality really are”. If the culture industry rather than the culture is to be taught in school, what students learn in the economic-oriented context will be the fragmentary elements of culture and a commodified cultural experience. It would also be erroneous if ‘cultural products’ are equated to the matrix of culture. Although they are related, they are not identical.

Alongside the twin phenomena of liberalisation and the penetration of modern technology into every aspect of life is the increasing belief that culture and economy are

compatible. The economic-cultural model has gained legitimacy as the mainstream discourse in cultural interpretation. In practice, art is commonly deployed as a catalyst for socio-economic purpose. Nash argues that school education should concern “not merely those human qualities considered useful by the industrial and commercial interests of society, but the entire range of human capacities” (1980, p24). However, the collapse of art aesthetics has been witnessed as a result of market-oriented cultural industries. The argument is not to say that the appreciation of ‘high arts’ or ‘modernist arts’ are counted the only possible authentic aesthetic experience, but to focus on the aesthetic experience that has been replaced by aesthetic knowing – without sensational experience but only the accumulation of information. Regarding this, the present research engages in exploring how the current practice of aesthetic education is made manifest to us in the form of school textbooks.

### **1.3 A gap in the study of school arts textbooks in Taiwan**

Before I elaborate on the research questions, I will also review the fields of the study of school arts textbooks.

School textbooks in Taiwan have been studied since the 1980s. Parallel to educational development and national education policies, the study in each decade has reflected different academic interests. The topics of these studies ranged broadly from issues of economy, technology, gender, national identity, multicultural understanding to the production, evaluation, and usage of textbooks in classrooms. As shown in Table 1, an appreciable increase in the number of postgraduate studies of school textbooks has been observed since 1998, rising to a peak of 81 theses (2004) and decreasing to 38 theses (2005). The number of those studies situated in the educational parameter is also increasing much faster than the number in other fields. However, very little literature exists that is exclusively devoted to the study of school arts textbooks. As can be seen in the third horizontal column of Table 1.1, the number of studies of music textbooks is 13;

it contributes only 5.4% to the total 242 research of schoolbooks during the past two decades. This suggests that more research should occur in this field.

**Table 1.1**  
**Postgraduate studies on textbooks for primary and junior high school**

Year Subjects	1985	1991	1992	1994	1995	1996	1998	1999	2000	2001	2002	2003	2004	2005	Total
Commerce	0	0	0	0	0	0	0	0	0	1	2	1	3	0	7
Computer science	0	0	0	0	0	1	0	0	1	2	6	6	3	2	21
Education*	1	0	2	1	1	0	8	13/1	18	30/1	41/1	40/3	57/4	30/3	242/13
Literacy	0	0	0	0	0	0	0	1	2	2	10	16	10	1	42
Mass communication	0	0	0	0	0	0	0	1	0	0	0	1	0	0	2
Medical science	1	0	0	0	0	0	0	0	0	0	0	2	0	0	3
Social science	0	1	0	0	0	0	0	1	0	1	6	6	6	3	24
Science	0	0	0	0	0	0	0	0	0	0	2	2	1	2	7
Technology	0	0	1	0	0	0	0	0	0	0	1	0	1	0	3
Total	2	1	3	1	1	1	8	16	21	36	68	74	81	38	351

Source: the Electronic Theses and Dissertations System <http://etds.ncl.edu.tw/theabs/index.jsp> . Searching the key words 'textbook', 'teaching material', 'books for subjects', 'schoolbook', plus the defined scope of 'primary and junior high school education'. Search date: 2006-07-15

\* the additional numbers in the columns of 1999, 2001, 2002, 2003, 2004, 2005 refer to the number of theses which engage in the discussion of music education and music textbooks in Taiwan.

Amongst the 13 studies, it is also noted that there are three Master theses involved in studying school music textbooks for the Integrated Curriculum (Wen 2003; Huang 2004; Chang 2005). In Wen's thesis, the Integrated Curriculum is hypothesised as a postmodernist curriculum practice. The empirical field is the Year 4 and 5 Arts and Humanities textbooks. Wen concludes that the Integrated Curriculum should be developed on the basis of a postmodernist curriculum design which is not yet realised in the current textbooks. Huang's study explores the similarities and differences between the discipline-based and the integrated music curriculum design. Huang points out that the participants of her study critique that textbook knowledge is not properly integrated and the core curriculum and the intrinsic value of music education have been lost. In addition, the 'topic' orientation deconstructs the linear knowledge system and consequently affects learners' perception of abstract knowledge of arts. Huang concludes that the National Syllabus is too abstract to be transformed into practical teaching and learning material. Regarding this, she suggests that a modification of the National Syllabus is necessary. Different from Wen and Huang, Chang engages in exploring the appropriateness of materials for recorder learning in elementary school level (2005). Chang's study illuminates the current situation and offers the strategies for improvement. It is also noted

that the aspect of aesthetic learning is not addressed as part of the instrument learning in Chang's study.

In summary, the number of studies of school music textbook and aesthetic education in the context of the Integrated Curriculum is far more restricted. The investment on this field has become available only recently and is still not widely distributed to draw enough attention in academia.

## **1.4 Theoretical considerations**

At this point I turn to a brief discussion of the theoretical strategies that will be used to conduct this study. In terms of the complexity of knowledge in school textbooks and the cultural context to arts education, the theories from cultural studies and educational studies cannot separately support the inquiry of this study. In order to highlight the three aspects of the Sub-Goals that the Arts and Humanities associate with, I will turn to a unified approach which joins cultural and educational theories. This will also follow a line of 'critical' paradigms: Critical Theory and Critical Pedagogy. Although there is no static definition of critical pedagogy, the term has traditionally referred to educational theory that school education acts as a social agent with the potential to raise learners' critical consciousness of social, political, and economic contradictions so that learners are further empowered to uncover the discrepancy between social reality as an entity of oppressive elements and their standard mode of identity thinking upon it. The other line this study also followed is Critical Theory which can be described as a method that takes "an interdisciplinary approach in the most radical possible manner" (Bronner 2002, p97). Critical Theory traces its development to the Frankfurt School, as to a certain extent, does Critical Pedagogy. A significant portion of this study will examine the discourses of 'commodified culture', especially generated from the works of one of the Frankfurt School's most famous critical theorists, Theodor Adorno. His argument of culture industry offers considerable practical implications for rethinking of the current practice of school music education.

It has also been noted that many contemporary school practices have shifted as opening up access to more postmodern, anti-essentialist conceptions of identity, language, and power, while at the same time retaining their gaze upon the issue of marginalisation (Aronowitz & Giroux 1991; Giroux 1989, 1991, 1996, 2004a; Lankshear & McLaren 1993). The concepts developed by the major exponents of critical pedagogy serve to develop frameworks that define the philosophy of a critical pedagogy for music education. The conception of “non-identity” borrowed from Adorno’s texts (1966/1973) is also employed to further expand the notion of critical awareness. The point “non-identity” forms the core theoretical practice which helps discursive dialects of awareness to enact a negative dialectic, in which concepts are not reduced to categorical understandings. By preserving the contradictory and irreconcilable differences, the tension between the initial thesis and its contradiction, or antithesis, is maintained so that the individuals’ identity thinking is not merely as ‘representation’ or ‘reflection’. Instead, individuals are able to criticise and free themselves from the notion of absolute knowledge.

As the world moves beyond the modern, it becomes easier to depict the fragmentation of society regarding its material condition. In a critical perspective, the commodity saturated postmodern world manifests its sinister aspect of being a materially destructive force. Although, in a way, the ‘non-identity’ stands in line with a postmodern worldview – both hold incredulity to the ‘reality’, they have developed diverse solutions to respond to the thesis ‘How can we get at the way things *really* are?’. The postmodern worldview embraces double meanings and alternative interpretations, commits to plurality of perspectives, meanings, methods, and values. Because there is a plurality of ways of knowing, there are also multiple truths. Whereas postmodernists critique grand theories and accept plurality, critical theorists admit there remains an insurmountable gulf between the *knowing* and the *truth* because of a conditioned culture and set of experiences. Critical theorists, such as Horkheimer and Adorno, therefore proposed negative dialectic to correct the illusion. Importantly, the conception of ‘non-identity’ distinguishes itself from the postmodern perspective through a notion of a standard for judging the truth of things. The conception of ‘mimesis’ proposed by Adorno (1984a) can be viewed as a conceptual tool which recognizes the need for integrity and aesthetics of

the contemporary, materially destructive world. Although the perspectives of ‘non-identity’ and ‘mimesis’ have been mostly discussed by Adorno in the field of culture industry and fetished artworks, it is a crucial application of these perspectives to explore how socially constructed school knowledge is made manifest to students.

Music education, as the empirical sphere of this study, has the potential to reach as a transforming power to capitalist realities; however, in order to do so it must go beyond cognitive and emotional practices alone, and search for the negative dialect in musical experiences. If music education could engage in such a heuristic level that listening must act as a co-construction of musical meaning, then through listening, music can be the social antithesis of society. Reimer and Elliott, both proclaimed music educators, have proposed their perspectives on listening in music education. Reimer constitutes his *knowing* theories in which *knowing within* addresses the transformation that happens when individuals participate in profound listening activities (1993, 2003). On the other hand, Elliott proposes the five component *knowings* of listenership in music education practices (1995). In addition, with respect to Adorno’s aesthetic philosophy of *mimesis* and *monad*, listening is not merely a tool to perceive music but an array pointing to emancipation. According to Adorno, *mimesis* refers to “non-conceptual affinity of a subjective creation with its objective and unposited other” (1984a, p80). As for *monad*, based on Adorno’s point of view, O’Connor has given a concise definition, that the monad functions to conceive the outside world in the same way as the world does (2000, p253). In other words, *mimesis* is synonymous to “non-identity” (Williams 1997); this is also true with respect to Adorno’s own use in his texts. The conception of *monad* reflects the essence of Adorno’s dialect of negative thinking that works of art go beyond the sublation and reconciliation in the science of logic. By engaging with these perspectives, this study demonstrates the crucial way that listening in music education promises an array of possibilities for developing critical awareness.

In terms of the Integrated Curriculum as the empirical level in this study, the theories of the integrated curriculum and the method to integrate knowledge are also employed in the conceptual dimension. Fogarty’s integrated models (1991, 2002) serve to provide a

framework to examine the written knowledge in textbooks. The ten models as a set not only illuminate the micro-level structure of each unit but also elucidate the macro structure of the Arts and Humanities deployed in each series of school textbooks. These models can be used as practical instruments for integration or as evaluation tools to examine the quality of integration. In this respect, the models are further conceptualised as methodological instruments and serve to explore music curriculum as structured in the Integrated Curriculum.

## **1.5 Research questions**

In response to the issues raised, the main question underpinning the study was:

How is music education constructed in the Arts and Humanities textbooks of the Integrated Curriculum and what are the implications for the cultivation of aesthetic education?

With respect to the purpose of the study, the following subset of questions is used to provide direction for this investigation:

(1) What is the impact of the socio-cultural-economic discourses on the construction of music knowledge in the context of the Integrated Curriculum?

This question explores how music knowledge is constructed within the socio-cultural-economic phenomenon of the 'cultural turn'. 'Cultural turn' can be viewed as Adorno's 'culture industry', generating what he called 'fetished mass culture'. The concept of cultural industries dissolves the boundary between economy and culture; rather than binary, discrete viewpoints, culture and economy are embedded and hybridised. Arts education exemplifies this, having borne the brunt of forces driven by economic considerations. It is concerned that the knowledge of music in this context is deployed closer to the 'cultural turn' rather than as a form of cultural knowledge. The

trend of the ‘cultural turn’ in the present culturalised economy plays the role of cartographers on the construction of school music education. The present question aims to explore how socio-cultural-economic discourses affect the construction of music knowledge. The question also examines the meaning behind the texts that the Integrated Curriculum introduces as a particular form of knowing music.

(2) How is the integration of knowledge realised in the Arts and Humanities textbooks?

The production of school knowledge is a process of transformation of the National Syllabus to textbook knowledge. The preliminary examination of the content of school textbooks is informative of the ways the National Syllabus is used at the level of knowledge selection, construction, and interpretation. The relationships of the content knowledge to the Competency Benchmarks and the core competencies of the Integrated Curriculum are accordingly examined with respect to their cooperation on the production of knowledge. Noting the reality that the goals set for each curriculum domain dominate the construction of knowledge, the examination of the equivalent content to these goals and the required competency benchmarks further elucidates the vertical structure of the Integrated Curriculum. The application of integrated models can provide information about the methods employed to integrate knowledge. This approach also aims to illustrate the horizontal organisation of the structure of textbook knowledge. The findings of this question serve to illuminate the transformation of the conception of integration in reality.

(3) How are the goals set for the domain of Arts and Humanities made manifest through the integration of knowledge?

This question is concerned first of all with the role music education plays in the larger picture of integrated curriculum and the role it could play. In answering this question, it requires that the data is preliminarily examined and consequently categorised according to the goals set for this curriculum domain. With respect to the multi-dimensions of the goals, the case study approach is adopted to undertake a detailed examination of the construction of knowledge. Three cases are chosen for a critical inquiry in keeping with



the three goals set for the domain of Arts and Humanities: exploration and creativity, aesthetic appreciation and aesthetic interrogation, and comprehension of cultures. The case materials included the Arts and Humanities textbooks and the auxiliary CDs produced to facilitate the use of the written materials, i.e. the aforementioned official schoolbooks.

## **1.6 Significance of the study**

The study makes a contribution to the research on the secondary music education by:

- addressing the significant gap of research on school music textbooks and arts education in the context of the Integrated Curriculum in Taiwan;
- providing an in-depth account of the hybrid phenomenon of culture and economy and its interaction with school arts curriculum as structured in schoolbooks;
- considering the implications of the culturalised economy and commodified school knowledge through Adorno's negative dialects;
- seeking to understand the enterprise of school music education in the context of the Integrated Curriculum through the ways in which the discourses (critical theory, critical pedagogy, theories of music education, and theories of integrated education) mutually enrich and critique in the quest for aesthetic education.

## **1.7 An outline of the remainder of this thesis**

This opening chapter has outlined the origin and rationale for the study and provided an overview of the investigation. The remaining chapters address these themes as follows:

Chapter 2 provides a review of the relevant literature focusing on a nexus of critical theory, critical pedagogy, theories of integrated education, and theories of music education. These theoretical perspectives were used to examine the ways school music

knowledge shaped the Integrated Curriculum and the ways the curriculum represented the interaction between culture and society. To do this the theoretical perspectives were sequentially organised in a format to show how critical discourses support the exploration of school music education. The initial point begins from a consideration of the meaning of Adorno's critical perspectives on culture industry and orients toward the practical educational theories of school music education. Particular attention is paid to the discussion of the ways to integrate knowledge. The ten integrated models proposed by Robin Fogarty (1991, 2002) are concomitantly discussed with a consideration of the ways to analyse the texts of music knowledge.

Chapter 3 describes the research design and discusses the research methodological choices that were taken. I explain why it takes on a mixed method to examine the structure and content of the Arts and Humanities textbooks. This consideration concomitantly gears toward a clarification of the research paradigms, namely the interpretivist and critical, and why and when the appropriate paradigm is required to generate data for this study. This chapter also describes the case study methodology. These considerations aforementioned are framed in four groups: the type of research, the research design, data collection, and data analysis.

Chapter 4 offers more contextual discussions in response to the first research question. In nature, it is a descriptive chapter which provides an overview of the structure of the Arts and Humanities textbooks. In practice, it identifies the patterns used by the Arts and Humanities textbooks in order to unpack the curriculum's underlying assumptions. The ultimate purpose of this chapter is to examine what provision is made for macro-level organisation and to look for evidence of discrete configurations of four series textbooks at a more micro level. The examination benefits the following chapters by employing the quantitative approach to illuminate the deployment of 'space' on the integrated construction of arts knowledge. Also associating with qualitative approach this chapter forms the basis for an idiographic understanding of the particular cases under examination in the following chapters.

Chapters 5 to 7 involve a continuing interplay between data and concept mapping through the discussion of the commodification of musical works, the reproduction of cultural identity, and the avoidance of aesthetic approach in the construction of knowledge. The examination aims to answer the second research question of how the Arts and Humanities textbooks achieve the three sub-goals set in the National Syllabus. The process focuses on what knowledge is selected and how the knowledge is interpreted to reflect a broader socio-cultural-economic context to the Integrated Curriculum. The cases selected are appropriate in terms of the findings generated from the exploration conducted in Chapter 4.

Chapter 8 contains several propositional statements about integrated music education and the critical paradigms. This study extends existing research by providing an examination of school music education through Adorno's gaze upon 'commodified societies and fetishised cultural practice'. By magnifying the gaze upon the negotiations among bodies of knowledge in a single integrated domain, i.e. the Arts and Humanities in this study, the ways to integrate knowledge are no longer an issue of integrated techniques but an institutional mechanism to maintain or create space for particular 'voices'. The analysis culminates in the final chapter, which presents the findings in response to the research questions and also suggests more attention paid to develop further research work on philosophical-socio-cultural aspects of music education.

## **CHAPTER TWO**

### **Review of literature**

#### **2.1 Introduction**

This chapter will be a discussion of the background knowledge that I used to respond to the research questions raised in Chapter 1. The review process helped to locate the study within the field of ‘music education as a social product’. The available theoretical resources cover five parts:

- An examination of the socio-cultural-economic context to school education
- An examination of the impact of globalisation on music education
- An examination of the contemporary paradigms of music education
- An examination of critical theory and critical pedagogy to music education
- An examination of the perspectives of integrated curriculum

In each of these areas the key ideas are discussed as they apply to the current study. The literature review also takes on a comparative perspective upon the relative strengths and weaknesses of each theory examined.

#### **2.2 A dialogue between the cultural and the economic**

During the period of the rapid shift toward a globally interdependent world, such an omnipresent practice of globalisation makes the world increasingly crossbred. Cultural practice consequently demonstrates a globally interacting (re)production. While any culture is claimed to be experienced, the real experienced is the interpreted, reconstructed cultural experience through cultural products in global markets. In other words, culture is commercially mediated to claim its existence. Turning to school education in the global context, as the main mediator to serve cultural mediation, the contemporary school is being reconstructed in the image of the marketplace. What used to be embraced as culture

taught in school formal curriculum is now managed to celebrate the opportunities for liberatory action. This implies a new relationship between the economic and the cultural. The following sections delve into a discussion of the tensions and contradictions of the competing perspectives.

### **2.2.1 Culture: socialised things**

First of all, culture, as a broader context to the principal subject ‘arts’ in this study, is reviewed in order to conceptualise the content knowledge of Arts and Humanities.

The term Culture is widely interpreted: “culture is one of the two or three most complicated words in the English language” (William 1983, p87). An influential definition of culture is “that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society” (Tylor 1958, p1). This definition indicates the kaleidoscope of material and non-material elements in human society that comprise culture. Regarding this, there is no one definition that is able to include all aspects of culture or to command the support of the bulk of theoreticians in the field of culture. The different definitions of culture reflect diverse attempts to place priorities upon the different parts of the social heritage. The discussion of culture employed in this study chiefly focuses on the aspect of representation with respect to its role as social heritage.

The representation is made manifest through material objects. For Roy D’Andrade (1984, 1989), culture is understood as meaning systems having embodiment engagement with symbol systems. The ‘symbol systems’ in D’Andrade’s parlance refer to messages or material such as *artefacts* and *symbols*. The aspect of culture as an artefact defines material objects as those objects created or modified by people (Kroeber and Kluckhohn 1963). These are indicated by a range of terms, such as *product*, *goods*, and *commodities*. Put in broader social and cultural contexts, they are all subject to human manufacturing processes: they receive a ‘birth print’ (symbol) and a conceptual model (ideology)

emerging from the technological process. As Appadurai simply remarks, they are all “socialized things” (1988, p6).

Amin and Thrift attempt to make a distinction between a *product* and a *good*. These two terms, often interchangeable, are understood respectively as a process and a state (2004, p61). The term ‘product’ is further interpreted as “a metamorphosis that ends up putting it into a form judged useful by an economic agent who pays for it” (Amin & Thrift 2004, p61). In the inquiries of cultural issues, a prominent distinction between a *product* and a *good* is that the neo-classicism’s view weighs the neutral conception of ‘goods’ because it does not entail any symbols or meanings. The term ‘commodity’, on the other hand, has been “associated only with capitalist modes of production” (Appadurai 1988, p7). Appadurai proposes to take account of the ‘biography’ of an object, meaning to look at a material object as a “culturally constructed entity” (1988, p68). He points out the social context and beyond the limitation of viewing it as only the instance of production.

Regarding the whole social context, culture then may better be viewed as “the totality of material and non-material traits” (Kroeber & Kluckhohn 1963, p43). With respect to the non-material properties of culture, Schneider (1980) has restricted the term *culture* to the representations of things without the procedural knowledge about how things should be done. Likewise, Geertz (1973) notes that symbolic representations are used to communicate and to interpret events. He believes that, instead of culture residing *in* the individual, humans *possess* culture rather than inherit it. In other words, people inherit the material properties of culture but they have to acquire specific knowledge before they are entitled to ‘inherit’ it.

On the other hand, ‘culture’ can be seen as having many aspects rejoined by a thread called ‘symbol’, which is derived from anything made by humans, material or non-material. In light of economic activities, on one hand, the signs it carries are in relation to other aspects of culture and, on the other, the signs it creates interrelate to all aspects of culture. The product created from human economic activity is not merely the material product used to satisfy human biological needs but also reflects the way of

attitudes, beliefs, and customs of specific human society. This notion establishes a context to explain why and how signs/symbols are produced and used. In this regard, Slater and Tonkiss (2001, p176) claim that the ‘culture turn’ is “partly based on arguing that the economy seems increasingly made up of informational and symbolic work on goods that are themselves increasingly ‘nonmaterial’ ”. In summary, culture is a concept of a complex whole that reflects the sum-total of human society. In this study, music as one aspect of culture is viewed in the understanding as discussed above.

### **2.2.2 Culture industry: culturalised economy**

The concept of a culture industry was first raised by Horkheimer and Adorno at a conjunction with their probing and disclosure of mass production as a social phenomenon during post World War II. Both a perspective and the impact of a cultural industry have also been widely explored in interdisciplinary discourse since the time Frankfurt School academics published *The Culture Industry* (Adorno & Horkheimer 1947/2002), *Culture Industry Reconsidered* (Adorno 1975/1993c), and *One-Dimensional Man* (Marcuse 1970). The term ‘culture industry’ that Adorno coined, combining the noun ‘culture’ with the singular form of ‘industry’, presents a clash of culture and economy in the sense of an intellectual argument rooted within a biting critique of the mass mechanical production of culture.

#### **2.2.2.1 The classic definition of Culture Industry**

The term ‘culture industry’, born of Adorno’s social observation, expounds the production of culture that parallels the formula applied by industrial production to achieve its massive scale. A central pillar of Adorno’s argument is the standardisation of the commodity itself and the rationalisation of distribution techniques (Adorno 1993c). According to Adorno, “the culture industry fuses the old and familiar into a new quality... Products are manipulated according to plan. They are tailored for consumption by masses, and which to a great extent determine the nature of that consumption” (1993c, p85). The calculated proximity between the mass cultural industry and its aims for profits is noted

as a crucial issue exposing cynical nature to capitalist economics but arguably out of place in the production of culture. The influence of a manipulated culture industry, as opposed to culture in a purer form, is that culture industry takes away people's independence of thought, engineering a false uniformity of cultural performance (Adorno 1993c). He argues that a cultural industry imitates the 'nature' of artworks which are authentic and then produces a new unity of style. These new and distorted forms foster a collective shallowness which belittles the self-consciousness of individuals. It even flattens personalities. By this he says "culture has become socialized pseudo-culture – the omnipresence of alienated spirit" (1993b, p16). In spite of this notion of 'pseudo-unity', Adorno has clearly aired his viewpoint that culture not only mirrors society, but also takes an important role in shaping that same society through the processes of standardisation and commodification. Adorno further argued that once culture is created in the same way as more common commodities, a process which appears to be reductive, culture inevitably paralyses.

In an example he gives, a jazz musician changes the style of a piece of serious music to a jazz style by syncopating the original melodies. The syncopation is borrowed to build up 'unity', masquerading as a defining symbol of jazz music. Consequently, a culture industry creates a loss of subject, the modern subject. The manner of 'borrowing' as a diluting action is conceived a 'partial but all' pitfall. This is a strategy employed for the purpose of weaving cultural symbolic elements into commodities. In other words, forming spurious associations has become commonplace, a virtually unavoidable approach. Alas, if one identifies with Adorno's perspective, 'borrowing' is pallid and creates sterile end products, one which has lost its sense of consecutive experience and its autonomous judgment (Rochlitz 1994). It has been argued that once people get used to absorbing the formulaic procedure without any critical awareness, they will thereafter lean heavily towards those methods familiar to them to recognise culture in a habitually certain way. From Rochlitz's perspective, Adorno's argument of a culture industry has identified that the abandonment of being subject itself resulted in the end of the modern subject (1994, p22).



As the above discussion has shown, what Adorno opposes is not only the negativity of culture industry, but also the increasing destruction of the “intelligible moment” (Adorno 1984a, p476) during an aesthetic experience under the impact of the manipulative domination of a culture industry. He has addressed this issue in a pessimistic tone (1984a, p26):

...because of the invention of mechanical means of reproduction...these trends, external to art as they are, do nothing to diminish our doubts about the future of art. Nor do they suffice to justify art’s continued existence. The complementary nature of these needs...mutilates art, reducing it to an exemplification of the adage *mundus vult decipi*; the world wants to be deceived.

Paralleling Adorno’s concerns of culture industry situated in academics, the first UNESCO international convention held in Beirut, in 1948, dated the cultural materials as part of economic cooperation addressed in the international context (25 Qs, UNESCO 2004); also, the international trade agreements, such as the Nairobi protocol (1976), and the General Agreement on Tariffs and Trade (GATT) (1976). Although the two Agreements foster the circulation of cultural materials and avoid importing cultural goods that may prejudice the development of national cultural products, their every further step of any amelioration or more appending negotiation solely focuses on lower tariffs and extends to more categories of cultural goods. In other words, though the international agreements address cultural products, they deal with the trade of cultural goods but not the culture itself. On the other hand, the emergence of these international trade agreements even increases cultural industries becoming more globalised.

#### 2.2.2.2 The rearticulated meaning of Cultural Industries

Along with the passage of time, the word ‘industry’ has been redefined, now no longer exclusively bound to the narrow association with the means of industrial production. Rather, its broad definition is employed to refer to the standardisation of cultural items, and to the regulation of how they are propagated and distributed. Consequently, new terms are emerging to command different situations with respect to the issues addressed and multitude of interpretations linked to them. In the sense of the reality that school education is socially constructed, the shift of cultural-economic conception eventually

affects the construction of knowledge acquired at schools. Awareness of what is happening to culture is essential for understanding the current discourses of cultural-economic relations employed in schoolbook texts.

Significantly, it is noted that the concept of culture and economy being presented and in parallel with other terms is commonly used in academic fields and in more general applications. The term 'culture industries' is used to associate with economic activities rather than Adorno's concerns with socio-aesthetic debates. Steinert in his publication *Culture Industry* (2003) indicates that the plural usage is "to distinguish the various different products and their genres of production. ... Such distinctions are necessary for empirical economic studies, and are also essential in establishing the new academic field of 'culture management' in business schools and universities" (2003, p170). It is as if the notion of industry has overshadowed and usurped the notion of culture. The plural or singular form of 'industry' in the compound term 'culture industry' is not merely a matter of the number (quantity), but a reflection of diverse viewpoints associated with culture and economy. It is also conceived that the plural form of 'culture industries' may not contain the same meaning as culture industry stated in Adorno's texts; they could even contradict Adorno's usage.

The most quoted and prominent instance of this plural form is the UNESCO's definition of *cultural industries*: "industries that combine the creation, production and commercialization of contents which are intangible and cultural in nature" (UNESCO 2004). The noun component of the term Adorno framed as 'culture industry', understood in a sense of the whole philosophical package, is replaced by the adjective 'cultural' which serves to diminish the second word 'industry' in the term 'cultural industry'. This change creates the imagery in which 'industry' transforms to be the sole noun of the term, ceasing to share the cognitive subject with the other noun 'culture'. This implies the idea of 'industry' has commandeered the prominent position. In a sense, it is a broader scope to dwarf the concept of 'culture'. To put it another way, 'industry' is viewed as the main protagonist in human economic activities. In this respect, 'culture' is conceived as only one of the activities the protagonist is involved in.

Except for these viewpoints addressing the wrestling between 'art' and 'commerce' in cultural industries, Amin and Thrift (2004) provide their observation on cultural industries through the term 'cultural economy': "it [cultural economy] tries to outline the ways in which the economic is interrelated with the cultural. The term refers to how cultural meanings are embedded in economic life". In addition to these terms discussed, some other phrases such as *creative industries*, *future oriented industries*, and *content industries* have also been mentioned in UNESCO's definition of cultural industry (UNESCO 2004).

Approaching from different perspective to the conception of 'cultural industries', Lash and Urry point out that

[T]oday, the 'cultural' industries broadly defined and other so-called 'soft' knowledge intensive industries not only represent some of the most important economic growth sectors but also offer paradigmatic instances of the de-differentiation of 'culture' and 'economy' in terms of their own business practices (1994, pp108-109).

In this notion, Lash and Urry illuminate that hybridity of culture and economy is a trend and the development of industry in late-capitalist society has become more and more knowledge-based rather than material-based.

On the public policy level, the term – 'creative industries' – is commonly used in national cultural-economic policies. This idea has been highly promoted in the context of the Blair's Government's economic policies in the UK, having been raised for the first time in 1997 by the Creative Industries Task Force. Since then, the conception of creative industry has been employed in governmental policy at the national and international level or as regional developmental schemes (Flew 2005). According to the United Kingdom's Creative Industries Mapping Document (UK Creative Industries Task Force 1999 & 2001), the definition of creative industry is "...those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property". From different approaches, British cultural studies scholar O'Connor gives his definition of 'cultural industries' (1999):

Those activities which deal primarily in symbolic goods – goods whose primary economic value is derived from their cultural value. ... this definition then includes what have been called the ‘classical’ cultural industries... and the ‘traditional arts’. ...There are certainly divisions between these two categories – but a line between ‘art’ and ‘commerce’ is ideological and not analytical.

O’Connor raises two points which are worthy of further discussion: the conception of symbolic goods and the articulation of ideologically formed arts/culture. The employment of ‘symbolic goods’ provides an option to pair with ‘material object’ as a synonym. Moreover, as O’Connor states that cultural industry is a conceptual cognition in terms of ideology, his definition implies that the distinction between ‘art’ and ‘commerce’ is historically controversial. Regarding the distinction between use value (social needs) and exchange value (economic market), O’Connor does not pay less attention to the social needs but has more emphasis on the economic market. The exchange value discussed in Adorno’s essays, particularly, the *On the Fetish-Character in Music and the Regression of Listening* (1938/1993a) is a conception addressing the invisible objects transformed into the visible through a mechanism of framing into symbols. Such a representation is always expressed in the form of either material symbols or discourses. In this respect, it is not surprising that creative industries employ the extracted elements from the cultural matrix to create a new value which is supported by the power of language.

In general, these terms discussed represent a significant shift of focus on the relation between culture and economy: they are interpreted in the context of ‘culturalisation’. The above discussion offers a general comprehension that the perspective behind these terms of ‘industries’, and ‘economy’ is based on a more hybrid understanding of the relation between culture and economy instead of a binary interpretation. In light of this, *culture industry* has given way to new reconceptualisations which have their roots on the concept of *cultural industries*. The proliferation of discussion around cultural industry manifests that the aesthetic structure as an essence of cultural expression has been altered.

### **2.2.3 Postmodern modes of aesthetics and commodity aesthetics**

Adorno's concern with the phenomenon of culture industry is mainly about repetition and homogenesis which has made the genre uniform and even eliminated its uniqueness. The 'mono' inclination on individual and the whole society finally formalises the absolute of mimicry. It is also common to see that fragmentation engages in the production of unity. But it engages in a game of 'pseudo-unity' that has been marked by Adorno and acknowledged as 'pastiche' or 'parody'. However, the manner of imitation in postmodernist creation is only a way to express an idea of incredulity of form. To take an alternative viewpoint, 'fragmentisation' is also a stylish demonstration participating in everyday life in the appearance of functional design to satisfy specific desires. Its embedded symbol stands as an entrance through which a package of reference to that symbol seems waiting to be discovered. However, sometimes it is only an empty package; analogically, with a title, but without a responding content. The meaning of that symbol is individual, and above all, created. Concomitantly, the original meaning is replaced. This is supported by a postmodern dialogic ideal of knowledge – the “impossibility of stable truth” (Dell’Antonio 2004, p4). Inseparable from this is the fact that modern aesthetics is exchanged by an evaluation system operated by market mechanisms, the commodity aesthetics. It could be stated that though postmodern arts do not talk meta-meaning, the meaning of artworks has not been abandoned; rather, the personalised meaning found favour with both the creators and the public.

## **2.3 Inspiration of Adorno's aesthetic theory**

From a postmodernist perspective of the arts, it is understood that meaning has been transplanted from metanarratives to individual regimes. However, the fragmented form of contemporary arts can hardly offer a holistic experience necessary to approach intrinsic aesthetic thinking which is believed to be the essence of art appreciation as well as a promise to convey meaning. In answering the first and second research questions, it is

therefore suggested a return to review a classic debate of aesthetics in philosophical domain, particularly the discussion of aesthetics and culture raised by Theodor Adorno.

It is important to clarify that in this thesis, it is only the *discourses* of listening and aesthetic thinking that are examined, through the school texts. The actual experiences of listening or engaging in performing, creating, and other forms of music ‘knowing’ combined with listening, are not examined.

### **2.3.1 Regression of listening**

As Adorno notes, “regressive listening is tied to production by the machinery of distribution, and particularly by advertising” (1938/1993a, p42). In the context of globalization, commodified artworks are becoming norms. Inseparable from this phenomenon is the fact that listening habit is accordingly changing, however, in a negative decline.

#### **2.3.1.1 The notion of regression of listening**

In his influential article, “On the fetish character in music and the regression of listening” (1938/1993a), Adorno addresses the change in the music connoisseur. Based on his social studies, Adorno asserts that the capacity of listeners for active, structural listening has seriously declined. He is also concerned about what the decline implies for both contemporary composition and reception. In a sense that consumers being the passive agent rather than the active merchandiser in markets, this infers that the audiences’ needs are manipulated by market forces. As a result, musical offerings are regulated by certain factors and accordingly imbued with sameness. Adorno indicates that “the familiarity of a piece is a surrogate for the quality ascribed to it. To like it is almost the same thing as to recognise it” (1993a, p271). It seems to be the case that the most familiar melody becomes a successful jingle for advertising and for this reason, causes it to be used continually. Accordingly, it would appear that the entire work is unknown to the public

but the parts used in advertising are given a spotlight for the collective. In this sense, the word 'regression' could be conceived as a euphemism. The ultimate situation of such an interaction between the consumers' listening capability and the commodified approach to musical works is actually threatening. A point which may not seem obvious at the beginning but could gradually become serious is that regression of listening becomes synonymous with the incapability of concentrated listening.

#### 2.3.1.2 A bridge for crossing over the regressive listening

In Adorno's *Aesthetic Theory*, the central motif – the anti-thesis of art outside the reality – focuses on the opposition between Subject and Object and functions as a 'mirror image' for the purpose of illuminating and comprehending the truth in reality. The two main questions, as Zuidervaart summarises (2003), that Adorno asks are: "whether art can survive in a late capitalist world", and "whether art can contribute to the transformation of this world". According to Stark, two things are believed by Adorno to be inherent in artworks: the political liberating potential and an inspiration to political wisdom in the face of oppressive social structures (Stark 1998, p82). In the sense that art is social, Adorno argues (1984a, p321):

While art is always a social fact because it is a product of the social labour of spirit...[it] is not social only because it is brought about in such a way that it embodies the dialectic of forces and relations of production. Nor is art social only because it derives its material content from society. Rather it is social primarily because it stands opposed to society.

The internal tensions within artworks are, on the one hand, associated with social factors that entail socially significant meaning; on the other hand, they are "secularized transcendence" (1984a, p42). Adorno regards authentic works of art as conflicting interpretations that reflect and express conflicts in society in the manner of internal dialectic. The premise of the inner dialectic is central to his statement that "art is the social antithesis of society" (1984a, p11). If artworks contribute to the power of enlightenment, then this must be due to the fact that they can answer the questions in relation to the tension outside. This also explains Adorno's argument that aesthetic autonomy is negative autonomy. With respect to this, listening to the entire work and

thereby realising the form of the musical work is crucial. Without listening, music can hardly operate its innate power as being an anti-thesis.

### **2.3.2 Structural listening**

The essence of structural listening is a philosophical enquiry of the form of creation. In this respect, the two major conceptions – mimesis and monad – in Adorno's aesthetic theories are accordingly discussed in depth. The stance for this exploration is based on the following notion: listening is not a straightforward action. Listening is an indirect process wherein the audiences have to continually construct sounds to make sense of what they hear. In this respect, the discussion of listening is actually an exploration of structural listening. That is, it is hypothesized that to understand the form is the most effective way to build an audio experience while encountering the original works of music.

#### **2.3.2.1 The concept of Mimesis**

Central to Adorno's concepts of aesthetics, and also employed as the core part of this study, is the concept of mimesis. Mimesis in Adorno's argument is not the same meaning as in the literary theories of Plato and Aristotle. For Plato, the term implies to copy, to imitate, but never identical in status to its outside world. In Aristotle, 'mimesis' simply refers to the 'identification' and 'representation', similar to reality, but not intrinsic as in the original. Adorno, as Paddison points out, "does not use the concept of mimesis in its traditional sense as 'imitation of nature' or as 'representation' or 'reflection' but as a form of rationality" (Paddison 1997, p140). Adorno defines it as the "non-conceptual affinity of a subjective creation with its objective and unposited other" (1984a, p80). In other words, mimesis demonstrates disenchantment to the world and serves as an amorphous form of nature. In *The idea of natural history* (1984b), Adorno addresses the objectified convention as a demonstration of second nature. Paddison explains such a Nature "is that region to which are consigned those things rejected or repressed by



society in its dominant form” (1997, p57). Paddison further indicates that mimesis represents the outside world by mimicking “the logic of the object” (1997, p141). That is, to mimic is to perform a ‘mimetic adaptation’ – a reformulation of the relations between the subjectivity and objectivity.

With respect to this, mimesis has a dual-facet character: the metaphysical (the non-identity) and the non-metaphysical (the materiality). The first instance of ‘mimesis’ is visible and more articulable in terms of its materiality; however, the second dialectic instance is comparably invisible with respect to its internalisation. While the materiality of arts is social-bounded, it is also anti-social in terms of its role as a mediator between Subject and Object. Returning to the point of ‘invisible’, it is noted that most individual moments in society are inexpressible – not explicit and unable to be grasped. They can only be unmasked through aesthetic images which are constructed on the law of form. The form (*Form*) functions as a vehicle for content (*Inhalt*). The combination of *Form* and *Inhalt* moves from the realm of illusion to give us an understanding of our experience of reality. It is important to understand that though ‘mimesis’ imitates the outside world, it is not identical with the world we know. Rather, it is based on what Adorno has designated the ‘non-identity’, which is to free itself from the world it represents.

#### 2.3.2.2 The concept of ‘Monad’

Adorno’s perspective of the concept of ‘monad’ plays an important role for offering an aesthetic attitude needed to conduct ‘immanent critique’. In *Aesthetic Theory* Adorno writes: “In relation to one another, artworks are hermetically closed off and blind, yet able in their isolation to represent the outside world...the interpretation of a work of art in terms of a crystallized, immanent process at rest approximates the idea of a monad” (1984a, pp257-258). In this understanding, if the intrinsic glory of artworks can be gained while encountering any artworks, the attitude to see them as a ‘monad’ should be embraced to form an aesthetic attitude with respect to the ‘monad’ as the nature of artworks. O’Connor (2000, p253) argues that the monad in artworks is regulated by a set of immanent laws, meaning that, the laws function to make the isolated monad conceive

the outside world in the same way as the world does. The immanent process is twofold: the series formatted procedure to reflect the outside world and the phase of crystallized internalisation. The latter makes the monad exist like a ‘windowless monad’, in Paddison’s words (1997, p190); and, resists any subsumption. This indicates that the monad demands that the interpreters situate themselves *within* the immanent process—to saturate themselves with what the monad carries and then to envisage from its ‘windowless’ experience, finally to engender the power of perception. Upon this understanding, it can be said that while experiencing the immanent critique via the monad, the dialectic power then emerges. In this respect, it also notes that failing to recognise the matrix culture by treating artworks as monads or trapping in fragmented cultural presentation or pseudo-unity of any cultural demonstrations, as well not realising the inner mechanism of interpretation of symbols, it is likely to result in what Adorno noted “the pseudo-cultured person practices self-preservation without a self” (1959/1993b, p33).

### **2.3.3 Rethinking listening in the context of ‘culture turn’**

With the illusion that modernist compositions became trapped in their composer’s ideologies, postmodern modes of listening attempt to offer different ways to liberate the listeners from the constraint and further to create musical meaning. In between the modern and postmodern approaches, there is an alternative viewpoint to engage in the discussion of listening, that is, the hybrid form in the context of ‘culture turn’.

In modern culture, culture industry as a pseudo-cultured practice is associated with a binary-free viewpoint upon culture and economy. In addition, a growing number of discussions concentrate on ‘culture-turn’ with respect to the economy as one facet of culture (Barnes 2005; Cook et al. 2000; Crang 1997; Ray & Sayer 1999; Rifkin 2000). Gavin Jack, a sociologist with interests on cultural issues, also indicates that “the cultural turn could be used to signify the contemporary interest in the production of meaning at work” (2002, p264). It could be stated that ‘culture turn’ marks the shift of interest out

from the production of common goods to the production of meaning to goods. Moreover, Du Gay and Pryke indicate the essence of 'culture turn' entails "the exemplary oppositions – between a more 'use'-value-centred past and a more 'sign'-value-centred present" (2002, p7). To reveal the sign-value behind the veil of signs, some social scientists concentrate on superstructural concerns such as discourse, representation and meaning, rather than the Marxian base-superstructure model. One of the significant achievements is Adorno's study of the dominant interpretations of culture industry which illuminates "*what-goes-without-saying*", borrowing Barthes' words (1973, p11). Adorno's 'mimesis' especially gives great insight to unpack those visible but not articulated social experiences when something "goes without saying because it comes without saying", borrowing Bourdieu's words (1977, p167). In general, the acknowledgement of signs/symbols shows that socio-cultural studies have moved into an era where the interpretation of signs/symbols is imperative.

Turning to the sign/meaning embedded in cultural products, it is worth noting that the distribution of the sign/meaning is by means of a consumption mechanism in societies. By purchasing certain commodities, people connect themselves to the sign-value system which could represent power, opportunities, identification or social status. The specific symbols of culture are emphasised as value-added strategies and deployed in cultural production. By referencing to the cultural matrix, cultural products become significant because the matrix has already gained signification. In light of the entity action of consumption in societies, John Storey, a sociologist interested in material culture, indicates that consumption also involves the process of interpretation on commodities (1999). Regarding this, it is also noted that the interpretation consists of two modes: the passive way to conceive and the action to transform. Neither of them escapes from a set of formulated grammar regulated by the societies.

Regarding the interpretation of cultural product, based on an understanding that culture is a socially constructed material and non-material entity, it is important to acknowledge that cultural discourses are socio-historical formations. In light of the 'visibility' and 'articulability' of culture, Barthes' dual-level signifier/signified model decodes what has

been presented but lack of framework to be addressed. The signifier/signified model pinpoints the significant information as ‘signifiers’ and expounds the ‘signifiers’ to ‘signified’ – in the comprehensible form of language. It is noted that the scope of the ‘visible’ is usually broader than the ‘articulable’. In this sense, while the ‘visible’ is formed into certain ‘signifiers’ ready to become articulable, there still exists the ‘mute’ visible part without language to be understood. Concomitantly, only those signifiers eventually transformed into ‘the signified’ are powerful. It is also worth noting that the interpreted is merely part of all the possible discourses. The process to determine the ‘signifier’ is unavoidably subjective in terms of individual belief.

Since culture and the understanding of culture are socially constructed, the interpretation of cultural phenomenon unavoidably raises the issue of subjectivity. Turn to the interpretation of musical works, where ‘form in listening’ is not obtained as immediately as the reception of sounds. According to Adorno, acknowledging the form of works in listening is crucial to approach the meaning of musical works. This approach construes music to be constituted as a tool at the service of external things. In this respect, I assert that Adorno’s ‘mimesis’ offers not only a philosophical framework, but also as a guide to understand music within music. Intrinsically, mimesis is not formed as an analytical tool: neither is like the Schenkerian system, nor is “bound by the ontological boundaries of musical works” (Agawu 2005, p50). Materially, it is a transparent map guiding the audiences to be aware of the audio form of music, and abstractly, reminds us of a genuine world existing in the invisible but truly obtainable listening world. The Open Sesame is ‘listen’.

The discussion of listening as the prominent dimension in musical experience also relates to a concern of, as discussed above, the phenomenon of “regression of listening” (Adorno 1993a). With respect to the interaction of schools and societies, what Adorno has observed as a social phenomenon has become an educational issue in current educational milieu. The increasing amount of popular material in schoolbooks and knowledge-based musical practice parallel the incomprehensibility of the serious form of music works. This notion is not to embrace the so-called ‘high arts’ and disfavour popular arts, neither

does this concern support pure classical music as the only school learning material. Rather, it is a concern as Adorno decries “the counterpart to the fetishism of music is a regression of listening” (1993a, p40). Again, it is important to emphasise that the notion of a regression of listening refers to a critique of music-aesthetics, which is very different from the subsequent critique of music-kinesis; that is, the relationships between listening and other forms of ‘musicing’ (Elliott 1995), discussed in Section 2.5.2.2 below.

## **2.4 A discussion of ‘music as cultural product’**

As expected, school arts education helps students to gain aesthetic experiences, the knowledge in arts textbooks is accordingly expected to adopt aesthetic knowledge and/or the knowledge leading to aesthetic experience. With respect to the Integrated Curriculum, the more hybridised cultural and economic phenomenon outside schools has fused into school knowledge resulting from the orientation of more hands-on learning. Concomitantly, cultural industry as common social phenomenon also participates in the construction of school knowledge. In this respect, Adorno’s concern of the impact of fetishised artworks and twisted aesthetic experience is crucial to be discussed if school arts education is going to be well prepared for its result.

### **2.4.1 The nature of music**

The question of ‘what is music’ in this study is approached from both Langer’s theory of symbolism and Adorno’s sociological perspective of arts. According to Langer (1976), music is logical expression, a form of knowledge and truth. In this respect, Langer proceeds to argue that music is a “presentational symbol” (1979) which bears a close logical resemblance to the forms of human feelings. In a word, the symbol and the object symbolised have a common logical form. In Adorno’s view, arts are conceived as a combination of form and intellectual import in societies (1984a). Arts are material in terms of their processes of production. They are also ideological because they are the

outcome of human intellectual activity with intentions and desires. In this respect, Adorno emphasises the socially significant meaning of artworks. Regarding its interaction with society, music is not merely a material operating rhythm, harmony, and melody to reflect outside world, but an organic body to conduct reflexive action to the world where music symbiotically exists within it. Accepting that, it is reasonable to suggest that music is a type of perception of organised sounds. Each note or sign in musical notation (either Western or non-Western notation systems) should be viewed as a product generating from a socially constructed process. Moreover, as Susan McClary notes that “it[music] as a medium that participates in social formation by influencing the ways we perceive our feelings, our bodies, our desires, our very subjectivities – even if it does so surreptitiously, without most of us knowing how” (1994, pp211-212).

Also, a point which may not seem obvious is the re-articulation of non-mainstream music, or say music with ethnic features, in a standpoint of Pythagoras’ theories of music tones. Simply speaking, this is a system based on sonic physics which subjectively determines the perfect relation of notes and further constructs a socially accepted series of scales, namely the western major and minor scales. Comparatively, the music created in accordance with Pythagoras’ musical theory is more easily perceived as ‘good’ music rather than those works which speak a less familiar musical language. In this respect, to define ‘consonance’ or ‘dissonance’ is a discussion of culture rather than merely an issue of music. In light of tonal music, the last point can be put as an understanding upon the control over interaction between consonance and dissonance. As musicologist Jean-Jacques Nattiez (1990, p48) indicates, “the border between music and noise is always culturally defined – which implies that, even within a single society, this border does not always pass through the same place; in short, there is rarely a consensus”. Regarding the contrast of consonance and dissonance as the essence of sound, the exploration of what is music is understood as a distinction between noise and music within particular socio-cultural context.

In general, music is an expression with socially marked characteristics. Understanding music is a process beyond listening to reach up to a comprehension of meaning, or a

higher truth, with respect to Adorno's *mimesis*. However, this condition requires cultivation; it cannot be approached naturally because musical meaning is not inherent but generated from social interactions (Swanwick 1996). Among the variety of channels to confront musical meanings, school music education plays an important role in the cultivation of musical literacy. In this respect to explore 'what is the nature of music' as a thesis in educational field, we must take account of the reality that schools as socially constructed institution.

#### **2.4.2A discussion of modern and postmodern perceptions of music: production and appreciation**

A discussion of music's modern and postmodern demonstration can be approached from many aspects. In dealing with the perception and reception of music in the production of school knowledge the present chapter necessarily restricts the following discussion to the aspects of musical production and appreciation.

##### **2.4.2.1 Contemporary musical production**

As Scherzinger notes (2004), the contemporary music production entangles with global media to operate their profit-driven aims. Concomitantly, works of music are used as material to engage in forming uniform musical taste. In light of Adorno's social observation, the contemporary capitalism which makes culture lose the power of non-identity is central in his argument of culture industry. The totalisation of culture imposed by the economic machinery is therefore recognised as retrogression to the public's critical awareness. However, the conception of postmodern represents people with an array to make sense of the world through a "loyalty to the lost absolute" (Rochlitz 1994, p34). In this sense, postmodern art music opens space for making meaning by audiences themselves. Under such a light, where the cultural operation Adorno contends to avoid, non-modernists do not eschew. As a result, the similarity of cultural products is not viewed equal to monopoly interpretation but a natural phenomenon of the

standardisation in markets. As a whole, what Adorno has taken the culture industry of music as a malign social symptom, to the machinery to produce postmodern music is totally benign.

#### 2.4.2.2 Contemporary musical appreciation

Shedding light on the aspect of appreciation of music, listening in the twentieth century becomes an activity to create meaning. It was, and still is being used as an array towards understanding, although modern listening has received a fair amount of ink on its constructed “listening grammar” (Ashby 2004, p131). To further this point, though listening exists as a modernist approach to music, the result of it is a hierarchically structured experience. This notion has formed the fundamental argument of Adorno’s essay “On the fetish character in music and the regression of listening” (1938/1993a). Currently, more individualised modes of listening are emerging along with individualism. These approaches are inescapable from Adorno’s poignant diagnosis of the production, distribution and reception of culture industry. However, many years after the original publication of his works, globalisation flanked by modern and postmodern magnifies the influence of culture industry in a new form which closely ties to the time much later than Adorno experienced. As Cook (2001), Crespi (2004), and Finke (2001) note, to name but a few, Adorno’s notion rings as true today as ever. A return of Adorno has its remarkable meaning with respect to his social awareness and critical argument.

Continuing on the second part of the theme, fueled by postmodernist perspective, it is noted that music appreciation is not always a synonym to listening. In the light of Ashby’s observation, the avant-garde compositions in the last century were labeled “difficult” and “unapproachable” (2004, p2). Both the creators’ intention and the receivers’ attention engage in the pitch games. Concomitantly, this atonal musical language fosters a new way for appreciation – through the reading sheet. Such an approach does not necessitate an actual listening experience. The experience of appreciation is an imaginative creation by music ‘readers’. In addition to the contemporary development of series music, the kaleidoscopic representations of



contemporary popular music give an image of 'non-form' of its structure. This also encourages non-structural listening. However, to grab 'meaning' is by no means central to the action in face of the popular genre of music.

Without real listening, Adorno's polemic gesture to resist totalisation imposed by capitalism is totally disarmed. Without listening to the original works, the meaning acclaimed is deceptive: it lacks the support of the original referent so as failing to offer a faithful and insightful interpretation. Inseparable from obsolescence of listening to both modern and postmodern musical appreciation is that the 'meaning' embraced by the audiences is manipulated. The economic mechanism paralyses people's sensitive awareness and disables their critical consciousness. Moreover, the straightforward definition through language or existing discourses in a time of 'loyalty of the lost absolute' distorts the social rationality of the role of listening as being an ultimate venue towards real meaning.

## **2.5 The contemporary paradigms of music education**

In the twentieth century, the landscape of the philosophy of education witnessed many approaches to general education (Dewey, 1916; Henry, 1952; Miller, 1988). On the other hand, professional scholars, such as Theodor W. Adorno, Tia DeNora, Susan McClary and some others, have engaged in a wide range discussion of the philosophy of music through different approaches such as sociology, aesthetics or feminism. In between, many professional educators elaborate their discussion of music education within the field of general education (Elliott 1995; Ernst and Gary 1965; Reimer 1989, 2003). At the empirical level, both Elliott's praxial theory and Reimer's perspective of *Music Education as Aesthetic Education* (MEAE) are welcome and widely adopted in practice. In the following discussion, Reimer's and Elliott's perspectives on music education are discussed on a comparative base. This approach is adopted with respect to the conceptual equivalence of their discussion of *knowing* and *listening* in music education. By comparing common features, this attempt also helps to illuminate the differences of their perspectives.

### 2.5.1 Reimer's MEAE

Reimer's vision on music education and aesthetic education has been presented in *A philosophy of music education* (1970, 1989, 2003). I read the three editions as bounded texts because they have been written and published across the decades, some earlier perspectives have been more developed, refined and rearticulated during the long period. From my careful reading, it seems that while it is possible to map the sameness page by page for the first and the second editions, it becomes impossible to do so for the second and the third books. Contrarily to Stubley's reflection, I would say that they are not "a tale thrice told" (2003) but a tale with more than one possible ending.

#### 2.5.1.1 The general review of '*A philosophy of music education*'

The 'music education as aesthetic education' (MEAE) has been marked as Bennett Reimer's major educational philosophy. Since the first edition of *A philosophy of music education* (1970) has confronted the world, Reimer has presented his personal journey on the debate and issues on music education and aesthetic education. Some earlier perspectives on music education and aesthetic education have been more developed, refined and rearticulated in his later publications. The review of Bennett Reimer's aesthetic theories through his book *A philosophy of music education* (1970, 1989, 2003) not only encounters his individual journey on the contemplation of an ideal music education but also experiences the argument between David Elliott's praxial paradigm and Reimer's aesthetic paradigm. With reference to Elliott's *Music matters* (1995), his attempt to propose a *new* philosophy for music education with a critique to the *old* is clearly presented in this book. In Elliott's point of view, MEAE centres on listening as the prominent approach to musical artworks, an approach that is past and obsolete. Instead, he advocates music education as comprehensive action – to perform, to compose, to sing and to listen. The differences in their theories have set fire to the debate between praxial and aesthetic music paradigm over the 1990s. Reimer accordingly generates a synergistic proposal in the third edition (2003) that can be deemed as a milestone not

only in terms of his individual philosophy of music education but also with respect to the historical and theoretical development of MEAE.

#### 2.5.1.2 The main philosophies in Reimer's *A philosophy of music education*

To read the three books as bounded texts helps me to note that the impact of the external world to music education and the changes of aesthetic concepts which have been illustrated in Reimer's books. The linear development of some ideas has metamorphosed over time. The most significant change is that Reimer introduces the concept of synergism in his third book. In this respect, the initial perspectives presented in Reimer's first and second editions are consequently viewed as the 'classic' ideas of MEAE. Contrasted to Stubley's reflection (2003), I would say that these books do not show an image of "a tale thrice told" because new vision and approaches are presented in the third tale. With this respect, I read the three editions as bounded texts to illustrate a more complete map of Reimer's holistic perspectives on MEAE. The philosophies of Susanne Langer, Leonard Meyer and John Dewey presented in these three books illustrating Reimer's conceptual framework are consequently categorised and reviewed respectively.

##### *Dewey's art as experience*

Dewey's *art as experience* had been the cornerstone on which Reimer has hung his account of the constant aspect of human feeling as the characteristics of music works. In Reimer's first book, the concept that music as a sense of human feeling has been discussed with reference to Dewey's words that, music is "a complex experience that moves and changes" (1970, p36), Reimer further explains that artworks shape perceivers' perception by the shape of its expressive content (1970, p52). With respect to the complicity of the experience of artworks, the sensible forms of artworks are usually used as a supportive approach to aesthetic experience. As a consequence, language is usually employed as a tool to interpret forms and human feelings. However, the illusion that arts can be approached by words has been argued by Reimer based on Dewey's postulation. Although Reimer believes that there is something unique that exists within artworks and

that makes experience of arts different, he disagrees with the over-reliance on words as an exclusive way to comprehend artworks. By that he references Dewey's words, "There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence" (1958, p74). Regarding the 'distinctive existence', what is conceived is that the meaning and value existing as the nature of artworks can be approached only in the ways in accordance with the nature of artworks, meaning, to *look* at visual arts works and to *listen* to music works. Through Dewey, Reimer subverts the notion of musical listening as passive only and of musical performance as apotheosis of the musical educational process. In addition, language though is commonly employed in art appreciation, its supportive role should not be taken as the main approach.

Moreover, Reimer points out the internal and external environments to artworks and indicates that the aesthetic experience happens in cognition, that is, an inner activity. Though the experience is an internal activity, Reimer also recognises the "environing conditions", which originates from Dewey's postulation that "experience occurs continuously, because the interaction of live creature and envioning conditions is involved in the very process of living" (1934, p35). The recognition of external environment to artworks and aesthetic experience was not presented in the first edition but emerges in the third edition. The acknowledgement of the social context to artworks shows an understanding held by Reimer that music experience is an experience of socially structured sounds. This comprehension is further conceptualised and presented as a set of *knowing* modes.

In the global dimension, Beethoven's Ninth Symphony has become a work which crafts a collective memory elaborating history, philosophy and belief in humanity. Accordingly, it represents a value system that people hold to guide their taste of music. In this respect, a generally accepted perspective emerges that "music, as well as the other arts and all human endeavours, should be seen as serving social-political purposes, to be critiqued when those purposes are harmful and to be celebrated when helpful" (Reimer 2003, p52). In terms of this, music is commonly conceived as social agency. Inseparable from this

idea is the sense that the experience of formed sounds is associated with an action to decipher music and figure out its particular messages. Reimer further points out that “musical meaning is meaning individuals choose to give to and take from music, based on their life experiences and their musical orientations” (Reimer 2003, p59). Continuing on the theme of message in music, Reimer suggests to developing an attention on what is given or taken in works of art. Furthermore, he encourages an attitude that is formed upon a viewpoint which engages in questioning how a piece of work plays a role as referent (Reimer 2003).

In summary, social context to aesthetic experience is conceived by both of them as they agree with the reality that arts and art experience are actually an interplay between the outside world and the internal world. Reimer emphasizes Dewey’s contention that music education in the scope of general education should not literally mirror the external society though schools’ function as part of the whole society and artworks are socially constructed. In other words, Reimer has shown a change of his theory of aesthetic experience from individual subjective stream of consciousness to a more Deweyan, action-based paradigm. This change started in the 1990s and is fully articulated in his third edition of *A philosophy of music education* (2003). The new MEAE presents a horizon where the purpose to gain knowledge and understand musical culture is rearticulated to combine the purpose of making and re-making musical culture.

#### *Langer’s artistic forms and human feeling*

Reimer builds his aesthetic attitudes upon U.S. philosopher Susanne Langer’s contemplation and further presents his understanding of how art is experienced aesthetically. Shedding light on aesthetics, Reimer interprets Langer’s perspectives as “things which are created aesthetically, which are basically expressive forms rather than conventional symbols, and which gives a conception of human feeling, can be regarded as art” (Reimer 1970, p68). The expressive form as an essential element in aesthetic experience also contributes to a revelation of arts. That is, no matter what kinds of human feelings arise while interacting with artworks, a joy is gained because the experience

based on the artistic forms which incarnate plain senses to literately meaningful feelings. For Langer, the similarities between the structure of artworks and the form of human feelings exist as an analogue to human life (1976). In this viewpoint, Langer explains the form as a logical pattern functions like a ladder towards human feeling.

Shedding light on the distinction between music and language, though both music and language are viewed as systematically structured patterns, Langer's argument on this point, that "music can reveal the nature of feelings with a detail and truth that language cannot approach" (1976, p191), is strongly reiterated in Reimer's second edition. Reimer agrees more with the parts that Langer admits the limitation of language to musical experience than the parts in which Langer presents how language functions as an effective tool to construct concepts. Return to Langer's reflection on language and feeling (1967), the recognition of the congruent nature between music and human feeling further guides Reimer to consider the genuineness of aesthetic experience. Reimer argues that only with no intermediary involved in aesthetic experience can perceivers gain the meaning and qualities of art works (1989, p91). This viewpoint is further developed in his third edition (2003, p145):

There are two essentially different characteristics of such mental operations from the operations in typical conceptualization. First, no linguistic or conventional sign is applied. We experience the embodied sound-structures directly and immediately; there are no intermediating signs, symbols, or vehicles, as would be required in conceptualization as commonly understood. Second, the perceived structures are inseparable not only from their embodiment in sounds but also from what is felt in the act of perceiving them. Structured sounds are experienced simultaneously as both structured material and structured feeling, one inseparable from the other.

The intrinsic qualities of art works though require conceptualisation, they cannot be obtained via any indirect approaches. To immerse within them is the only way. The argument is based on a belief that the form as the perceivable structure and the content consisted of structured-sounds is integral in both the stage of the production of artworks and the phase of appreciation. Shedding light on human feeling which generates through interacting with artworks, it is expected to be a holistic experience as well. In this sense, forms in artworks are not a strain but strength to enhance the possibilities of aesthetic

experience. However, I argue the attitude towards form is as important as the understanding of the coalition of form and content. Returning to Reimer's first book, he expounded that the means accounts for the outcome of the experience of artworks. By that he argued, "So long as an art work is approached for any of its attributes as a symbol it is being approached non-aesthetically" (1970, p66).

In general, Reimer points out that the form of artworks and human feeling are rooted in Langer's contribution in the semiotics to arts which was transformed through a prism to acknowledge both the strength and the weakness of language. This thread of language has existed since the first edition. The modes of knowing proposed in the second edition can be viewed as the beginning of Reimer's exploration on the inter-relation of language, music and form. Reimer's *knowing* modes aim to illuminate the unarticulated process of musical experience. In the modes, those directly tied to musical meaning are *knowing why* and *knowing about*. In these two modes, language is deployed to approach artworks (*knowing about*) and to understand artworks as human phenomena (*knowing why*). The further discussion of the modes of knowing will be presented in the later sections of this present chapter.

#### *Meyer's emotion and meaning in music*

Another aesthetic philosopher whose ideas Reimer draws from is Leonard Meyer, and his standpoint upon what is music and his vision that meaning and emotion are bound together. According to Meyer (1956), the way that sounds are produced could affect the way the perceivers respond. In Reimer's first book, he discussed the meaning of aesthetic expressiveness through Meyer's understanding of Gestalt laws of pattern perception. In addition, Reimer has explained in detail about the formalism, expressionism and referentialism towards an art work's meaning. He did not oppose the view taken by the referentist, however, by juxtaposing the viewpoint of the formalism and expressionism (Reimer grouped them as one term "the absolutist") to the viewpoints of the referentialism; he showed the two paths leading to meaning of artworks and implicitly presented his postulation as well. For Reimer, the meaning in music comes from the

attendance to the work itself rather than any approaches constructed from outside, then into the art work. With this conception, he cites Meyer's viewpoint that there is a limitation of words to pinpoint human feeling (2003, p84). In addition, Reimer places emphasis on Meyer's study about the ways how musical sounds go beyond emotions and references to feelingful responses. Reimer further indicates that the cultural factors attribute "the tension and resolutions of feeling" to the demonstration of artworks (2003, p85). Reimer's and Meyer's explanations both come to an understanding that the comprehension of artworks requires the association of a cultural imagination to the specific cultural context.

### *Summary*

Within the scope of the musical experience, Reimer's perspectives stretch to the discussion of form and language, form and human feeling, and language and human feeling. The review of Reimer's conceptual map on aesthetics illuminates the interaction between his own viewpoints and Dewey's essential idea of art as experience, Langer's semiotic approach to music, and Meyer's emotion and meaning in music. The prominent factor for the generation of the synergistic approaches introduced in Reimer's third edition lies on the debate of Elliott's praxial theories. And this third edition has attributed to construct a balanced platform between MEAE and praxial theories.

#### 2.5.1.3 Perspectives on *knowing*

Before I elaborate on Reimer's discussions of 'knowing', some prior perspectives along the line of 'modes of knowing' are also reviewed with respect to diversities of paradigms on this topic. The following brief review has restricted the discussion to the modern points of view proposed by Bertrand Russell, Louis Arnaud Reid, David W. Hamlyn, and Keith Swanwick.

Bertrand Russell's theory of knowledge can be termed as the 'theory of facts' which focuses on whether knowledge is obtained directly through an immediate interaction



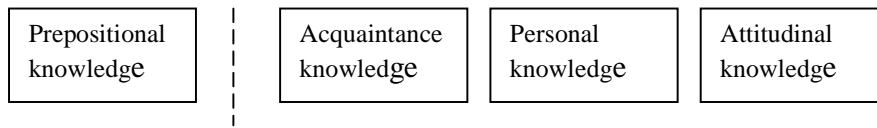
between a person and the object that person is perceiving. Mainly, Russell's studies engage in the distinction of 'knowledge by acquaintance' and 'knowledge by description' (1940, 1948). The former is defined as when one is immediately acquainted with a fact. On the contrary, the latter means that knowledge is obtained by means of a description. In considering empirical truth, Russell is also concerned the non-linguistic events in the mode of 'knowledge by acquaintance' (1948/1972, pp11-22). Consequently, he examines the propositional knowledge which constitute people's knowing (1948/1972).

With a similar insight as Russell but through different approaches, Louis Arnaud Reid engages in the study of 'different senses of knowing' (1961). Reid defines the common use of the word 'knowledge' is "the knowledge 'that something is the case'" (1961, p24). In this use of 'knowledge', Reid claims some relation of the truth of a statement is beyond a belief and feeling (1961). On the other hand, 'knowing' represents another whole range of knowledge through experience. In addition, his notion of 'knowing' particularly highlights experiences that may not be articulable; for instance, a piece of insight without the use of words (Reid 1961, p25).

David W. Hamlyn proposes a discussion of 'types of knowledge' (1970) which simply reconceptualises what Russell and Reid have discussed to be 'knowing' and 'knowing for certain': the indirect or inferential as opposed to direct knowledge. Moreover, Hamlyn interprets Gilbert Ryle's "knowledge how" (practical) and "knowledge that" (theoretical) (1949) and elicits his theory of 'knowing how' and 'knowing that' (1970). He further clarifies the myth that 'not all "knowledge how" presupposes "knowledge that"' should be reconceptualised as "there could be forms of knowledge that are both theoretical and practical at the same time" (1970, p103).

Apart from the more philosophical conceptualisation of 'knowing', Keith Swanwick (1994) recognises the different levels of attainment of knowledge in music and proposes the 'model of musical knowing' (Figure 2).

**Figure 2 Swanwick's Model of Musical Knowing (1994)**



In his model (Swanwick 1994, pp16-20), musical knowledge consists of four strands. Although the strands are typically woven together, they can be separated out for the purpose of analysis. In the first layer propositional knowledge, factual knowledge is recognised as essence. The second layer consists of aural discrimination and notational proficiency. Next, personal knowledge forms the basis of the ability of the performer to deliver musical experiences. The final layer accounts the ways people respond to different types of musical style according to age, gender, social context, education, and exposure to the different styles. The acquaintance, personal and attitudinal layers comprise first-hand knowing as they are only obtained through one's personal involvement in music.

To sum up the above discussions, it is concluded that the ways to approach knowledge can be either direct or indirect. The knowings entail the diversities of quality because of knowers' cultural background, their intention to obtain knowledge, and the context to the entire process of knowledge generation.

#### 2.5.1.4 Reimer's modes of *knowing*

The emergence of the modes of *Knowing* as part of Reimer's aesthetic theories can be traced back to his second edition of *A philosophy of music education* (1989). The whole package of *knowing* includes four modes – *knowing about*, *knowing why*, *knowing within* and *knowing how*. The generation of the modes of knowing has presented a genealogical development. The initial mode *knowing about* is generated in the second edition accompanied with the incipient mode of *knowing why* in the pre-developed face as *meaning of art* (1989, pp75-98). In the article *Music education in our multicultural culture* (Reimer 1993), *knowing about* is further developed and the term *knowing why* is used to clearly explain the cultural context to music. In the same article, the concept of

*knowing within* and *knowing how* are introduced and fully developed to illustrate the relationship of the four modes as a package towards creating music. In the third edition of *A philosophy of music education* (2003), the interaction between *knowing within* and *knowing how* is presented from a different angle – *knowing within* in *knowing how* – to indicate their relative position in the *knowing* map. In terms of the genealogical development of the modes, a synthesised description is employed to complete the jigsaw of the scattered explanation and discussion in Reimer's publications.

### *Knowing about*

The term *knowing about* is firstly employed in Reimer's second edition of *A philosophy of music education* (1989). Though a clear definition is not given in this book, Reimer sketches *knowing about* means to "develop an understanding of the many roles music plays in a society" (1989, p156). Moreover, Reimer points out that the understanding has to be highly relevant to real life experiences where musical meaning generates (1989, pp156-157). In the article *Music education in our multicultural culture*, he further explains "they [*knowing about*] are knowings associated with musical analysis in the context of musical history and musical sociology and anthropology" (Reimer 1993, p25). The point about the social context to music previously presented in the second edition is also reiterated and receives an expansion. Reimer states that what students should know about music includes the "different cultural manifestations", and school teachers are expected to teach "each music as it exists in its particular context" (1993, p25). Reimer also notifies the pitfall if the balance of knowing and experiencing does not maintain, *knowing about* is very likely to become a history learning. In the third edition of *A philosophy of music education*, Reimer makes a concise and inductive explanation to the idea *knowing about* as "to get the concept" and its nature is "descriptive and informative in a great variety of ways" (2003, p146). As for the tool to perform *knowing about*, Reimer pinpoints that language is able to clarify the constructed sounds, however, it also affects the aspects of production and the comprehension of sounds (2003, p162).

### *Knowing why*

In the article *Music education in our multicultural culture*, Reimer defines *knowing why* as “all the knowing relating to the universal level of the nature of music” (1993, p25). The presence of *knowing why* in educational practice aims to offer an understanding that “music is a panhuman constant” and “musical sounds always engage human feelings” (1993, p25). A Deweyan holistic music education acknowledges both the personal and the collective aspects at the social and institutional levels. Reimer continues the line with Dewey to pay attention to a broad scope of knowing tied to the organization of sounds. In addition, Reimer (2003, p163) also points out that, though *knowing why* is essential, if it is made a dominant approach then it is likely to end up gaining non-musical experience. In other words, it could result in non-perceptual and non-aesthetic explanation.

### *Knowing within*

According to Reimer (1993, pp25-26), *knowing within* refers to the transformed combination of *knowing why* and *knowing about*. This transformation happens while individuals immerse within music and evolve inner thinking associating with their listening activity. In other words, the purpose of *knowing why* and *knowing about* is to facilitate the generation of *knowing within*. In a sense, they can be viewed as vehicles towards *knowing within*. This idea is actually presented when the *knowing why* and *knowing about* have already articulated respectively and have reached a mature level of development. In this sense, *knowing within* offers an advanced and immersed vision which aims to enhance musical perceptions. With respect to the kaleidoscopic aspects of music, Reimer suggests to make a good balance when *knowing why* and *knowing about* associate with various sorts of musical elements. The suggestion is to hold a synergistic attitude, in Reimer’s words, thus avoiding the extremes (2003, p96). From *knowing within*, Reimer moves forward to the advanced level where *knowing how* is added to formulate an action.

### *Knowing how*

*Knowing how* has first emerged as a pair with *knowing within*. It is defined and explained with reference to the function of the other three musical *knowings*:

In order to create music, a great many skills are required and a particular way of knowing is essential, one that combines musical imagination with musical action. Such knowing may be termed “knowing how” (Reimer 1993, p26).

Put another way, *knowing how* can be viewed as the aggregate of *knowing about*, *knowing why* and *knowing within*. It is the result of what have been transformed, *knowing about* and *knowing why*, and the internalised *knowing within*. In the phase of internalisation, all the knowing is reconceptualised by grouping as the relating skills, then the imagination based on the understanding of the cultural context to music is invited to operate the skills and trigger the action termed creating. The whole process has been illustrated in the article written in 1993. The level of internalisation to *knowing within* is an important conception in Reimer’s *knowing* modes.

### *Summary*

The above exploration of the jigsaw of Reimer’s aesthetic philosophy provides the background for his aesthetic and educational perspectives. Reimer has recognised that artworks could be entailed with both purely aesthetic characteristics and the utilitarian qualities (1970, p48). However, Reimer places emphasis on the distinction of the reality that artworks contain conventional symbols and the way to approach them by treating them as symbols. By that, he argues “So long as an art work is approached for any of its attributes as a symbol it is being approached non-aesthetically” (Reimer 1970, p66). This is the attitude towards artworks that makes differences. The belief is that even though perceivers own the conceptual realisation that form and content is bound, if the aesthetic attitude is absent then no genuinely aesthetic experience will be identified in the presence. My contemplation on the discussions suggests that importance should be given to placing emphasis on aesthetic attitude, as it is the intrinsic quality guiding any relevant aesthetic activities.

## 2.5.2 Elliott's praxial theories on music education

Regarding the complementarities and contradictions between Reimer's and Elliott's philosophies, it is difficult and not necessary to omit Elliott's opposite philosophy. The philosophy that Elliott offers is based on the beliefs of praxialism. According to Elliott, his praxial theory emphasizes what MEAE "fails to acknowledge," which is that music is "a particular form of action that is purposeful and situated and, therefore, revealing of one's self and one's relationship with others in a community" (2005, p14). The following discussion has three points of focus: the general discussion of the praxial theories, Elliott's perspectives on *knowing*, and the five component *knowings* of listenership.

### 2.5.2.1 Elliott's praxial theories

For the essential question on what is aesthetics, Elliott states that "aesthetics is not a synonym for the philosophy of art (or the philosophy of music), as commonly believed" (1995, p26). In his book *Music Matters* (1995), the way he takes to approach the conception of aesthetics is chronological and genealogical, not a fixed point of view. From the Greek word *aesthesis* to the perspectives proposed by philosophers in the 18<sup>th</sup> century, Elliott builds his idea of 'aesthetics' upon multiple conceptions including aesthetic experience, aesthetic object, aesthetic perception, and aesthetic qualities (1995, pp22-26). The genealogical approach manifests the social context to each definition of aesthetics. Combining with the multi-dimensional aspects of aesthetics, Elliott consequently gives his assumptions to the aesthetic concept of music: 1) music is a collection of objects or works; 2) musical works exist to be listened to in one and only one way: aesthetically; 3) the value of musical works is always intrinsic or internal; 4) if listeners listen to pieces of music aesthetically, they will achieve an aesthetic experience (1995, p23). These assumptions distinguish him from Reimer's point of view that "...aesthetic experience serves no utilitarian purpose. It is an experience for the sake of experience in and of itself" (Reimer 1989, p103). In Elliott's eyes, this is problematic. He further argues:

First, this notion has a logical contradiction. ...In short, past philosophy holds, illogically, that aesthetic experience is and is not utilitarian. Second, as Beyer notes, the disinterested and distanced nature of aesthetic experience has 'the latent effect'. This is so because "disinterested" conduct is depersonalized (1995, p36).

Elliott provides his interpretation of aesthetics with a non-Kantian point of view in terms of incredulity to the concept of 'disinterest'. Further, he goes some way to explain his viewpoints on the alleged value of the aesthetic experience.

...Langer claims that musical works are a special kind of symbol that represents the general forms that feelings take. ... In brief, I believe Langer's theory is correct to the limited extent that some listeners may hear some musical patterns as expressive of tension and release. ...in other words, musical sound patterns are by no means unique in doing what Langer and her followers claim. ...But this does not begin to explain the nature and value of musical works. Hence there are no logical grounds for Langer's most basic assumption that music is a unique type (1995, p37).

Associating with Langer's notion of music as a symbol of feeling, it is argued if it is unique, that is because it expresses the artist's experienced emotions and mediates them in a communicative way. This viewpoint gives an insight into why Elliott disagrees with Langer, in fact, not on the point that whether music is unique, but the connection of unique to its function as a mediator of feelings. To put it another way, it is believed that music is not a static form to hold feeling. Koopman remarks that feeling "includes countless other subjective phenomena we have not given names" (2005, p85). Feeling is unstable; it can be conceived as a constant negotiation of attention in terms of what the agent consciously or subconsciously chooses to experience. With this regard, Elliott avoids the image of music as a container to feeling; instead, he highlights the active, lively component of music. Echoing Koopman's statement, Elliott asserts that feeling must be generated from performing then it is a genuinely cognitive practice (2005, p84). In other words, feeling is coined in performing. In general, Elliott's praxial theories emphasize performance as a means to make retention of the rhythmic and sonic experiences in music as well as the expression of physical movement while musicing (a term which Elliott uses in the collective sense to refer to music making: performing, improvising, composing, arranging, and conducting) (1995, p40). Contrarily to Reimer,

though listening is included as a portion of music learning in relation to other aspects in praxial activities, Elliott's theories can be stated as a model of music-kinesis rather than music-aesthetics. This comment is circular to his conception of music as a mode of knowledge-in-action.

#### 2.5.2.2 Elliott's perspectives on knowing

As Elliott points out that many scholars have posited several additional categories of knowing, what he concerns himself with are the perspectives of knowing-in-action and the distinctions between knowing-*how* (or procedural knowledge) and knowing-*that* (or formal knowledge). With reference to Gilbert Ryle's view that "thinking and knowing are always and only verbal" (1995, p53), Elliott further uses Ryle's viewpoint on the discussion of nonverbal knowing-how and verbal knowing-that. In a simple way to approach the distinction, Elliott proposes "Knowing *how* to make music musically and knowing *that* performing involves this-and-that are two different modes of knowing" (1995, p60). Thus, the concept of *knowings* involves both the experience of performing and listening. As Frank Zappa points out, listening plays a role in performing:

"By 'music-making', I [Zappa] intend not only actual performance but also how music is heard, understood, even learned" (cited in Harwood 1976, p522).

Bearing this in mind, what is heard by the audience is the reflection of what is conceived as 'music' in performers' mind. This perception is formulated through different intellectual understandings.

#### 2.5.2.3 Five component knowings of listenership

Elliott proposes the procedural dimension of "musicing" and music listening. He believes that the perspectives of procedural dimensions are applicable for both listeners and music makers. With this respect, Elliott states that "a decision making process called hierarchic structuring that likely pertains to musicing and listening across music cultures" (1995, p85). Further, the hierarchical structure and decision-making process is termed "musical



knowings” which account for five dimensions of musical knowledge: procedural, formal, informal, impressionistic, and supervisory.

#### *Procedural essence of music listening*

This level in the five dimensions of listenership is viewed as the basic level. Elliott explains how music listening is a matter of minding. By concluding that “music-listening experiences always involve the cognition of several dimensions of practice-specific musical meaning” (1995, p86), he further develops the following other four dimensions as a procedure of music *knowings*.

#### *Formal musical knowledge*

In this level, Elliott points out the benefits to use the technical languages developed by music theorists and historians for *thinking-in-action*. Shedding light on its application on music education, he argues that different musical practices require different ways and this is also an issue of *when to use* rather than *whether to use*. The view that formal knowledge is useful rests on the understanding that it helps “listeners identify, construct, organize, and analyse successive and simultaneous musical patterns” (1995, p96).

#### *Informal musical knowledge*

To comprehend *how to listen* to and *what is heard* involves knowledge arising from the conditions and context of any given culture. Elliott indicates that musical works are “culture-specific constructions” (1995, p98). In other words, Elliott acknowledges that art is generated and experienced within a given culture. In this respect, *how to listen* needs to be prepared with the knowledge within that music culture. Then, in this way, *what is heard* frees from the outside viewpoint which rearticulates and redefines the musical works as aesthetic subjects to objects.

### *Impressionistic musical knowledge*

The advanced level of the procedural knowing involves “impressionistic musical knowledge” – a sense of educated feelings, or say refined emotion, for interpreting what is musically appropriate (1995, p98). The establishment of this ability is, according to Elliott’s “musicizing” view, through the music-in-action, i.e. performing, improvising, arranging, composing, and conducting (1995, p40). Elliott views this approach as “artistic listening-*for*” rather than “passive listening-*to*” (1995, p99).

### *Supervisory musical knowledge*

In the final level, Elliott expects a self monitoring process as a director to guide listeners’ consciousness in their listening cognition. This process is described to reflect their listening experience by allocating musical knowledge that they possess. This approach can also be understood as a way to transform passive knowledge to active demonstration. Elliott (1995, p100) points out that its application in music education relies on action to engage attention, cognition, and musical memory. This is also an ability to manipulate different dimensions of musical meaning and different combinations of these mentioned dimensions.

## **2.5.3 Adorno, Reimer and Elliott**

During the reading of Reimer, I frequently found myself associating Adorno’s aesthetic concepts with Reimer’s viewpoints in terms of the immediate recognition of their similarities. My participation in the readings of the text was carried as ‘analogous dialogue’ which entails comparison and contemplation based on their common perspectives rather than as an example of ‘synergistic collaboration’. The consideration is because Adorno’s aesthetic theories and Reimer’s aesthetic perspectives are not situated in opposite positions; the counteraction, according to Reimer, is taken as the premise in the philosophy of synergism. Reimer’s elaboration of *form* and *human feeling* as the

intrinsic nature of art experience has given the possibilities to make an analogy with Adorno's *mimesis* – the rejoin of *form* and *content* as the structure of artworks. While I recognised the consonance between them, I also found that Reimer's educational philosophy of music has highlighted a path towards Adorno's aesthetic perspectives which has been traditionally enshrined in the philosophical domain. On the other hand, the notion of Elliott's incredulity to musical structure as the only significant dimension of aesthetic conception naturally forms a contrast to Adorno's and Reimer's points of view.

Continuing on the aesthetic aspect of music, Elliott (1995) argues that musical works are not ideal objects, and its structure is not the only significant dimension. To take an alternative viewpoint, I attempt to propose when a work is viewed as an ideal object, it is not merely realised from a Kantian approach but also from an ontological inquiry proposed by Adorno – the *mimesis*. A musical work is an embodiment of social content with a musical structure which makes the content of musical works systemically communicable with the audiences (Adorno, 1984a). In this sense, it might not be 'ideal' because societies are not flawless; however, its structure is significant in terms of the framework as part of its meaning. Regarding this, the structure of listening is a significant phase for constructing meaning. In this respect, the knowledge of *mimesis* is helpful in listening. In opposition to Elliott's point of view, the musical form is the only relevant dimension in Reimer's eyes. Within the image of *mimesis*, works connect with the outside world through the means of copying; on the other hand, it also distances itself from societies to sustain its innate power of non-identity.

Except for their different viewpoints upon *form*, the debate over whether aesthetic experience establishes upon listening experience is also acknowledged. In light of the role of listening in the music connoisseur, the fluid nature of music underlines that it is not a spatial art, but an art of *times*. Because musical experience is shaped in time, the action of listening is to recognise the form of works. Having the comprehension of form, the listening experiences free from coming and going in a haphazard way. In this respect, Reimer advocates that listening is the crucial dimension in music education (1970, 1989, 2003). In contrast, Elliott identifies that music experience should be an experience

involving the act of performance. According to Koopman, “ontologically, listening to prefabricated music is as real as engaging in a performance happening” (2005, p87). However, he agrees with Elliott’s point of view that an isolated act of listening is inferior to the approach of performance and it could further lead to passive consumption of musical works. By that Koopman explains (2005) the passive listening, referring to listening without “musicing”, could only encounter a collection of asocially consumed objects. However, he also recognises the reality that hardly can the act to perform in the practice of school music education guarantee a synthesised listening experience (2005, pp88-89). In other words, musicianship is not identical to *listenership* (Elliott’s term). It is true that the former demands proficiency to be effective and thus to be proved a time-consuming practice.

In addition, respecting proficiency, Elliott has pointed out that there are different levels of musicianship (1995, pp70-71). In this sense, compared with “musicing”, listening as an approach to music works is less affected by physical limitation and so becomes a more approachable way. Moreover, through listening it is more possible to achieve equity since it does not amplify the differences between individual learners. In addition, listening, in terms of the limited time the music educators have, is a comparatively effective way to know a wide range of music works. In general, listening should be given a higher priority than “musicing”.

Furthermore, the discussion of listening as the prominent dimension in musical experience inspires a concern of the impact of culture industry that Adorno noted and termed the “regression of listening” (1993a). Regarding the interaction of schools and societies, what Adorno has identified as a danger is also an educational issue in the current educational milieu. The increasing amount of popular material in schoolbooks and knowledge-based musical practice parallel the incomprehensibility of serious form of music works. This notion is not to embrace the so-called ‘high arts’ and disfavour popular arts, neither does this concern support pure classical music as the only school learning material. Rather, it is a concern as Adorno decries “the counterpart to the fetishism of music is a regression of listening” (1993a, p40).

A point that may not seem obvious at the beginning but could gradually become serious is that regression of listening becomes synonymous with the incapability to participate in concentrated listening. As discussed above, the notion of the regression of listening has been recognised as a common social phenomenon that mainly relates to the arts of persuasion employed in the advertising business by means of attractive or familiar visual and audio stimuli. The loss of unity of art works as being perceived in people's everyday lives has gradually been taken for granted by people. Awareness of such a situation is crucial if the incapability to engage in intellectual hearing is to be corrected. In this respect, it is argued that structural listening can be an effective way change the unwanted situation of 'regression of listening'. Moreover, it is necessary to acknowledge the impact of 'culture turn' as a hindrance to the development of individual awareness of the control of capitalism in the context of a global economy

## **2.6 An inspiration of critical pedagogy for music education**

In the midst of the 1990s there emerged an awareness in academia which focuses on arts education in the media saturated postmodern world. Scholars from critical paradigm recognise the 'dark' side of postmodern society and are concerned with its impact on school education. They consequently contribute profound thinking to the role of 'critical' regarding the current school education. In this respect, the consequent sections attempt to discuss their ideas and further depict the emerging paradigm – the Critical Pedagogy for Music Education.

### **2.6.1 Critical Pedagogy after Adorno and beyond Giroux**

Since Paulo Freire's *Pedagogy of the Oppressed* (1972) made its way to the world, it has been applied to a variety of educational milieus as well as diverse educational issues. In the literature review below, the insights proposed by 'critical' theorists (referring to those of either critical theory or critical pedagogy) are discussed. Critical Pedagogy is a fluid conception that has shifted over time. Since the mid-1970s, one of the influential lines

observed was the Freirean Critical Pedagogy which has its root in post-colonialist soils. Freire's social observation provides him the dimensions to assume the predetermined course between the disadvantaged and the advantaged. His theory accordingly fixes its eyes on the tension and struggle between the assumed dominated and the dominant. The consequence of this is to heighten the liberatory power in speech acts and encourage the praxis action. Giroux therefore reflects, "Paulo Freire's efforts must be read as a postcolonial text" (1994, p142).

In an attempt to shed light on the other development of Critical Pedagogy during post Adornian periods, Giroux is noted as the figure standing in the picture with the conceptual intimacy to some of Adorno's points of view. His reflection helps to interpret Adorno's perspectives in educational language. One of Adorno's most quoted texts in the post war era which made him in relation to education was "[...] demand that Auschwitz never be [happen] again, is the first [priority] in education" (1998, p191). Giroux's essay *Education after Abu Ghraib: Revisiting Adorno's politics of education* (2004b) explicitly reflects his consonance to Adorno's critical political consciousness. Being aware of the difficulty to translate Adorno's work into terms that enrich educational theory (Giroux 2001), in this essay Giroux acknowledges Adorno's exhortation to encourage a consciousness that education "constitutes cultural practice as a defining feature of any viable notion of politics" (2004b, p809). In the conclusion, Giroux proposes, in agreement with this view, to engage in resisting the premier supposition of any hegemonic ideologies to reproduce itself through a mixture of state force and often orchestrated consensus. Though these points are poignant, they do not attempt to provide any approaches for dealing with the sphere of cultural practice in school art education. Nevertheless, Giroux recognises the necessity of an 'Adorno turn' to refuel the viable form of Critical Pedagogy.

Between the past and the future, many voices emerging from 'critical' paradigms have been involved in dealing with different educational issues. Notably, Yoklet invests her academic interests on art education, particularly visual arts. In *Embracing a critical pedagogy in art education* (2004), Yoklet shows how school art curriculum could better

benefit students through critical pedagogy. Generally, her argument concerns what hidden knowledge is reproduced. Yoklet focuses on discussing how through the interplay between form and content inside, and context outside, a work the viewers can locate the meaning in works of art:

...Stepping into the work itself reveals the internal stylistic, metaphoric, iconic, formal, or expressive relevance. A final reflection on the whole of the contextual experience enables the viewer to decipher many layers of meaning within rich visual representations (2004, p20).

In the above quotation, Yoklet presents a dual focus: the immersion and the holism. The recognition of form of works is therefore helpful in structuring the individual's experiences. Furthermore, she indicates that the interpretation of those layers of meaning of art works is a matter of long-term cultivation in terms of what individuals believe, or say are made to believe, in works of art.

Except for Yoklet's effort in visual arts, a few researchers have contributed to the field of music education in a variety of topics (Berns 2000; Long 1997; Powell 2003; Rose 1990; Schmidt 2001; Vaugeois 2004). In these, Frank Abrahams is cited as a major exponent in this field. In the next section Abrahams' perspectives are reviewed on a basis of comparative approach to distinguish from the theoretical considerations taken in this present study.

### **2.6.2 Distinguishing from Critical Pedagogy for Music Education**

Critical Pedagogy for Music Education (CPME), initially proposed by musical educational theorist Frank Abrahams (2004, 2005a, 2005b, 2006), has its roots in critical theory. In *Transforming classroom music instruction with ideas from critical pedagogy* (2006, p2), Abrahams states that CPME is a musical educational practice mainly grounded in the works of Freire, McLaren, and Giroux. In a practical lesson plan, CPME is situated in Elliott's praxial paradigm (2005a). It is also the pedagogy for music education in general education. Students in the vision of CPME are viewed as future musicians or amateur music critics (2005a, p1; 2006, p64). In addition, while the critical

theory forms the other hemisphere of the foundation for CPME, Habermas' theory of communicative action, instead of other theorists of the Frankfurt School, is chosen to create space of dialogue between participants in classroom (Abrahams 2006). CPME performs a political and transformative role in school music education. However, the theoretical consideration in this present study points to another way, which associates with Adornian aesthetic thinking and adopts an approach more closer to MEAE rather than the praxial strategies. The conceptual decision is based on a belief that conscientisation in music is only possible when the listening experience is complete. Although praxis work could be helpful for experiencing music, it can never claim that it successfully replaces listening to touch the soul of music – a form of art with its nature of sounds. There is an enduring belief that speech acts are strategic mediations in social transformations. However, it is argued that appropriate communicative settings may effectively inspire a dialogue that breaks down power structures in the learning milieu; the preconditioned setting for learning music should be a space in which genuine listening activities are well-accommodated. Inseparable from this notion is that the discussion of the form of works as part of the classroom conversation is vital. Also, it is empowering. In so doing, Critical Pedagogy in music education can be a promise to bring about a change in music education.

## **2.7 The concept of integration in educational practices**

As Dean Walker (1996) indicates, integrative education is not a new idea. It had been proposed in the modern educational system for over a century. Central to both theory and practice, the idea of integration applied to education involves many more aspects than a one dimensional concept such as student-centred design. Generally, curriculum integration is not simply a technique but is associated with a broader educational philosophy. Philosopher Jane Roland Martin (1993) connected integrative curriculum to needs of students regardless of race, gender and class. With respect to the changes in societies and the demands involved to keep pace with these changes, the integrative philosophy has its roots in the social background. Regarding rapid changes as the intrinsic nature of life in the future, people concerned to heighten awareness about their



inadequacy in both pace and complexity struggle in response to a climate of globalisation and consequential knowledge explosion. This being the reality, the sophisticated signals have gained comprehensive prominence since the 1980s and gradually have become an increasingly prevalent overall trend reshaping educational reform towards a more holistic education (Beane 1997, p33). Although the educational pendulum swings back and forth constantly in terms of different perspectives and paradigms held in different eras, integration of the curriculum has been fueled once again by social momentum during the past decades. The views and definitions reflect the rationale adopted and also form actions, belief structure and curriculum effort.

### **2.7.1 Different rationales of integrated curriculum**

According to Brady and Kennedy (2003), an integrated curriculum is developed as a way to provide solutions to specific social issues. However, practitioners may employ it in terms of different strains of logic. The integrated curriculum is usually adopted by both social reconstructionists and supporters of social efficiency. Social reconstructionists pay more attention to the aspect of social transformation. Further, educators with progressivist viewpoints advocate viewing the curriculum as a tool for students to seek knowledge from their own personal outlooks and for their own purposes. This focus supports the sense that the most relevant and practical knowledge plays the role as hands-on solutions to problems students might encounter in their lives. With this respect, a holistic or an integrated form of knowledge is expected.

Many professional educators have also tried to theorise the idea of ‘integration’ in the educational field. Beane once paraphrased Hopkins’ words to illuminate a concise understanding about what integrated curriculum is in essence: “Integration is something that we do ourselves; it is not done for us by others” (1991, p9). Beane’s viewpoint of integrated curriculum points out one of its most observable characteristics and offers them as reference points to either students or teachers, or ideally aiding each in their contribution towards cooperation in classrooms. In this sense, an integrated curriculum is

consequently viewed as a student-centred educational resource which distances the traditional teacher-centred approach. Moreover, the definitions listed in Table 2.1 give an insight into the basic tenets of integrated curriculum via different standing points. As can be observed,

**Table 2.1**

**Definition of integrated curriculum**

Dressel (1958)	In the integrative curriculum, the planned learning experiences not only provide the learners with a unified view of commonly held knowledge but also motivate and develop learners' power to perceive new relationships and thus to create new models, systems, and structures (p3).
Good (1973)	A curriculum organization which cuts across subject-matter lines to focus upon comprehensive life problems or broad areas of study that brings together the various segments of the curriculum into meaningful association (p159).
Humphreys, Post & Ellis, (1981)	An integrated study is one in which children broadly explore knowledge in various subjects related to certain aspects of their environment (p11).
Shoemaker (1989)	...education that is organized in such a way that it cuts across subject-matter lines, bringing together various aspects of the curriculum into meaningful association to focus upon broad areas of study. It views learning and teaching in a holistic way and reflects the real world, which is interactive (p5).
Palmer (1991)	-Developing cross-curriculum sub-objectives within given curriculum guide; -Developing model lessons that include cross-curriculum activities and assessments; -Developing enrichment or enhancement activities with a cross-curricular focus including suggestions for cross-curricular "contacts" following each objective; -Developing assessment activities that are cross-curricular in nature Including sample planning wheels in all curriculum guides (p59).
Fogarty (2005)	Learning is incidental, inductive; it's holistic and it's interactive (Bellanca and Fogarty, 1991). ...It means a shift toward more holistic, experiential learning for children (pxxii).

As can be observed, these definitions establish different focal points. One matter of significance is that some scholars highlight the changing role of teachers as the main actor in integrated education. Dressel's definition draws attention to the teachers' role as knowledge providers within a general design. Humphreys, Post & Ellis, on the other hand,

propose a student-centred viewpoint whereby the student-centred design encourages social issues to play an integral role in curriculum. In this way the integrated curriculum paradigm breaks down the wall between subjects and breaches the conceptual walls between school and society. Moreover, Shoemaker's definition marginalizes the binary teacher-student methodology, instead, a more flexible symbiosis; role-playing of participants in classroom is formed in a 'learning and teaching' dialectic [a system of terms]. The abstract references to subject and object in classroom is also supported by Palmer. Central to these viewpoints mentioned, the integrated education system can be understood as offering an experience of cross-curriculum learning as opposed to the long-revered binary role-playing tradition. Additionally, the three prominent elements which distinguish it from discipline-based curriculum are highlighted as the role of students and teachers along with non-discipline-based curriculum. The third of these elements features the relation between the integrated curriculum and external circumstances.

### **2.7.2 Integrated education reinforcing real life/work applications**

While placing emphasis on the union of school and society in the context of the Integrated Curriculum, social issues form the centrepiece of curriculum design. Notably, the content of textbooks used in music classes heightens knowledge of a utilitarian nature. This trend is conceived as having a significant bearing on students' competency levels. Ever since the implementation of the Integrated Curriculum, a frequently asked question has been "what kind of competencies do students need for their future lives?" According to Fogarty and Stoehr (1991), the concept of the key competencies within an integrated curriculum strongly favours a work-related emphasis.

On the other hand, Nash (1980) argues that an education of the self should focus on holistic human capacities rather than the 'useful'. Bearing this in mind, it is conceived that the comparatively intrapersonal ability – self-awareness – actually directs learners' action toward a more productive, creative and the most important of all, critical learning .

A cultivation of the whole person is the ultimate goal of the Integrated Curriculum. Placing emphasis on this, music education in the context of the Integrated Curriculum should engage in the efforts to cultivate learners' self-awareness through Reimer's educational approaches and Adorno's aesthetic philosophy elucidated. This point will be addressed in the sections about music education as well as the philosophy of music within the present chapter

### **2.7.3 Models of integrated curriculum**

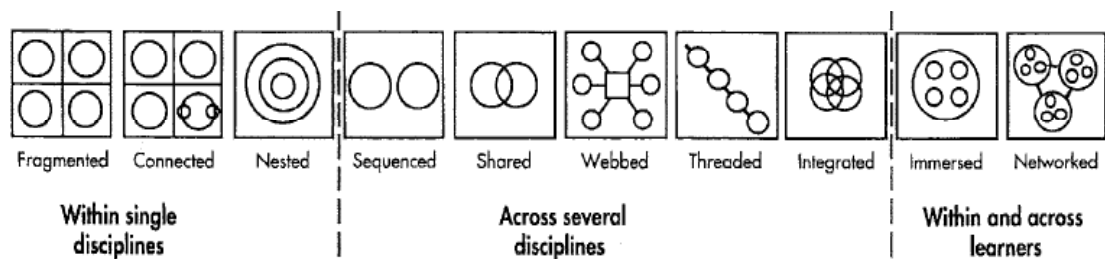
Using the analogy of a twisting kaleidoscope, its glass fragments forming and reforming in different patterns, it can be conceived that any single definition of the integrated curriculum is merely one of a range of possibilities. This seems an appropriate image with which to approach Chapters 4, 5, 6 and 7 as well as a useful basis for a discussion of the nature of integrated curriculum.

Setting off in this vein, the degree of sensitivity to form the profusion of possible patterns drawn from our surroundings is the context in which we receive the integrated curriculum. One obvious point seems that external influences have made the balance within the Integrated Curriculum, between the traditional form of knowledge and the social related knowledge with cultural-politic-economic aspects, an unsteady one (Juang 2001; Lin 2002; Sun 2001). This reality encourages this kaleidoscopic pattern to assimilate knowledge with a way which is governed by multifaceted social aspects. Some of the ways to integrate curriculum are close to the discipline-based end, others show different extent of integration.

Robin Fogarty (1991), not alone in the quest for the ways to integrate school knowledge, is noted for her work systematically theorising integrated models. Her endeavour involves itself with the multifariously existing patterns and further develops them into a generalised format. Fogarty's curriculum models (1991, 2002) are organised in order, from the single discipline-based model, then the multi-discipline-based model, and lastly

the internalised integrated model. The models of cellular, connected, and nested are designed basically within single discipline. The classification of bodies of knowledge within these three models is strong in terms of their nature of single discipline-based curriculum design, therefore a clear boundary of a body of knowledge can be observed. By contrast, the more integrated models show less clear boundaries among disciplines and more space for the mixture interpretation of knowledge, such as the models designed across several disciplines (sequenced, shared, webbed, threaded, and integrated). Moreover, Fogarty sheds light on internalised ‘environment’ within/across learners – immersed and networked models – which are interpreted beyond the concrete curriculum framework and within the abstract cognition of learners. In light of these, Fogarty’s pictorial patterns (Figure 3) comprising circles and frames are used to indicate that within the domain of school education (frame), how different bodies of knowledge (circles) are organised and interact with others (patterns of circles).

**Figure 3: Fogarty’s Ten Models of Curriculum Integration**



Fogarty’s integrated models of curriculum illuminate relationships between content and structure. Moreover, the examination of the structure of knowledge within each unit makes the implicit power and relationship among different bodies of knowledge more visible. The models in the continuum represent different degrees of integration and different approaches of integration. They do not argue that one is superior or inferior in terms of the extent of integration. It is the ‘environment’ created by each model which supports the existence of that model. The capacity to construct an ‘environment’ of each model plays the key role in the process of organising knowledge. The ‘environment’, in a narrow definition, refers to the discipline or domain as the frame of any body of knowledge; in a broad definition, it implies the spatial environment in learning and

teaching circumstances. Shedding light on the latter, curriculum design determines the tangible spatial environment, i.e. indoor space such as the traditional classroom or the outdoor space such as fieldtrip and excursion, and the intangible, metaphysical spatial environment, i.e. the ideology of gender and other factors in curriculum material imposing the interaction upon all the participants within a certain learning environment. In this respect, integration of knowledge means much more than just knowledge itself but also reflects the power and relation between knowledge and knowledge, knowledge and learners, and knowledge and environment. Bearing this in mind, the selected model implies the focal point and the intention of integration. The examination of the employed integrated models can further elucidate the interaction of multi-disciplines within the 'environment' created by a certain curriculum design.

However, it is argued that hardly can ten models cover all curriculum designs. Hargreaves, Earl and Ryan argue that:

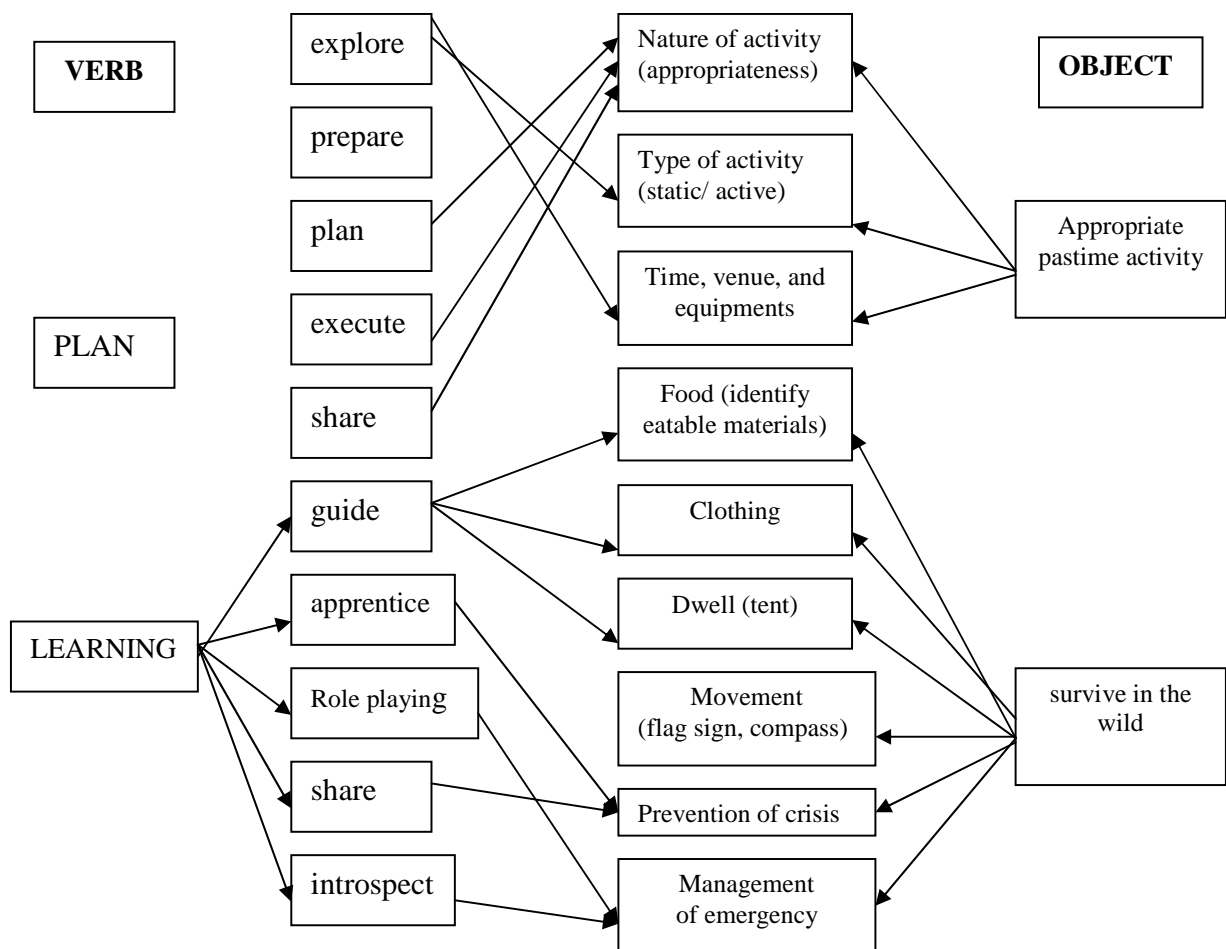
The continuum is a popular device for representing variations in educational practice. It allows finer discriminations to be made than straight polar opposites allow...A continuum of curriculum integration holds out the promise of charting and pushing progress towards ever more sophisticated interpretations and implementations of integration. ...One single continuum of curriculum integration does not allow these differences to be captured at any single point (Hargreaves, Earl & Ryan 1996, p103).

It would be justifiable to say that Fogarty's models help educators, especially curriculum designers to formulate their own integrated curriculum by using these models as reference. Because these models are frameworks for constructing knowledge and curriculum, the meanings of integration are more lucid in the relationship the different bodies of knowledge have with each other. In this respect, Chapter 4 engages in looking at the structures of each unit in the Arts and Humanities. The detailed recognition is explored by using Fogarty's prototype and the researcher's metamorphosis models (Appendices 2 & 3).

#### 2.7.4 Heightened models of the Integrated Curriculum

Within the climate to seek ways to help students make sense of their life's experience, educators in Taiwan engage in discussions of the advantages of multifarious approaches to construct meaningful school curricula. One of the many effective approaches which are highly recommended is the one that focuses on the cross analysis of knowledge materials and required competencies. Chiefly advocated by Kuen Chong Lee, this approach provides curriculum designers with a concentrated notion on the interpretation and transformation of the benchmarks of competency. Lee explains his perspective by giving a model of the cross analysis of core concepts through an interpretation of the benchmark 2-4-2 of the curriculum domain *Science of Life: A plan of pastime activity and learning how to survive in the wild* (Figure 4):

**Figure 4 Lee's (2003) cross analysis of core concepts**



Further this model has been transformed to explore the issues related to the curriculum domain of Arts and Humanities (YF Chen 2004; Lin 2004; Hung 2004; Wang 2005). In those studies, Lee's semantic approach is viewed as an appropriate way to illuminate the construction of music knowledge in the context of integrated art curriculum. On the other hand, Hsin Zuan Chen's "three-dimensional model of curriculum analysis" (2002), based on Drake's the "Know-Do-Be" umbrella (1998), emphasises the transformation of knowledge which engages in problem-solving and the application of timely effective strategies while encountering challenges in everyday life. However, Chen argues that Drake's "Know-Do-Be" approach over emphasises the ways of dealing with the aspect of perception but neglect a tangible aspect of actual doing. Chen claims that a modified model is essential to make an integration of knowledge in accordance with the required benchmarks of competency (2002). The two different approaches discussed above are conceived as a shift of points of view that the highlighted aspect with respect to the required competencies of the Integrated Curriculum is placed in the centre of the production of school knowledge.

## **2.8 An insightful path: critical pedagogy in integrated music education**

In an integrated curriculum construction, the models provide ways to accommodate interdisciplinary knowledge. The models do not simply represent the pattern of organisation, they actually demonstrate preconditioned deployment upon juxtaposed knowledge. It is therefore suggested to view the model for integration as a site where particular knowledge is produced with protection in terms of its dominant space in the structured curriculum space. Since Critical Pedagogy concerns oppressive conditions in educational milieu, it could further shed light on the acts to integrate school knowledge. Possibilities are also noted for Critical Pedagogy to broaden its gaze at the tension of the traditional student/teacher relationship to create space for the marginalized and the erased traces of claims in school textbooks. As Giroux contends that "[...] if the notion of the hidden curriculum is to become meaningful it will have to be used to analyse...the structural "silences" and ideological messages that shape the form and content of school



knowledge” (2001, p61). Critical Pedagogy can not only inform the relationships between the margins and the centres of power but also be used as an interpretative instrument to explore reproduction and transformation in knowledge production.

## **2.9 Conclusion**

This chapter outlined the working conceptual framework with which I began my literature review in two main stages. First, reconfiguring the conceptual tools of critical theorist Theodor Adorno showed they offer a way of examining the cultural-socio-economic practices as a predetermined formulation. His concerns of the deceptive manner of culture industry and the pervasive performance of pseudo-cultured thinking shed light on the current management of school education. His philosophical account of mimesis and monad illuminates a way of associating Reimer’s MEAE with aesthetic discourse.

Secondly, Critical Pedagogy provides a theoretical framework for exploring the social purposes of marginalisation in the educational milieu, particularly the constructed written knowledge of school texts which form the empirical site of this study. The relationships between a critical analysis of knowledge construction, and the forms of knowing highlighted by Reimer and others, enable the researcher to explore in depth a particular site of knowledge construction. The philosophical discussion of the nature of music, and the nature of music education in contemporary Taiwan allow the researcher to explain more clearly the empirical study of ‘what knowledge’ is produced in school texts.

Third, the discussion of integrated models of curriculum construction provides an introduction to an empirical examination of that structure of knowledge; as discussed in this chapter, the production of knowledge through integrated approaches illustrates the implicit power relationships among different bodies of knowledge. Critical Pedagogy is used to shed light on the social purposes of the curriculum; the practical tools employed

through conceptual analysis of the integrated models can accordingly be used to deconstruct, examine or evaluate the structures of the curriculum.

The conceptual strands reviewed in the present chapter all contribute to data organisation, description, interpretation and evaluation. Before I elaborate on the discussion of methodologies, the functions and relationships of the theories in this study have been illustrated for the benefit of readers to attain a complete picture of the operation of textual analysis. At the level of data organisation and description, Fogarty's models of integration are technical tools, enabling the clustering of data and eliciting instances for further examination that become the three case studies of chapters 5, 6 and 7. For data analysis and interpretation, critical paradigms of discourse analysis are then employed. The music education paradigms along with Adorno's aesthetics theories and critiques of culture industry thus allow critical evaluations to be made and eventually generate positive recommendations.

Lastly, having reviewed the broad spectrum ideas presented by these theorists, in the following chapter the methodological decisions are explained.

## **CHAPTER THREE**

### **Methodology and research design**

#### **3.1 Introduction**

The purpose of this chapter is to outline the practical decisions and steps taken in terms of data collection, data analysis and interpretation. The rationale for the mixed research approach of quantitative and qualitative methods is provided in relation to the nature of the research context and the researcher's critical paradigm and the purpose of the study. Furthermore, it discusses the decision of data collection and describes the methods employed for organisation and analysis of the data used to inform the themes and categories. It is a context-dependent examination of schoolbooks located in a critical methodological framework.

#### **3.2 Type of research**

Popkewitz defines paradigms as being “constellations of commitments, values, methods and procedures that shape and fashion research [and] guide the analysis” (1984, p32). A general concept of paradigm in research design has also been proposed by Guba and Lincoln (2000):

A paradigm may be viewed as a set of basic beliefs (or metaphysics) that deals with ultimates or first principles. It represents a worldview that defines, for its holder, the nature of the “world,” the individual's place in it, and the range of possible relationships to that world and its parts, as, for example, cosmologies and theologies do. The beliefs are basic in the sense that they must be accepted simply on faith (however well argued); there is no way to establish their truthfulness (p107).

A concise definition, as Mertens proposed (2005), a paradigm is “a way of looking at the world” (p7). The consequent discussion of research methods is conceived and framed in accordance with these perspectives.

### **3.2.1 Qualitative method**

According to Bogdan and Biklen (1998) and Lincoln and Guba (1985), qualitative research can be characterized in several dimensions such as the following:

- The process of research is interactive with feedback loop between design and idea
- Categories are identified during research
- Patterns and theories are developed for understanding
- The research is context bound

For this study a qualitative method is used to create a holistic and natural setting for interacting with the data. The benefits of qualitative research in this study include the potential for rich contextual insights, and to allow for the construction of potentially significant understandings. These outcomes are more likely in a non-positivist paradigm.

### **3.2.2 Critical sciences approach**

In qualitative research, critical approaches share some concepts of interpretative approaches. However, they differ in several aspects, and the following sets out some similarities and differences.

#### **3.2.2.1 Distinction between Interpretivist and Critical approaches**

According to Littlejohn and Foss (2005, p209), the interpretative approach focuses on the social construction of meaning. The basic premises are:

- The social world is made up of social objects that are named and have socially determined meanings.
- People understand their experience through the meanings found in the symbols of their primary groups, and language is an essential part of social life.
- Social life consists of interaction processes rather than structures and is therefore constantly changing.

It is notable that a critical approach shares some ideas of the interpretative paradigm, but what makes it different is that it focuses on exposing centres of power. As Popkewitz (1984, p470) indicates, the critical sciences paradigm is linked to the Frankfurt School which “investigates the dynamics of social change, of past and present, to unmask the structural constraints and contradictions that exist in a determinant society”. Simply put, the critical approach seeks to uncover oppressive power arrangements. This approach critiques the known structure of social arrangements and interrogates how messages reinforce oppression in society. In so doing, the critical paradigm elaborates language to create space for competing ideologies to be heard.

### 3.2.2.2 Critical Discourse Analysis

The present study takes a critical stance to capture the complexity of schoolbooks, which are multifaceted, socially situated texts, and therefore requires methods of discourse analysis. Critical Discourse Analysis (henceforth CDA) is an interdisciplinary approach which views “language as a form of social practice” (Fairclough 2001, p20) and focuses on the ways discourses are reproduced in social contexts. Fairclough further argues that “language connects with the social through being the primary domain of ideology, and through being both a site of, and a stake in, struggles for power” (2001, p15). In *Critical Discourse Analysis*, he articulates a three-dimensional framework for studying discourse,

...the aim is to map three separate forms of analysis onto one another: analysis of (spoken or written) language texts, analysis of discourse practice (processes of text production, distribution and consumption) and analysis of discursive events as instances of socio-cultural practice (Fairclough 1995, p2).

Institutional and discursal practices are highlighted because they form the interface of the interpretative resources and the text itself (Fairclough 1995; van Dijk 1998). In addition, Wodak adds a historical dimension in critical discourse studies to extend its horizon to exploring hidden agendas (1996).

These perspectives distinguish CDA from other methodological approaches that also deal with textual data such as textual analysis and discourse analysis. According to Fairclough, “textual analysis can often give excellent insights about what is ‘in’ a text, but what is absent from a text is often just as significant from the perspective of socio-cultural analysis” (1995, p5). In other words, although textual analysis provides ways to examine connotative social meanings beyond the denotative meanings, it formulates its analysis as a narrative process which results in a larger scaled ‘story’ rather than uncovering the ‘truth’. In spite of this point, the present researcher also argues that textual analysis is more commonly employed in cultural and media studies than in socio-political research. Consistent with Bakhtin (1981, 1986), Fairclough (1995) points out that “texts are sites of tension between centripetal and centrifugal pressures” (p7). This should be kept in mind when considering the data of the present study, which are embodied as a social discourse in the form of national curriculum documents. CDA has the capacity to fully unfold a more poignant story than merely a narrative.

Further differences between Discourse Analysis (DA) and Critical Discourse Analysis are important, where “discourse analysis is analysis of text structure above the sentence” (Sinclair and Coulthard 1975, cited in Fairclough 1995, p7). Fairclough adds that “‘discourse’ is use of language seen as a form of social practice, and discourse analysis is analysis of how texts work within socio-cultural practice. Such analysis requires attention to textual form, structure and organization at all levels; phonological, grammatical, lexical (vocabulary) and higher levels of textual organization in terms of exchange systems (the distribution of speaking turns), structures of argumentation, and generic (activity type) structure” (1995, p7). Kress points out that CDA has an “overtly political agenda,” which “serves to set CDA off...from other kinds of discourse analysis” (1991, p86). This focus clearly marks CDA out from some other DA approaches.

Together these perspectives indicate that CDA is an analytical method that provides useful analytic accounts in social settings. According to Rogers (2004), “CDA starts with the assumption that language use is always inevitably constructing and constructed by social, cultural, political, and economic contexts” (p10). That is how language form and the organization of texts establish the educational issues that are the setting of the study (Christie 2002; Janks 1997; Rogers 2004). As Rogers points out, in the educational setting, “language is the primary mediational tool through which learning occurs” (2004, p12). With respect to Fairclough’s three contexts for educational study – the local, institutional, and societal (1995) – Rogers (2004) further acknowledges the function of CDA in educational research in terms of the power in different knowledge claims.

Identifying CDA as the methodology of this study requires an acknowledgement that the researcher is included as one of the objects of study, meaning, that the study takes a reflexive stance. Reflexivity, according to Rogers (2004), is a term that describes the capacity of a “turning inward” (p250). Reflexivity has its root in a CDA framework (Rogers 2004; Chouliaraki and Fairclough 1999; Gee 1999):

the intention of reflexivity is to problematise the epistemological and ontological foundations of the research. The intention of the reflexive stance depends on the claims to knowledge and reality of the researcher and the extent by which they turn these frameworks on themselves either methodologically or theoretically (Rogers 2004, p250).

To put it another way, reflexivity assumes that “the self does not merely reflect the social structure, but embodies it through the constitutive nature of language” (Rogers, 2004, p250). The notion clearly marks a break with ‘reflection’ and ‘introspection’ because they are incapable of blurring the boundary between the object and the subject so that the self is isolated from the subject matter. In view of this, the researcher is required to immerse herself in the context “to figure out all of the possible configurations between texts, ways of representing, and ways of being, and to look for and discover the relationships between texts and ways of being and why certain people take up certain positions vis-à-vis situated uses of language” (Rogers 2004, p7). This is particularly crucial when two poles of perspectives – the critical and the postmodern – are employed to formulate an inter-textual comprehension of the texts in schoolbooks and its social

context. In summary, it is also the emphasis and the role of the analyst that marks DA out from CDA because the latter emphasizes the power relations and heightens the reflexivity as the way to maintain the trustworthiness of CDA.

### **3.2.3 Case study as a ‘bounded’ site**

In this study, the case study is adopted as the site of the interaction between the data and the researcher. CDA is consequently situated in this predetermined site. The decision is based on three points. First, the huge amount of data (24 volumes of Arts and Humanities textbooks plus a quantity of archives) provides logistical limits for the researcher. Second, not every unit in the textbooks is written for music education, nor do all units of music have knowledge equivalent to adequately meet the sub-goals that comprise the site for Question 3. Third, a representative sample of units should be undertaken such that the sample represents characteristics of the larger data population. The three points of consideration give case study research priority in this study. In so doing, the case study is meant to be an object to be studied as well as an end product of this study. Also, case study is a research methodology in this study. It enhances interpretation of multidimensional units with many elements under investigation. These are the strengths of case study research in this study.

It is also noted that case study method is paradoxically both flexible and inflexible, in that it concentrates on the more significant elements to be studied while at the time disregarding the minor sources to make the study. In addition, the role the researcher takes in the process also creates limitations in terms of the researcher’s “sensitivity and integrity” (Merriam 1998, p42). Also, since the researcher develops a relationship with the selected and unselected cases, the researcher is also aware of the subjectivity involved in the relationships.



### **3.2.4 Multi-methodological approaches**

In this study a number of strategies are adopted for qualitative data collection, analysis and interpretation.

#### **3.2.4.1 A procedural application of the mixed method**

In answering the first research question, to quantify the space of the constructed environment of integrated units relies on an equivalent device. Regarding this necessity, a quantitative approach is accordingly adopted to generate productive result. Quantitative method also benefits the present study with one of its strengths – generalisability. In addition, this approach is primarily concerned with the discovery of causal relationships among the elements of the data to uncover what cannot be approached through single research method. As Johnson and Onwuegbuzie argue, “The goal of mixed methods research is not to replace either of these approaches (quantitative and qualitative approaches) but rather to draw from the strengths and minimize the weaknesses of both in single research studies and across studies” (2004, p14). It is also noted that the combination would have complementary advantage and serve to check possible vulnerable points (Brewer & Hunter, 1998). Regarding this, the study adopts the approach proposed by Rocco et al. (2003) to effectively conduct a mixed method in a research. The approach constitutes seven questions:

1. When [to use]?
2. In what order?
3. At what level?
4. In what proportions?
5. To what degree are the tools/techniques different?
6. Does the type of data dictate the type of analysis?
7. What is one benefit of mixing? (p22).

In a sense, Rocco et al. suggest an interrogatory approach. By asking these questions in sequence, the researcher can make a balance between the adopted methods and maintain trustworthiness of generalisability.

### **3.3 Research design**

The research plan for this study is based on the object studied and the nature of the research questions. In this respect, the researcher takes account of the type of data to be collected in terms of the research goal as well as the research questions. The theoretical approaches used in case study are also discussed.

#### **3.3.1 Sources for this study**

This study takes as the blueprint of educational practices in Taiwan, the National Syllabus and the relevant documents of the Integrated Curriculum project. The study thus focuses on the foundation of the integrated education project and takes in interest in any problems or issues that have the potential to derail the national project at a later point. This focus thus supports the collection of documents as the data for this study. On the other hand, the research design for this study provides three points of argument to support the decision not to include sources generated from observation and interviews. First, the function of this study is to illuminate the transformation of the National Syllabus to school textbooks rather than the end users' understandings and reflections. Therefore, this study is 'text'-bounded; it does not engage in the wider context (the distribution and consumption of the texts and other schooling issues) as parameters of the research. Second, this study focuses on the early stages in the production of knowledge, in other words, the upstream rather than the downstream factors in the sequence of curriculum development events. Although classroom activities show the interaction between written knowledge and participants (both teachers and students), they do not answer the relation of 'what is taught/learned' to 'what is required'. Third, the entire process for the preparation of the textbooks for the Integrated Curriculum is a long-term enterprise. It is an on-going operation and can be traced back to two years before the implementation of the Integrated Curriculum, i.e. 1999. Many relevant participants were no longer approachable because of job changes and other factors at the point when the researcher commenced this study. Also, the numerous meetings between the stakeholders – textbook

writers and the publishers – during the long-term process had not been systematically documented. The incomplete record would leave study relying on that record open to serious concerns of credibility. The limitation does not arise through poor data collection technique, but as a consequence of a retrospective study.

### 3.3.2 Juxtaposing theoretical and methodological approaches

The appropriate research methods used in a study “will furnish the means for bringing [the] vision into reality through its data gathering and analysis methods” (Strauss & Corbin, 1998, p8). The determination of methods usually depends on the purpose of the study as well as the “nature of the research problem” (Strauss & Corbin, 1998, p10). From the purpose statement (Chapter 1) and literature review (Chapter 2), the present study required a mixed method and the case study approach to be taken. The theories reviewed were established as conceptual strands and applied with methodological methods in the process of analysis in each case study (Table 3.1).

**Table 3.1**  
**Mixed methods**

<b>Theoretical approaches</b>	<b>Conceptual strands</b>
	Critical Theory
	Critical Pedagogy
	Music education paradigms (MEAE/ Praxial)
	Integrated models (Fogarty)
<b>Methodological approaches</b>	<b>Mixed methods</b>
	Critical discourse analysis
	Document analysis
	Descriptive statistics

### **3.4 Data collection**

The gathering of data is a significant step in the success of qualitative research. The researcher was concerned to maintain accuracy in obtaining and working with the documents necessary for the analysis. As argued by Creswell (1998), data collection involves “series of interrelated activities aimed at gathering good information to answer emerging research questions” (p110). The following discussion is developed in accordance with this notion.

#### **3.4.1 Archival documents and school textbooks**

The sources for answering the first research question are both archives and textbooks relating to the Integrated Curriculum of Taiwan. The researcher took account of the historical context to the Integrated Curriculum and accordingly decided to start the collection of archives from the first interim version of the National Syllabus published in 2000. Other relevant documents include the Ten Core Competencies and the competency benchmarks for Taiwan. The textbooks used from 2001 to 2003 school years complied with the interim version of the National Syllabus. Due to the Integrated Curriculum being initially introduced in Years 1, 4 and 7, it would not have been until the 2003 school year that all the textbooks in secondary schools have been renewed. During this period of time, the context of textbooks has been continually changed to respond to school teachers’ feedback. Generally speaking, the first three years during the implementation of the Integrated Curriculum were in a phase of trial and error. Later, the formal version of the National Syllabus was released in late 2003 and implemented from the 2004 school year to the present. A detailed examination has therefore been conducted to make a comparison between the old and new versions of the total of 48 volumes of textbooks to ensure the dependability of the data. The findings generated from this Herculean task were rewarding. The investment of effort to determine the appropriate data pool consequently proved that the changes did exist. Regarding the changing and experimental nature of the textbooks published during 2001-2004, the researcher therefore decided to

adopt the textbooks produced under the regulation of the formal Syllabus as the data used in this study. In addition, it was considered unproductive of research effort to adopt updated versions of the Arts and Humanities textbooks as they were released periodically, and therefore unnecessary. It is also noteworthy that the 2005 version has shown a durable stability because of general acceptance by users. Thus, taking the 2005 version would be a modest choice and it made no difference to taking the updated versions. The final textbook data for this present study are therefore the four series textbooks published in 2005 by the publishers Han Lin, Kang Xung, Nan Yi and U Chen.

### **3.4.2 Case study**

For planning the case study, an important step in the early stage is to identify the cases that could represent their respective category and generate fruitful insights in answering the research questions. Regarding this, preliminary data analysis involves sampling. To this end, the researcher first listed all the works of music employed in the textbooks (Appendix 4.1). Using the integrated models as a conceptual framework, the initial list was then reorganised by grouping the content according to the integrated models (Appendix 4.2). Then a taxonomy was created based on the three sub-goals for the domain of the Arts and Humanities, for the purpose of determining the music knowledge in the textbooks (Appendix 4.3). This sequential approach provides insights into what knowledge is used to fulfil the sub-goals, namely multicultural education, aesthetic education, and creativity. For comparison, the same content was selected in all four textbook series. This research design was based on the hypothesis that the same knowledge material might be framed by different models for different purpose. In addition, to respond to competency benchmarks can also alter the approach to music knowledge. With respect to the research question ‘How is the deployment of the content made to satisfy the sub-goals set for the Arts and Humanities?’, the collective cases grouped into three sampling pools are selected based on their perceived characteristics and qualities that may shed light on the phenomenon of the three sub-goals. The in-depth analysis will be presented in Chapters 4-7.

### **3.5 Data analysis**

The above mentioned data were assessed to determine the nature of the content with respect to the context of the study. The mixed method was primarily applied for the first phase (Chapter 4) in which a quantitative method in conjunction with document analysis was used to examine the relevant data for the first research question. Rather than merely describing documents, the purpose was to gain insight into the instructional activity in the transformation from the National Syllabus to textbook knowledge. The examination was therefore both declarative and critical. Whilst the first phase uses mixed methods, the second phase (Chapters 5-7) uses only qualitative methods for its analysis.

#### **3.5.1 Phase 1**

Initially, the mixed approach was concerned with the discovery of causal relationships between elements of the data. In response to Question 1, the quantitative approach investigated the spaces for different disciplines of arts knowledge in each textbook for the purpose of determining the extent of integration of arts knowledge and the relative coverage of different arts disciplines. The findings would illuminate directions for the qualitative inquiries in the second part of Chapter 4 as well as the case study in Chapters 5-7. Based on the *Stages of Integration of Quantitative and Qualitative Approaches* proposed by Rocco et al. (2003), the analysis of Chapter 4 was carried out by asking: when is the quantitative/qualitative method to be used, in what order, at what level, and in what proportions?

##### **3.5.1.1 Application of quantitative method**

In response to the first research question, the quantitative analysis prepares the basis for the qualitative inquiry. The design for the quantitative research comprises two parts. The first part delves into the macro structure of each textbook by identifying the physical

space attributed to each traditional discipline (visual arts, music and dance/drama). The second part identifies the overall integrated structure.

The first part assessed the space allocated to each traditional discipline, whether independently, integratedly or combined with other knowledge. Statistical treatment includes a description of the sample using frequency and percentage analysis. By thus determining the space allocated to each traditional discipline within the total 24 volumes of Arts and Humanities textbooks, the analysis provides data for arguing the current practices of integrating textbook knowledge in relation to the vision presented in the National Syllabus. The researcher also builds a detailed understanding of the design of each series textbook.

The second part employing qualitative methods examined the models used in these textbooks. This required the researcher to match the content with the reference models. During the investigation, a challenge emerged when Fogarty's theoretical models could not explain some cases. The situation arose when the variation of integrated design failed to fit one of Fogarty's prototypes. In these cases, the researcher elaborated the metamorphosis model, which was formulated in the literature review (see Chapter 2, Appendix 2.1 and Appendix 2.2). Consequently, the researcher obtained a more holistic view of the content knowledge selected in the Arts and Humanities textbooks, and realized the advantage of the metamorphosis models in the empirical level. Also, the metamorphosis models are helpful while the researcher interprets the results of the quantitative analysis. They provide an understanding of not only *what is* but also *how it is*. At this point, the fundamental structure of each textbook stands out as a response to Question 1. These insights generated from the quantitative analysis later support the qualitative analysis and a more in-depth interpretation.

In general, the quantitative method employed in the first phase of the sequential design has three foci: to describe the current construction of the content knowledge, to identify the extent of knowledge integration and to determine the cases that can be compared and examined for the second phase of this study.

The next phase aims to answer the research question: “How is the deployment of the content made to satisfy the sub-goals set for the Arts and Humanities?”. As explained in the discussion of case study method, the entire research consideration required the investigation to be carried out through qualitative approaches.

#### 3.5.1.2 Application of document analysis

Document analysis is literally the task of examining the sources of various type of documentation. According to Morrison, Popham and Wikander (n.d.), “document analysis is all about definition – defining the document context, defining the document type and defining the different document features and relationships”. The document analysis in this study was conducted on a sequential basis:

##### *Preparation*

To prepare an understanding of the overall objects of the study.

##### *Setting the boundaries for the document analysis*

To ensure that the analysis operates within the scope that fully includes the relevant sources for the present study.

##### *Conducting the document analysis*

###### *Emphasis*

The navigational techniques geared towards locating useful items for further discussion in the following case study chapters.

###### *Focuses*

The forms of representation as a critical aspect of knowledge generation.

##### *Present results*

Combining with the findings of the quantitative analysis prior to this qualitative approach to synthesise the different approaches.



### 3.5.1.3 CDA in practice

In answering the first and third research questions, CDA is used to explore the discourses in texts, based on Fairclough's *types of textual features* (2001): experiential, relational, expressive, and connective values. There are several points to support the choice of Fairclough's methodology of CDA. First, the exploration of the experiential value engages in finding the text producers' knowledge/beliefs. A cue to it can be obtained from an analysis of the written form of utterance. Second, the relational values underpin the social relations embedded in the texts. This dimension of meaning helps to illuminate power in texts and/or power behind texts. Third, the expressive values investigate social identities of subjects. An empirical approach focuses on the expressive values of words and the features of expressive modality. Lastly, the connective value indicates the turning point between texts and contexts.

The dimensions of the practice of CDA used in this study are illustrated below (Table 3.2). An actual practice to individual case study depends on the scope of an inquiry which is defined by what is significant to the research questions. In this respect, the three case studies have been treated slightly different. In each case study, the CDA was applied to the specific examples in service to illuminate the discourses in/behind the texts. It is noteworthy that this study does not examine actual listening experiences; instead, it explores the discourses of listening experience. Although the analysis is a written-text bound approach, the analysis aims to explore how words point to music and listening. With respect to this, CDA proves an adequate methodological tool for this study.

**Table 3.2**  
**Types of values of texts**

	Experiential value	Relational value	Expressive value	Connective value
words	Classification scheme Semantic relation (synonymy, antonym)	Euphemistic expression	Expressive value	Connectors
contents	Predominant agency Positive/negative Active/passive Nominalisations	Modes of statement (declarative, imperative)	Expressive modality	Complex sentences

Based on Fairclough's *Language and Power* (2001)

### 3.5.2 Phase 2

The coding procedure in data analysis is conducted according to the questions of interest. In this study, the initial stage of coding involved going through all elements in order to highlight the important points for further exploration. At this stage, the reflexivity also functions to direct the researcher's attention to the broader contextual construction of the texts instead of individual's interest. Concomitantly, it is noted that each case study has a unique condition arising from different reading requirements.

In this respect, Critical Pedagogy was applied as one of the theoretical approaches to address the issues emerging from each targeted case. Also, when combined with Critical Theory it proved to be a more appropriate approach for dealing with the structured knowledge as a shaped cultural product rather than the people who shape the culture. In the other two cases, a lot of illustrations are embedded in written texts. In light of this, how 'the written text and illustrations dovetail' is highlighted as one aspect of the study. According to Bourdillion, the pictures can have several functions within a text (1990, p93):

- Motivation function. The power of attraction plays a vital role. Photographs are usually in colour, and their size and the blank space around them are essential; they are closely bound up with the text.
- Decorative function. Pictures are chosen for aesthetic and not educational reasons, and have little or nothing to do with the text. This type of picture should not appear in textbooks.
- Information function. Clarity and legibility are at a premium, with polysemy reduced by the use of captions or montage. The picture has a separate role from the text, which it complements or clarifies.
- Reflection function. The picture is used in conjunction with an interrogatory key or with an actual numbered exercise.
- Exemplary function. The picture gives an example. This is a non-decorative function, the picture producing a paraphrase of the text and serving as a cultural reference.

Based on this information, the researcher shifted attention between the pictures and the texts to identify their relationships: 'Is the picture superfluous in the context of the text?' 'Does the picture refer to the text, or the text to the picture?' These questions expand the dimension of analysis to note the impact of "interpretive context" (Gill 2000, p176).

Lastly, reflexivity further positions the researcher in the understanding that: "Doing discourse analysis involves interrogating your [the analyst's] own assumptions and the ways in which you habitually make sense of things. It involves a spirit of skepticism, and the development of an 'analytic mentality'" (Schenkein 1978; cited in Bauer & Gaskell 2000, p178). With respect to this, the data analysis is operated as a conscious activity in which the researcher takes a role in the interaction between subjectivity to figure out the relationship among the discourses.

### **3.6 Conclusion**

The researcher has structured this chapter as a recount of the decisions and steps made during the research process. In brief, this chapter described and explained the data collection strategies, the framework and the design as well as the content of the research. A mixed methods approach of quantitative and qualitative research techniques was chosen as it serves well the purposes of the study. The considerations for data gathering in the study were presented. Case study as the methodological approach was discussed including the selection of cases, the applied conceptual and analytical methods, and the procedural operation. The results of the data analysis, which form the basis for subsequent conclusions and suggestions, are presented in the next four chapters.

## **CHAPTER FOUR**

### **Analysis of the Integrated Curriculum**

#### **4.1 Introduction**

This chapter initially approaches the research question, “How is the Nine-Year Integrated Curriculum transformed to the school curriculum as structured in textbooks?” by drawing upon Fogarty’s models of curriculum integration. These models were discussed in Chapter 2. The examination of vertical and horizontal organisation serves to illuminate the organisational principles which construct interdisciplinary environment within school textbooks for Year 7 to Year 9 students.

This chapter comprises two parts: the first part examines vertical curriculum organisation at macro level. The second part explores horizontal curriculum organisation at a more micro level, i.e. individual basic unit. It also discusses the findings of the first part and suggests appropriate cases for the second and third research questions. Part one of this chapter addresses the vertical organisation of textbooks, the construction of knowledge space, and the models used to integrate knowledge. The last point is explored by using reconceptualised models of integration which are based on Fogarty’s analysis. Part two of this chapter addresses the relation of the required competency benchmarks and content knowledge. By grouping the units of music according to the three categories of sub-goals, the knowledge materials of music are further illustrated for an advanced discussion about their appropriateness as cases to answer the request of the research questions. The two-part design of the present chapter is applied to all four series of Arts and Humanities textbooks. Accordingly, the discussion of textbooks is divided into four segments in each section and presented in alphabetical order of the publishers’ names.

## **Part I: The vision of knowledge integration and its realisation**

### **4.2 Integration as conceptual framework**

The key concept ‘integration’ in the Integrated Curriculum plays multiple roles: it is a vision to rouse collective action; a goal for large scale educational reform; and a pivot for a revolution of educational resources for a nation in the 21st century. This section begins by examining the idea of ‘integration’ of the National Syllabus within the broader context of integrated education, then explores the realisation of this idea.

#### **4.2.1 The vision of integration in the National Syllabus**

As used in the National Syllabus, the key word ‘integration’ pinpoints the essential idea of the Integrated Curriculum. Its usage can be found in four different levels: the general goal, the curriculum goal, the domain of knowledge, and the implementation of curriculum. Drawing upon Fairclough’s theories on CDA (1995, 2001, 2003), the analysis of the vision of the Integrated Curriculum presented in the National Syllabus is divided into three stages: description, interpretation, and explanation of texts.

In the statement of its general goals, the National Syllabus indicates that “the Integrated Curriculum should prepare citizens with humanity, democracy, integral ability, local-international consciousness, and life-long learning capacity” (MOE, 2000). The content of ‘integral ability’ is proposed as “a balance of sensibility and sensation; knowing and doing; humanity and technology” (MOE, 2000). The engagement of the dualities as polarities implies that the Integrated Curriculum believes polarity gives duality a reason to be what it is and provides a basis for difference to be transformed. It is in the polar relation between opposites that school knowledge serves the whole individual to fully prepare them for an active role in society. The section discussing the curriculum goals claims that “the purpose of compulsory education [in the context of the Integrated Curriculum] is to provide daily-experience-based, individualised, integrated, modernised,

and domain-based learning activities which includes the aspects of people themselves, people and society, and human and nature to ... foster citizens' world vision" (MOE 2000). Accordingly, an integrated education is determined as the appropriate approach to achieve the educational vision for the twenty-first century. However, there is no further explanation of an 'integrated' curriculum in the statement of curriculum goals. A picture gradually emerges in the sections dealing with the empirical issues of the Integrated Curriculum. In the section addressing the fields of knowledge, subjects with similar ontological natures are grouped together to form a domain, i.e. Arts and Humanities. It is suggested that the traditionally discipline-based curriculum format instead "follow the spirit of integration" (MOE 2000). Although this is the third time the word 'integration' has been used in discussing the nature of the Integrated Curriculum, neither a definition nor practical approaches are provided in the curriculum document.

This observation raises a question for the researcher: Is the idea of 'integration' used for a particular aspect of the Integrated Curriculum? Or is 'integration' planned to manifest in a specific practice? This is raised with respect to the *textual structures* proposed in Fairclough's approach to CDA, which engages in positioning the key idea within a larger-scale structure (2001).

The answer to this question sheds light on the following text concerning the essential point of the Integrated Curriculum, which is to "employ integrative pedagogies which centres on knowledge topics" (MOE 2000). This suggests that the rationale for the initial stage of reform is to focus on a change of curriculum. Social interactions and educational institutions are expected to operate consistently at the time. The 'integrative pedagogies' act on both the static textbook curriculum and the active classroom activities. However, the absence of a simultaneous reform of teachers' education has resulted in a failure of pedagogy to change fundamentally. As a result, the main achievement in realising the idea of 'integration' has been the change in the structure of the knowledge in the textbooks, from discipline-based to integrated.

#### 4.2.2 Competencies and curriculum organisation

The Ten Core Competencies are essential to the Integrated Curriculum because they are organisational principles. The definition of ‘competency’ has been discussed from various viewpoints. It has been perceived as observable performance (Boam & Sparrow 1992; Bowden & Masters 1993); as the standard/quality of the outcome of the agent’s performance (Hager, Athanasou, & Gonczi 1994; Rutherford 1998); or, as the underlying attributes of a person (Boyatzis, 1982). Similarly, Brady and Kennedy (2003) indicates that within the generic nature of the key competencies lie the following abilities of communication, organisation, demonstration, and comprehension. According to Brady’s dichotomy, the Ten Key Competencies are accordingly labelled below (Table 4.1):

**Table 4.1**  
**Classification of Core Competencies**

Abilities	Ten Core Competencies
Communication	Expressing, communicating and sharing...
Organization	Making choices, constructing and practising... Exploring and researching...
Demonstration	Changing lifestyles and lifelong learning... Respecting, caring and team work... Valuing culture heritage and exploring international understanding... Appreciating, performing and innovating ... Applying technology and information...
Comprehension	Independent thinking and solving problems...
Self-awareness	Knowing individual potentiality...

Source: Nine-Year Integrated Curriculum Syllabus (MOE 2001)

This examination makes clear that the more extrovert abilities are emphasised. It is accordingly hypothesised that, based on literature review on integrated curriculum, the socio-oriented dimension is made manifest to learners. This also provides insight to understand the formulation of the lower hierarchy organisational principles – Competencies Benchmarks which are used to provide rationale for coordination between disciplines. I will elaborate this point in the case studies of Chapters 5 to 7.

### **4.3 The realisation of integration in Arts and Humanities**

It is noted that although ‘integration’ is the key idea of the Integrated Curriculum, it can be interpreted variously in both the general idea of an integrated curriculum and the particular instance of the Integrated Curriculum in Taiwan, leading to different constructions of knowledge. With respect to the scaffold of the Integrated Curriculum, the macro-level structure has been organised in the National Syllabus. The micro-level structure refers to the construction of knowledge in each series textbooks (Figure 4.1). Consequently, the initial step of analysis examines how textbooks organise structure for integration. This will indicate the extent of integration and how the integration is achieved.

#### **4.3.1 The vertical organisation of the Arts and Humanities textbooks**

This section examines the general structures of the four series textbooks of Arts and Humanities. The discussion of these textbooks is presented in alphabetical order.

##### **The Han Lin textbooks**

The preliminary examination shows that Han Lin adopts a ‘Part-Unit’ format: each textbook has three major Parts, where three to four discipline-based units constitute one Part. The units within the same part are subject to the main topic of the Part (Figure 4). The content can be of any of the disciplines, namely, music, visual arts or drama/dance. Commonly seen in Han Lin’s micro-level design, these disciplines are formed respectively within an independent unit. However, the spaces attributed to each discipline are not equal.



### The Kang Xung textbooks

Generally, Kang Xung adopts a similar strategy to that of Han Lin – a ‘Part-Unit’ format – to build its macro structure (Figure 4). It is notable that Kang Xung presents a more strict organisation by establishing a pattern to balance the three disciplines. By means of this device, each unit accommodates only one discipline and all three units (disciplines) are located under the principal topic of the particular Part (Figure 4.1). In addition, there are four sections in each textbook. Theoretically, the balance among disciplines in an integrated curriculum design is achieved by using an ideal scaffold. However, the analysis shows that balance between disciplines is affected not only by the numbers of units of individual disciplines but also by the space given to each unit.

### The Nan Yi textbooks

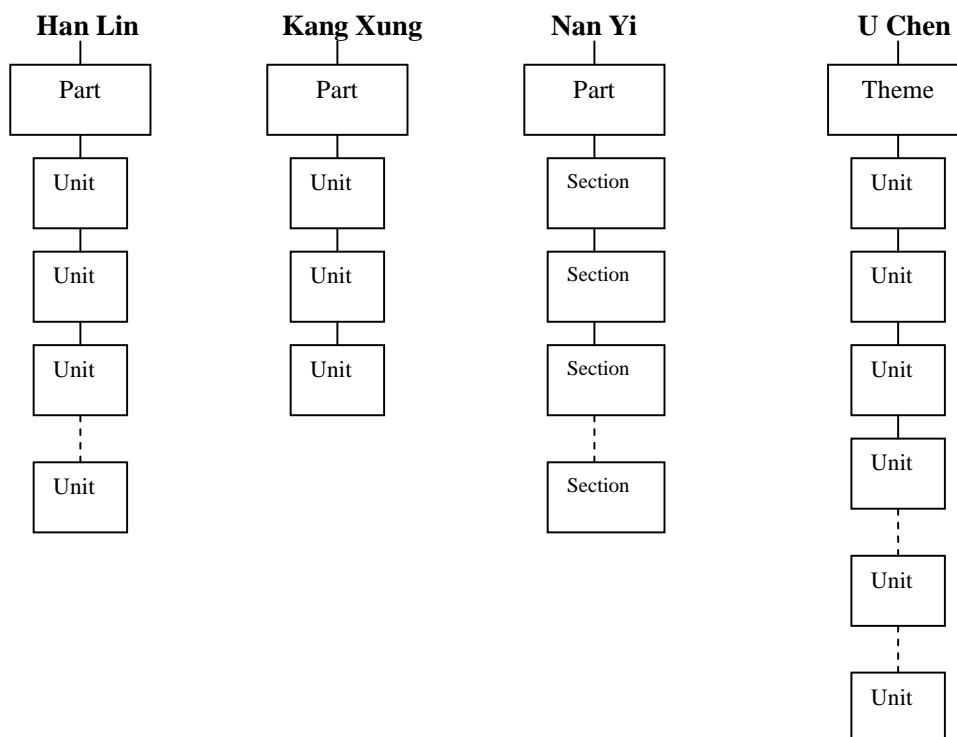
Nan Yi adopts a ‘Part-Section’ format, where each textbook has three major Parts; three to four *sections* constitute one *Part* (Figure 4). The ‘Part-Section’ design can be discerned in the layout of an article: several paragraphs form one piece of an article in which each paragraph (section) plays the role of one piece of a jigsaw puzzle within an entire picture. In other words, the ‘Part-Section’ format demonstrates a closer connection between individual units than the ‘Part-Unit’ format seen in Han Lin and Kang Xung. By means of this strategy, Nan Yi weaves up three disciplines within one section and further dissolves clear boundaries between disciplines to form a larger ‘story’ or package (Part). From the point of a hierarchical scaffold, the structure of Nan Yi is comparatively flattened if comparing with the former two textbooks. This is because in Nan Yi *Sections* are components of a *Part*; however, *Units* are in lower hierarchical position because they are not within a *Part* but subject to a *Part*.

### The U Chen textbooks

U Chen adopts a ‘Theme-Unit’ design: three themes are in each textbook, with four to six units under the umbrella of a theme (Figure 5). The curriculum design of each unit is

based on an integrated approach. That is, cross disciplinary knowledge is structured by means of multidisciplinary, interdisciplinary or metacurricular approaches. U Chen's macro structure is located between the more discipline-based approach of Han Lin and Kang Xung, and the more integrated approach of Nan Yi. Notably, its scaffold is structured upon a discipline-based design in which the boundary of traditional subjects can be clearly identified by the framework of each unit. On the other hand, units under the same umbrella form a pattern in which a variety of knowledge is stitched together to make a 'quilt'. To continue the analogy, a single unit is associated with other units under a Theme umbrella like a unique piece of cloth is sewed to other pieces in a quilt. By this means, flexibility is created to join any two disciplines. Also, this enables a variety of models to be used to integrate knowledge.

**Figure 5 Pattern of four series Arts and Humanities textbooks**



### 4.3.2 The construction of knowledge space

Integration of the Arts and Humanities curriculum domain presents the challenge of balance between the disciplines. By means of the descriptive statistical analysis, the space allocated to each discipline was assessed and showed an unequal allocation between the disciplines. The physical page spaces of each discipline in an integrated domain indicate one measure of integration.

The Han Lin textbooks

As can be seen from Table 4.2, visual arts occupy approximately 39% of the total space. This number is roughly equal to that for music (38.3%) and significantly higher than for drama (22.1%). That is, music and visual are used more or less equally in knowledge construction, more so than for drama. At approximately one third less than the space of visual arts and music, drama is subordinate to the other two subjects in the integrated art curriculum. According to Fairclough (1995) the asymmetries between agents indicate an imbalance of power relationships between curriculum stakeholders and groups more widely in society. That is, interest-bounded power determines the production of knowledge. Put another way, the asymmetries of knowledge are a product of decisions which give authority to particular knowledge. This forms a hypothesis to examine the cases presented in Chapters 5 to 7. Also, I will return to this concept in Chapter 8.

**Table 4.2**  
**Space devoted to each discipline in Han Lin text**

Grade*	Visual Arts (pages/ %)		Music (pages/ %)		Drama (pages/ %)		Theme (pages/ %)		Total (pages)
Y 7-1	56	38.4%	58	39.7%	32	21.9%	0	0%	146
Y 7-2	48	40.7%	38	32.2%	32	27.1%	0	0%	118
Y 8-1	54	36.5%	62	41.9%	24	16.2%	8	5.4%	148
Y 8-2	52	39.4%	46	34.8%	34	25.8%	0	0%	132
Y 9-1	60	37.9%	66	41.8%	32	20.3%	0	0%	158
Y 9-2	62	41.4%	56	37.3%	32	21.3%	0	0%	150
<b>Total/ Average</b>	<b>332</b>	<b>38.96%</b>	<b>326</b>	<b>38.3%</b>	<b>186</b>	<b>21.8%</b>	<b>8</b>	<b>0.94%</b>	<b>852</b>

\*the abbreviation refers to grade and session, for instance, Y 7-1 indicates the first session of Year 7.

## The Kang Xung textbooks

As with the treatment of drama in Han Lin, Kang Xung gives the least space to drama. However, Kang Xung allocates more pages to visual arts (40 percent of the total space) than to music (5 percent less). Drama in Kang Xung occupies one fourth of the space which is larger than the one fifth allocated in Han Lin. The diminished gap between visual arts and drama might be viewed as an improved or more balanced distribution, but again visual arts and drama are the most weighted and the least weighted respectively in the arts curriculum in these texts.

**Table 4.3**  
**Space devoted to each discipline in Kang Xung text**

Grade	Visual Arts (pages/ %)		Music (pages/ %)		Drama (pages/ %)		Total (pages)
Y 7-1	50	16.3%	40	15%	28	14.58%	118
Y 7-2	58	19%	40	15%	36	18.75%	134
Y 8-1	56	18.3%	46	17.3%	34	17.71%	136
Y 8-2	48	15.7%	46	17.3%	30	15.63%	124
Y 9-1	48	15.7%	48	18.1%	36	18.75%	132
Y 9-2	46	15%	46	17.3%	28	14.58%	120
Total/ Average	306	<b>40.1%</b>	266	<b>34.8%</b>	192	<b>25.1%</b>	764

## The Nan Yi textbooks

Table 4 shows that the number of pages allocated to each discipline fluctuate between texts. For instance, in the book for the second session of Year 9 (hereafter Y9-2) the space for visual arts surpasses the space for music; i.e. visual arts are the dominant knowledge discipline. Conversely, music occupies a larger space than visual arts in Y9-1. Moreover, the average percentages for visual arts (30.6%) and music (33.5%) are reasonably close but much larger than the space allocated to drama (20.3%). However, it is also noted that Nan Yi's approach is more like juxtaposition than integration, allowing the individual traditional disciplines to be identified.

**Table 4.4**  
**Space devoted to each discipline in Nan Yi text**

Grade	Visual Arts (pages/ %)		Music (pages/ %)		Drama (pages/ %)		Theme (pages/ %)		Total (pages)
Y 7-1	20	28.6%	15	21.4%	10	14.3%	25	35.7%	70
Y 7-2	18	20.9%	21	24.5%	13	15.1%	34	39.5%	86
Y 8-1	28	31.5%	35	39.3%	21	23.6%	5	5.6%	89
Y 8-2	31	33.3%	39	41.9%	21	22.6%	2	2.2%	93
Y 9-1	27	31.1%	31	35.6%	20	22.9%	9	10.4%	87
Y 9-2	37	36.6%	35	34.7%	22	21.8%	7	6.9%	101
<b>Total/ Average</b>	161	<b>30.6%</b>	176	<b>33.5%</b>	107	<b>20.3%</b>	82	<b>15.6%</b>	526

#### The U Chen textbooks

The number of pages in each textbook and the pages attributed to the three disciplines – visual arts, music, and drama – is shown in Table 4.5. The average percentage shown in visual arts is approximately 42%, which is higher than for the sections on music (34.2%) and drama (19.5%). Comparing visual arts and music, visual arts is dominant except for Y 9-1 where the space for music space exceeds that for visual arts. Attention is drawn particularly to Year 8-2, in which visual arts occupy 45.8% of the space, drama 31.8%, but music fills 22.4%. A hypothesis is that the topics in Y 8-2 happen to suit the knowledge in the visual arts. The space allocated to music in Y 8-2 fluctuates, resulting in variations in rank order. In general, across Y 7-1 to Y 9-2 visual arts dominate the text space whereas drama is given the least space. The dominance of visual arts knowledge has been observed in the other three series of textbooks. Uniquely, U Chen employs more interdisciplinary approaches for Y 9-2 (Appendix 4). Unlike Nan Yi, U Chen only shows this approach in the last book. Although this approach occupies only four percent of the total six books, it demonstrates an awareness of ‘integration’ that is expressed through the more integrated models in the advanced end of Fogarty’s continuum of ten models.

**Table 4.5**  
**Space devoted to each discipline in U Chen text**

Grade	Visual Arts (pages/ %)		Music (pages/ %)		Drama (pages/ %)		Theme (pages/ %)		Total (pages)
Y 7-1	49	42.2%	45	38.8%	22	19.0%	0	0%	116
Y 7-2	64	55.2%	40	34.5%	12	10.3%	0	0%	116
Y 8-1	54	46.6%	40	34.5%	22	18.9%	0	0%	116
Y 8-2	78	45.8%	38	22.4%	54	31.8%	0	0%	170
Y 9-1	40	31.2%	70	54.7%	18	14.1%	0	0%	128
Y 9-2	40	32.8%	30	24.6%	22	18.1%	30	24.6%	122
<b>Total/ Average</b>	325	<b>42.3%</b>	263	<b>34.2%</b>	150	<b>19.5%</b>	30	<b>4.0%</b>	768

In summary, in view of the above findings, it is hypothesised that the number of pages allocated to each discipline indicates not merely how much space is occupied but also what knowledge is viewed valuable in terms of its superior visibility.

#### **4.3.3 Integrated models in the textbooks**

This section applies Fogarty's models of integration (1991, 2002, 2005) to examine the construction of all four series Arts and Humanities textbooks and understand the approach used to integrate knowledge. Based on the findings of the previous sections, it is noted that each textbook publisher has developed specific strategies to form their ideal integrated curriculum. In order to understand the diversity in the data, Fogarty's models were used as analytical tools and reconceptualised by the researcher (see Chapter 2). The following analysis is developed not only to identify curriculum models but also to explore how integration is attempted.

##### **The Han Lin textbooks**

77.4% of the content is structured within the discipline-based models: the 'cellular', 'connected' and 'nested' (Table 4.6a). It is argued that the 'Part-Unit' format, on the one hand, establishes an image of integration by juxtaposing three subjects as an entirety in one Part; on the other hand, the discipline-based approach retains the boundaries between subjects. In other words, this format creates an illusion of integration.

As can be seen in Table 4.6a, the ‘cellular’ model is the main method for integrating knowledge. In the cellular approach, the content is framed in a subject-centred structure. This also implies that the interaction between different disciplines is not much enabled in the content of the text. The ‘connected’ model is the least significant application among the discipline-based models. In a sense, this approach offers a chance to correlate other knowledge and also maintain the central position of the host discipline in this integrated model. In addition, as shown in Tables 4.6a and 4.6b, while there is a total of 17 units using the ‘nested’ model only two music units Y 7-1 I-1 (1<sup>st</sup> Part – 1<sup>st</sup> Unit, hereafter I-1) and Y8-1 II-1 employ this method. The percentage is approximately 11.8%. This figure indicates the ‘nested’ model is used more in music units than in the other two disciplines. In comparison with the ‘cellular’ model (45.8%), the ‘nested’ model is one of the least used (8.33%). Arguably this preference for the ‘cellular’ model effectively maintains a disciplinary structure within the larger-scale, integrated curriculum domain.

**Table 4.6a**  
**Models in Han Lin textbooks Year 7 -9**

Model Grade	Within single discipline			Across several disciplines				Within and across learners	Total
	cellular	connected	nested	sequenced	shared	webbed	integrated	net-worked	
7-1	6	2	6	0	0	0	0	0	14
7-2	7	0	2	0	0	4	0	0	13
8-1	7	0	2	1	0	1	0	1	12
8-2	5	1	2	0	0	1	3	0	12
9-1	6	0	3	0	3	0	0	0	12
9-2	6	1	2	0	0	1	2	0	12
Total	37	4	17	1	3	7	5	1	75
%	49.4%	5.3%	22.7%	1.3%	4%	9.3%	6.7%	1.3%	100%

**Table 4.6b**  
**Models of music units in Han Lin textbooks Year 7 -9**

Model Grade	Within single discipline			Across several disciplines				Within and across learners	Total
	cellular	connected	nested	sequenced	shared	webbed	integrated	net-worked	
7-1	1	2	1	0	0	0	0	0	4
7-2	1	0	0	0	0	3	0	0	4
8-1	3	0	1	0	0	0	0	0	4
8-2	4	0	0	0	0	0	0	0	4
9-1	1	0	0	0	3	0	0	0	4
9-2	1	1	0	0	0	0	2	0	4
Total	11	3	2	0	3	3	2	0	24
%	45.84%	12.5%	8.33%	0%	12.5%	12.5%	8.33%	0%	100%

## The Kang Xung textbooks

The discipline-based models (cellular, connected and nested) found great favour (83.3%) in Kang Xung (Table 4.7a). In particular, the ‘cellular’ model was used for three quarters of all music units (Table 4.7b). The integration of knowledge in Kang Xung is hindered by such a discipline-based design. Although other models have been employed, the dominance of the ‘cellular’ model and over the others represents the triumph of a traditional disciplinary approach. Furthermore, the ‘webbed’ model as the second most popular method in Kang Xung has a technical reason. As discussed in Chapter 2, the ‘webbed’ model can be viewed as a metamorphosis of a ‘cellular’ model in the interdisciplinary domain. Thus, if the three discipline-based models are combined with the ‘webbed’ model, the remaining methods used in music units would be less than 12%. In general, Kang Xung adopts approaches that can, to a great extent, reinforce and even protect the traditional disciplines.

**Table 4.7a**  
**Models in Kang Xung textbooks Year 7 -9**

Model Grade	Within single discipline			Across several disciplines					Within learners	Total
	cellular	connected	nested	sequenced	shared	webbed	threaded	integrated	networked	
7-1	12	0	0	0	0	0	0	0	0	12
7-2	11	0	0	0	1	0	0	0	0	12
8-1	8	1	0	0	0	0	1	2	0	12
8-2	7	0	0	1	0	3	1	0	0	12
9-1	9	0	1	1	0	1	0	0	0	12
9-2	10	0	1	0	0	0	0	1	0	12
Total	57	1	2	2	1	4	2	3	0	72
%	79.1%	1.4%	2.8%	2.8%	1.4%	5.6%	2.8%	4.1%	0%	100%

**Table 4.7b**  
**Models of music units in Kang Xung textbooks Year 7 -9**

Model Grade	Within single discipline			Across several disciplines					Within learners	Total
	cellular	connected	nested	sequenced	shared	webbed	threaded	integrated	networked	
7-1	4	0	0	0	0	0	0	0	0	4
7-2	4	0	0	0	0	0	0	0	0	4
8-1	2	1	0	0	0	0	0	1	0	4
8-2	2	0	0	0	0	2	0	0	0	4
9-1	3	0	0	1	0	0	0	0	0	4
9-2	4	0	0	0	0	0	0	0	0	4
Total	19	1	0	1	0	2	0	1	0	24
%	79.1%	4.2%	0%	4.2%	0%	8.3%	0%	4.2%	0%	100%



## The Nan Yi textbooks

Nan Yi's overall construction of knowledge shows diversity with respect to both ends of the continuum of Fogarty's models of integration. The 'Part-Section' mode constructs a close relationship between the Section and the Part: the Part frames the Section by structuring it under its thematic umbrella. As can be seen from Table 8, the 'webbed' model is used substantially more than other models. Music is woven with the other two disciplines to form the 'webbed' structure. Shedding light to the 'immersed' model, it is identified with respect to the reflection upon knowledge which is expressed to absorb learners into its understanding. This model employs a great deal of knowledge, however, in a way it differs from a collage which is often seen in the 'webbed' model, nor like the systematic organisation adopted in the 'integrated' model. The 'immersed' model attempts to show a deeper understanding of the discussed knowledge. Due to the integration mostly by means of the 'webbed' and 'immersed' models, it thus becomes impossible and also unnecessary to present the quantitative information for the models used for music units. In general, Nan Yi shows greater efforts to construct an environment which can better accommodate integrated knowledge.

**Table 4.8**  
**Models in Nan Yi textbooks Year 7 -9**

Model	Within single discipline			Across several disciplines			Within and across learners	Total
Grade	cellular	nested	shared	webbed	integrated	immersed	networked	
7-1	1	0	0	4	1	4	2	12
7-2	0	1	0	6	0	2	2	11
8-1	1	1	0	4	0	2	1	9
8-2	0	0	1	5	0	3	0	9
9-1	1	0	0	3	2	3	0	9
9-2	0	0	0	6	0	2	1	9
Total	3	2	1	28	3	16	6	59
%	5.1%	3.4%	1.6%	47.5%	5.1%	27.1%	10.2%	100%

## The U Chen textbooks

Notice is first given to a variety of models used to integrate knowledge (Table 4.9a). As discussed in 4.3.1.4, U Chen adopts an idea of ‘Theme-Unit’ instead of ‘Part-Unit’ seen in Han Lin and Kang Xung. The imagery of ‘Theme-Unit’ seems to give Theme a stronger command to its sub-sections. However, the performance of Theme shows no different to the role of Part as observed in the two sets of textbooks just mentioned. In other words, the relation of ‘Theme-Unit’ only provides an imagination that the Unit might have close connection with the Theme in a more integrated way. However, the four to six Units under a Theme are formed independently, with little horizontal connection but vertical relation to the predominant Theme. It is thus argued that U Chen places great emphasis on the vertical structure of its micro-level design. The following figures about the deployment of models will further explain the reality.

69.1% of the content is structured within the discipline-based models: the ‘cellular’, ‘connected’ and ‘nested’ (Table 4.9a). Turning to those music units, 60.6% are constructed by means of the ‘cellular’ model (Table 4.9b). This indicates U Chen takes the same path as Han Lin and Kang Xung in choosing a more discipline-based design as the horizontal organisation. The ‘Theme-Unit’ format, on one hand, provides an integrated infrastructure which meets the vision presented in the National Syllabus. On the other hand, the framework of individual unit allows the ‘cellular’ model to exist with a connection to the integrated topic. As can be seen in Table 8a, the ‘cellular’ model is employed as the main method followed by the ‘webbed’ model (16.2%). A similar deployment also applies to the music units (Table 4.9b). It is worth noticing that the ‘cellular’ model is completely absent from Y 9-2. Instead, the more integrated models, i.e. the ‘webbed’, ‘threaded’ and ‘integrated’ models, are employed to synthesise knowledge. This arrangement can also be seen in Nan Yi and Han Lin but not in Kang Xung.

**Table 4.9a**  
**Models in U Chen textbooks Year 7 -9**

Model	Within single discipline			Across several disciplines					Within and across learners	Total
Grade	cellular	connected	nested	sequenced	shared	webbed	threaded	integrated	networked	
7-1	8	0	2	0	1	4	0	1	0	16
7-2	11	1	1	1	0	2	0	0	0	16
8-1	9	1	1	0	2	0	0	1	0	14
8-2	6	2	0	1	0	3	0	1	0	13
9-1	9	2	0	0	0	1	0	0	0	12
9-2	3	0	0	1	0	3	1	2	0	10
Total	46	6	4	3	3	13	1	5	0	81
%	56.8%	7.4 %	4.9%	3.7%	3.7%	16.1%	1.2%	6.2%	0%	100%

**Table 4.9b**  
**Models of music units in U Chen textbooks Year 7 -9**

Model	Within single discipline			Across several disciplines					Within and across learners	Total
Grade	cellular	connected	nested	sequenced	shared	webbed	threaded	integrated	networked	
7-1	4	2	0	0	0	2	0	1	0	9
7-2	4	0	1	1	0	1	0	0	0	7
8-1	3	0	0	0	2	0	0	0	0	5
8-2	3	0	0	1	0	1	0	0	0	5
9-1	5	0	1	0	0	1	0	0	0	7
9-2	0	0	0	0	0	2	1	2	0	5
Total	19	2	2	2	2	7	1	3	0	38
%	50%	5.3%	5.3%	5.3%	5.3%	18.4%	2.6%	7.8%	0%	100%

## Summary

In the context of ushering in an era of integrated education, the curriculum integration seen in these textbooks appears as a mixed, even awkward, adaptation in which less integrated designs co-exist with more integrated approaches. In general, the more discipline-based models seen in Han Lin and Kang Yung retain the boundaries between disciplines. This is a result of employing the ‘cellular’ model in the majority of instances. On the other hand, although the ‘cellular’ model is also employed to a great extent in U Chen (56.8%), the powerful command of the dominant Theme creates strong vertical connection such that the horizontal connection is accordingly strengthened because of the nexus Them. That is, each-unit manifests the Theme so that they seem to share some relation because of the nexus. As a result, U Chen’s ‘Theme-Unit’ strategy creates an

imagery which inclines to the more integrated end of the integrated continuum. Turning to Nan Yi, in essence, it utilises integrated methods (the ‘webbed’ and ‘immersed’ models) that result in integrated details of the different disciplines. Nan Yi is also the set that allocates the least pages to music knowledge as a discipline (33.5%) while comparing with the other three sets (Han Lin 38.3%, Kang Xung 34.8%, U Chen 34.2%). This is believed to indicate that the music knowledge in Nan Yi is integrated with other knowledge to a great extent.

The examination of the physical allocations of space in the texts provides an understanding of how the Integrated Curriculum is transformed to the school curriculum through the structure of textbooks. The findings are summarised below.

- The vision of integration in the Integrated Curriculum is expected to be realised in school textbooks.
- The four series of Arts and Humanity textbooks have developed individual strategies for ‘integration’.
- Nan Yi presents the most integrated curriculum while Kang Xung maintains the clearest boundaries between traditional disciplines.
- Fogarty’s ‘cellular’ model is the most predominant strategy for integrating the arts curriculum in the texts.
- The ‘webbed’ model functions as a euphemism for retaining a disciplinary framework while claiming to address curriculum integration.
- The quantitative examination of the physical space of individual disciplines, i.e. visual art, music, and drama, reveals an asymmetrical result in that visual arts enjoys great visibility while drama is marginalised by comparison.
- The theme/topic approach found favour with the four series of textbooks as it is officially supported by the curriculum scheme – the National Syllabus.

## **Part II: Epistemological asymmetry**

### **4.4 Heightened knowledge**

In answering the second research question, the following examination of the content knowledge illustrates what knowledge is framed in the models discussed above in particular some knowledge is used more frequently, and its rank position is heightened. The following exploration is divided into two parts: the overall examination of the content knowledge and the specific investigation of music knowledge.

#### **4.4.1 An overall presentation of content knowledge**

The principal element of the overall curriculum design – the theme/topic – determines the selection, presentation and interpretation of knowledge. Accordingly, an overall examination of the themes/topics in Arts and Humanities can provide a picture of the knowledge preferences and the connection of the three traditional disciplines within one domain. The examination shows that the more discipline-based design, i.e. Han Lin, Kang Xung and U Chen, allocates more room for disciplinary presentation (Appendices 4.1.1, 4.1.2, 4.1.3). This is unsurprising and arises from independent units supporting a linear conceptual development. As a result, individual disciplines reflect different values of knowledge. For example, music favours masterpieces, visual arts favours lists of works and drama favours realistic works. The theme/topic deployment seen in Han Lin, Kang Xung, and U Chen has differences on the basis of the disciplines in general. Thus visual arts shows a preference for social topics, and learner-oriented approaches. Music knowledge follows the history of music and accordingly shows a linear development, which supports a knowledge-oriented approach. Drama is arranged similarly to visual arts and follows the discourses in the visual arts. As for Nan Yi, it relies heavily on a theme/topic scaffold to build experiences that are student-centred, and situated in daily experiences and use. In general, Nan Yi provides more integrated, everyday experiences by means of general topics.

#### 4.4.2 A specific examination of Music

Music knowledge is generally categorised using two main groups: domestic (Taiwanese) music and western music. This general classification indicates the proportion of Chinese and western musical heritage. This approach not only reveals the relative weighting of knowledge but also what knowledge is selected (Appendices 4.2a & 4.2.b). The use of descriptive statistics showed that the content favours western music rather than non-western music (Table 4.10). This result replicates the findings of other studies that historically music taught within the school curriculum in Taiwan has been involved teaching western musical heritage (Ho, 2003, 2004; Li, 1990; Shih, 2003; Sun, 1996).

**Table 4.10**  
**Classification of music knowledge in Arts and Humanities**

	<b>Han Lin</b>	<b>Kang Xung</b>	<b>Nan Yi</b>	<b>U Chen</b>
Chinese music	4 units	5+0.5* units	4+0.5+0.5** units	2 units
Western music	19 units	17.5 Units	17+0.5+0.5 units	26 units
Other music	1 units	1 units	1 units	1 units
Total units	24	24	24	29

\* In Y8-1 II-3, half of the space is allocated to Chinese musical materials.

\*\* In Y 7-2 II-3 and Y 8-2 III-2, a small portion is respectively attributed to western music.

The category of Chinese music includes a broad scope of sinological music heritage, meaning authentic Chinese music, the ethnic music of minorities, and music with musicological-geographical features. In terms of the immediate geographical context to the Integrated Curriculum, textbooks for Arts and Humanities give music of Taiwanese, Hakka, and Taiwanese Aborigines a position of great visibility. This involves a close look at the content, the ancient musical theories, the instruments employed and authentic works. The multi-cultural learning within the sinological scope distinguishes the origin and the meaning of island-wide (Taiwan) musical sources. It is easy to identify the boundary of these groups of music. Shedding light on the other two categories, separately from the predominant group of western music heritage, sparse attention has been given to

music in other cultures. It is worth noting the multi-cultural music learning is defined either in narrow dimension or by geographical intimacy to Taiwan. An example for the former can be seen in Nan Yi's Y 8-1 III-2 in which pieces are collaged under the umbrella of working folksongs. The latter can be found in Han Lin's Y 9-2 II-2 which includes Japanese, Indonesian (Gamelan) and African music, and in Kang Xung's Y 8-2 IV-2 which exclusively addresses Asian folk music including music in Japan, Korea, and Indonesia.

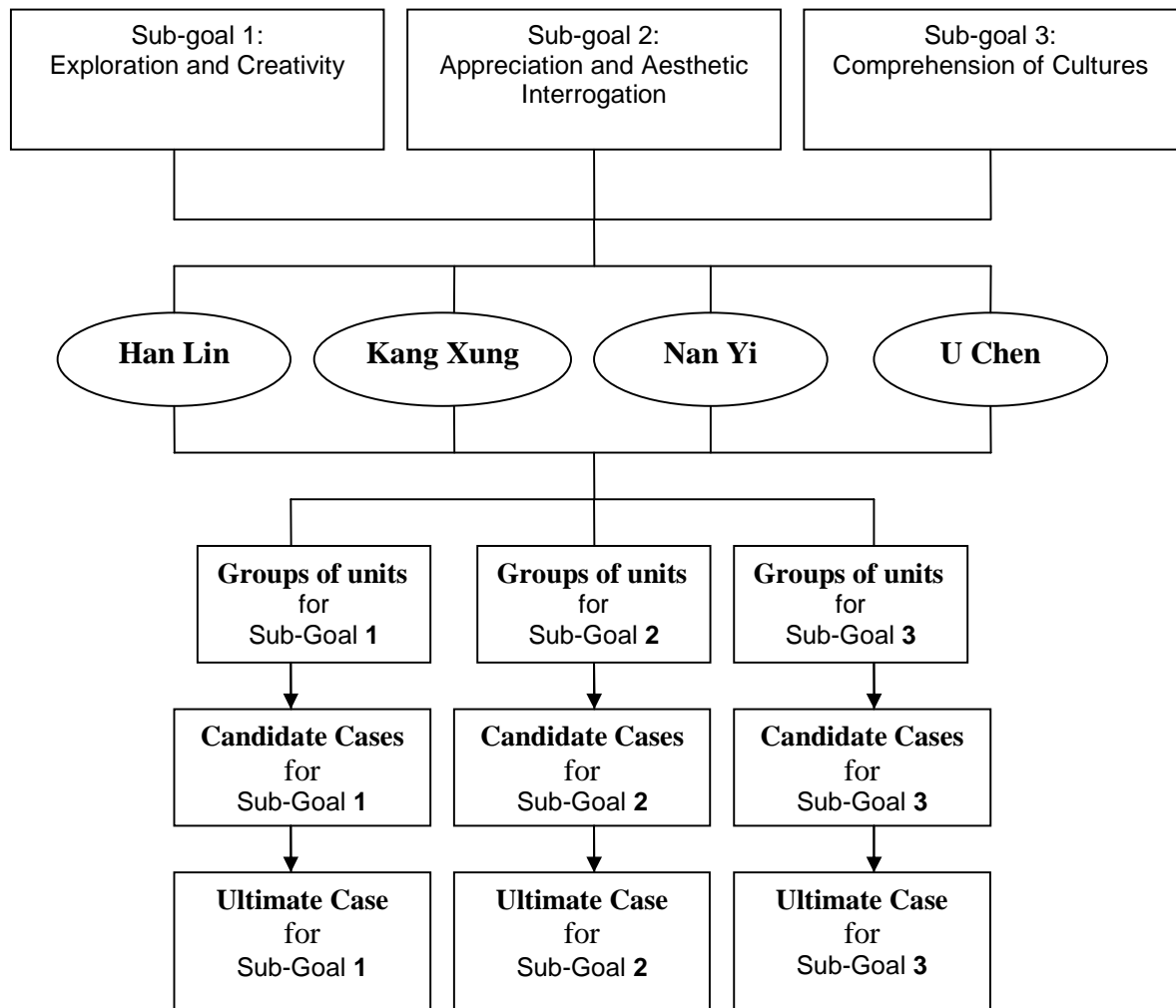
Turning to the treatment of western music, which receives the major attention, this comprises attention to famous composers and a selection of their best-known works. The scope of the theme/topic tends to be firstly the nature of the works and then the professional achievement of their composers. The result is a presentation of elite, acclaimed composers and their significant works (Appendix 4.2b). Historically speaking, western music heritage has been formally documented since the 9<sup>th</sup> century, the Gregorian era. However, the treatment in the Arts and Humanities curriculum begins with the Baroque period (A.D. 1500-1685). Although these textbooks are preparing students for the 21<sup>st</sup> century, a line is drawn for the end of music history and knowledge post WWII (Appendix 4.2b). A fairly general introduction to the faces of what modernists would regard as serious music in the 20<sup>th</sup> century is provided in Han Lin and U Chen, but the absence of contemporary development of serious music indicates the personal tastes and preferences of the textbook writers to avant-garde music. In addition, the absence of contemporary atonal music in schoolbooks can be conceived as both an espectral and aesthetic gap to new sounds which has been historically marked since the beginning of the twentieth century.

#### **4.5 The Sub-Goals and the content**

With respect to the Sub-Goals as the dominantly practical framework to curriculum design, it is worth knowing whether the content knowledge falls exactly into the defined scope and what the balance of the three Sub-Goals is in practice. The following exploration has two points of focus: to illuminate the relation of the content knowledge

and the Sub-Goals, and to find out how knowledge integration realises the vision of the Sub-Goals. Finally, the exploration helps to identify the ultimate cases selected for further discussion in Chapters 5 to 7. The process is illustrated in Figure 6.

**Figure 6 The process of the determination of significant case studies**



#### 4.5.1 Three categories on the basis of the Sub-Goals

The Sub-Goals for Arts and Humanities set out the vision for the curriculum. The Arts and Humanities curriculum is expected to at least cover the three dimensions of innovative action, aesthetic appreciation, and multicultural learning. In order to



understand the scope and structure of the textbooks, the original sub-goals have to be transformed from theoretical principles to empirical tools for a qualitative exploration. Accordingly, the salient features of each curriculum unit are highlighted by printing the key words in each Sub-Goal in bold. The three sub-goals are as follows, with key words in bold:

*1. Exploration and Creativity*

Encouraging every student to explore actively, in order to understand the relation between the environment and the individual; to encourage them become capable of **applying material** and frame it into forms to partake **artistic creation**; in these ways to colour their ordinary lives and their spiritual lives.

*2. Aesthetic Appreciation and Aesthetic Interrogation*

Through aesthetic activities **to experience** the value of works of art, **to treasure cultural heritage** and further improve the quality of life.

*3. Comprehension of Cultures*

To know the history and genre of different forms of arts; to participate in artistic activities with enthusiasm; to cultivate one's artistic connoisseurship; to enhance **mutual appreciation and understanding**.

By bearing these key words in mind, the focus falls on the overall presentation of the interpretation of knowledge rather than the partial management of pieces of knowledge. This approach assists immersion into the content discourse without being trapped in trivial points. Moreover, it helps to detect the connotation as well as denotation of knowledge production and go beyond the surface meaning of words. For example, Han Lin Y7-2 I-3 employs photos and artistic paintings to introduce the topic of 'Seasons'. It also explains the techniques of water colour painting as the means of creating artistic works. However, the introduction of the skills of water colour painting is not the ultimate purpose. Rather, it is deployed as an infrastructural device to encourage advanced application of this artistic skill. Accordingly, the unit Y7-2 I-3 is labelled 'creation' rather than 'aesthetics'.

Another example, of a music unit, will better explain such an approach as developed specifically for this study. In Han Lin Y 7-2 IV-2, knowledge materials such as Gregorian Chant, Cantata and 'Amasing Grace' are employed to introduce music used for religious

occasions. This unit is eventually labelled ‘multi-cultures’ after scrutinising the entire text, because these materials are neither the only sources nor introduced with respect to their musical beauty. It is noted that other religious music such as chants in Buddhism and Daoism are also included. In addition, Gregorian Chant, Cantata, ‘Amazing Grace’ are works of music with Christian imagery. In other words, if the audience feels an aesthetic quality in them, it must generate an experience of the sublime, which brings aesthetic beauty. Put another way, the appreciation of these works should be established with the respect and understanding of multi-cultures as the context of world religions. Therefore, Han Lin Y 7-2 IV-2 is recognised a unit of ‘multi-cultures’.

A consistent examination of this device has been applied to all series textbooks: each unit is firstly coded as *creation*, *multi-cultures*, and *aesthetics* in accordance with the dimension of Sub-Goals. It is consequently found that some units are formed exactly to satisfy one Sub-Goal; others may compass two Sub-Goals (Appendix 5). In general, the ultimate result shows that the content knowledge of all four series textbooks faithfully covers the parameter of the three Sub-Goals.

#### **4.5.2 The remarkable cases of the content knowledge**

In order to obtain a complete understanding through a comparative mode, the targeted cases for further analysis, regarding the research question, must share coherence, such as a theme, question, problem, or theory, which consistently applies to each series textbooks. The grounds for comparison, as the rationale for the choice of cases, are set up on the level of sub-goals to the domain Arts and Humanities. The Sub-Goals provide the context within which the researcher places the data under their umbrella to compare and contrast. In other words, the Sub-Goals act as the frame of reference. Without such a context the present research would have no angle or frame for the researcher to propose a meaningful argument.

With respect to the coherence of material in each series textbooks, the knowledge material consistently employed in all four series of Arts and Humanities is highlighted (Appendices 6 & 7). Accordingly, it is found aboriginal music stands out in the group of *multi-cultures*, particularly aborigine Bunun's *Pasi But But*; Beethoven and Bach are the only two composers introduced by all four series textbooks, so are their works the most outstanding knowledge materials for *aesthetics*; film music found favour with all four series textbooks to represent the group of *creation*. It is worth noting that although some interesting knowledge materials appear in two or three series textbooks, the in-coherent existence to all four textbook series make these data fail to be chosen as appropriate cases. In this respect, the topic Asian music seen in only two textbook series thus drops off its candidate. A similar situation can also be seen in the group of data for *aesthetics*: Schubert, Mendelssohn, and Schumann as triple stars in the Romantic School are addressed in three groups of textbooks, but not in U Chen; Debussy and Ravel as the best known composers in the music period of Impressionism are discussed in Han Lin, Kang Xung and U Chen, but not in Nan Yi. As a result, the groups of knowledge respectively for Beethoven and Bach are the final two candidates. In order to challenge the stability of their appropriateness as the targeted case, that seemed perfectly understood at the appearance, a comparison is made in order to make a choice.

<b>Bach</b>
1) used to introduce the musical genre – Variation 2) used to introduce the period of Baroque and make a comparison with Handel's style 3) a general introduction to his famous works 4) to introduce the Bach family of musicians

<b>Beethoven</b>
1) used to introduce the musical genre – Symphony 2) used to introduce the period of Classical 3) a general introduction to his famous symphonic works 4) to address the social context and social meaning to these works

Whereas the first three points provide no further information to help for making a choice, the last point crucially indicates their nature of *knowing* as a referent. It is argued that although the Bach family was of importance in the history of music for nearly two hundred years, the surface knowledge in the text as a musical anecdote merely at best acknowledges the Bach families' contribution and achievement in the field of music. It does not associate their musical genre with the context of musical sociology.

On the other hand, the group of knowledge about Beethoven heavily addresses the context of musical history to develop an understanding of meaning of his works in societies. The mode of *knowing about* of this group of knowledge is therefore recognised. Moreover, whereas Bach's music is used to represent an era of God, Beethoven's works faced the dawn of individual enlightenment in music history at the time are used to project a prevision of a postmodern philosophy of 'incredibility of God'. A discussion of modern and postmodern musical phenomena therefore allowed more voice to be heard. In a view of this, the group of units addressing Beethoven and his works are chosen as the case study for exploring the category of *aesthetics*.

From the previous exploration it is noted that there are some knowledge materials more visible than others. As for the organisational scheme of the case studies, a *text-by-text* mode instead of a *point-by-point* mode is chosen for the analysis and argument of cases. The choice takes account of the graduation within each case as well as the sophistication of each group of cases. Therefore, the presentation of case studies in Chapters 5 to 7 follows the pattern: discuss all of A, then all of B. In summary, the case studies are planned to associate with the three sub-goals set for the integrated domain of Arts and Humanities. The appropriate cases for each sub-goal are selected with respect to their consistency to the frame of reference and the grounds for comparison.

## 4.6 Conclusion

In this chapter, the physical quality of all four textbook series of Arts and Humanities is examined. The structure of knowledge in each series textbooks is explored: Han Lin, Kang Xung, and U Chen adopt more discipline-based strategies to integrate knowledge; Nan Yi employs comparatively more integrated methods. It is also noted that visual arts are given a predominant position in the theme/topic deployment. The music knowledge shows a preference for western music heritage. The construction of knowledge particularly weights the ‘cellular’ model – the majority instances of ‘within discipline approaches’, and the ‘webbed’ model – the dominant inter-disciplinary approach to balance the tension between integration and disciplinary tradition. The overall knowledge meets the standard set in the Sub-Goals for Arts and Humanities. With respect to the second research question, the content knowledge is further explored by grouping into three domains in terms of the Sub-Goals set as curriculum principle for the domain of Arts and Humanities. Consequently, the group knowledge of Bunun’s music *Pasi But But* for the aspect of multi-cultural learning, Beethoven and his works for the aspect of aesthetic appreciation, and film music as an innovative and creative application of serious music, are taken as the cases for the following exploration presented in Chapters 5, 6 and 7.

## **CHAPTER FIVE**

### **Case Study: Texts on Film**

#### **5.1 Introduction**

In recent years, photo, film and video are more commonly applied in educational practice. As a concomitant phenomenon, texts in schoolbooks also deliver relevant knowledge of these media. This chapter investigates the media culture of globally mediating cinema embedded in the Arts and Humanity textbooks to discuss the function of western classical music in film industry. The objects of media culture discussed in this chapter, whether considered as images, music, or genres, function as a site on which communicative relationships take place. Drawing upon Adorno's notion of fetished aesthetic experiences, the exploration views works of music as an autonomous art form and accordingly engages in investigating the commodified aesthetics and the marginalised communicative space between images and music. An in-depth discussion of the manipulation of artistic symbols to fulfil the purpose of so-called creative industry and cultural industries is consequently developed as the main body of this present chapter, using Critical Discourse Analysis in some cases to demonstrate the extent to which aesthetics has been commodified.

#### **Part 1 Structure of the content knowledge**

#### **5.2 Themes, knowledge materials and Competency Benchmarks**

The preliminary analysis of the examples which employed kaleidoscopic knowledge of film suggests that varieties of integrated models are used to integrate knowledge. As can be seen in Table 5.1, the methods to integrate knowledge range from discipline-based design (cellular model) to cross disciplinary arrangement (integrated model). In the

following section, the texts are examined with reference to the required benchmarks of competency for an in-depth analysis regarding the research question.

The application of Competency Benchmarks on different materials functions as a coloured lens. It makes the colour of the original material appear the same. That is, the interpretation of learning materials is affected by the applied competency benchmarks because they direct learning towards certain outcomes. In other words, if only the title, the content material, and the integrated models are examined but not the goal of curricular integration, it will be impossible to obtain a holistic understanding of what picture an integrated instruction plans to achieve. Moreover, the selected competency benchmarks create a framework which points to what is expected to be taught and learned from textbooks. In this respect, the examination of applied competency benchmarks with reference to content knowledge helps to illuminate the degree of compliance between the curricular picture in principle set by selected competency benchmarks and the picture in practice formulated by content knowledge.

**Table 5.1**  
**Units on Film in Art and Humanities textbooks**

Textbooks	Year/Unit	Models	Pagination/Title	Competency benchmarks
Han Lin	Y9-2 III-2	Integrated	pp94-105 Images in motion: music versus images	1-4-5 2-4-5 3-4-6
Kang Xung	Y8-1 III-3	Shared	pp98-109 To triumph creativity (music in commercial film)	1-4-1 1-4-3 2-4-6 2-4-7
Nan Yi	Y9-2 II-2	Webbed	pp126-7 Entertainment in life – movies	1-4-1 2-4-1 2-4-2 2-4-4 2-4-6 2-4-8 3-4-3 3-4-5 3-4-6
U Chen	Y8-1 I-4	Cellular	pp36-41 Sound effect as a magician	2-4-3 2-4-7 3-4-7
	Y8-1 I-5	Cellular	pp42-47 Become a playwright	1-4-1 1-4-7 2-4-3
	Y8-1 III-4	Immersed	pp126-129 Film: a window to see the world	1-4-1 1-4-8 1-4-9 2-4-1
	Y9-1 I-4	Webbed	pp48-53 Dream of beauty and eternity	(not listed in either textbook or teacher's manual)

### **5.2.1 The textbook of Han Lin**

Under the grand title ‘A joyful journey in the world of movies’, the unit titled ‘Images in motion: music versus images’ introduces the function of music (mainly classical music) in movies. The required competency benchmarks (Table 5.1 and Appendix 8) aim to strengthen students’ general abilities through singing and playing instruments (namely recorders), building a reservoir of knowledge of musical forms and theories as well as establishing an understanding of works of music with particular focuses on the cultural-historical aspect. The content includes the knowledge of film industry, film history, and the application of music in film. They are organised in accordance with an ‘integrated’ model. The texts address film as a powerful media in contemporary life along with the history of cinema (Han Lin, Y 9-2, pp94-95). Some classic movies are provided as examples such as *Singin’ in the Rain* (1952). The evolution of sound production in film industry is also briefly mentioned. Moreover, American contemporary composer Aaron Copland’s perspectives on film music, with examples, are discussed. The terms ‘original music’ and ‘non-original music’ are defined with examples: *The Lord of the Rings* (2001), *Amadeus* (1984) and *The English Patient* (1996). Classical music used in these examples is consequently discussed, such as Bach’s *Goldberg Variations* in *The English Patient*.

### **5.2.2 The textbook of Kang Xung**

The unit titled ‘To triumph creativity’ mainly addresses how music is used in television commercial films. The selected competency benchmarks (Table 5.1 and Appendix 8) emphasise the relationships between arts and society, the impact of technology on arts, and comprehension, participation and expression of music. The knowledge material discretely draws from music and media (visual arts) to highlight the site shared by both of them – cinema.



The introduction clearly points out that the role of music is to help commodities stand out in markets (Kang Xung, Y8-1, p98). The jingle in advertising is equated to a visual sign to commodities. One of the examples is an awarded commercial film, which uses Vincent van Gogh's masterpieces as images linked with American folk singer Don Mclean's song *Vincent* to promote credit cards. It is also noted that *Singin' in the Rain* is adapted for recorder practice. In addition, there are examples used to show how the same melody can be used in different products. For instance, Carl Orff's *Carmina burana* used to sell a car and to promote a credit card. Then music in movies is introduced with a description of the scenario along with the extracted themes. For instance, the combination of Richard Strauss' *Thus Spake Zarathustra* and Stanley Kubrick's *2001: A Space Odyssey* (1968) (Kang Xung, pp107-109). This section concludes that *2001: A Space Odyssey* is one the few successful films adopting an entire existing (classical) music for a whole movie. The last page of this unit subtitled '*playing* [my italics] music and creativity' encourages students to create a commercial film with all knowledge they have learnt from this unit.

### **5.2.3 The textbook of Nan Yi**

Within a two-page space (Nan Yi, Y 9-2 II-2, pp126-127) of the total sixteen-page unit, movies are introduced with a brief introduction in which different genres of films are discussed. The 'webbed' model is used to accommodate different sources of knowledge and highlight the central part – movie. The text mainly focuses on the role of movie in everyday life as the most popular entertainment. Also, there are nine competency benchmarks connected with this unit (Table 5.1 and Appendix 8). In general, the majority focuses on instrumental abilities: to apply, interrogate, develop, express, explore, and to compare. On the other hand, a minority, the 1-4-1 and 3-4-6, focuses on social context to artworks and places emphasis on the cultural context to music. These two benchmarks point out interpretive knowledge as an epistemological approach to complement declarative knowledge constructed by the majority of required benchmarks.

#### **5.2.4 The textbook of U Chen**

The required benchmarks (Table 5.1 and Appendix 8) tend to focus on several points: creation, cooperation, contemplation and expression. The verb ‘to create’ and the noun ‘creation’ are used discretely to distinguish ability from a phenomenon. In the benchmarks 1-4-1 and 1-4-7 ‘creation’ is conceptualised. On the other hand, ‘to create’ (see 1-4-2 and 3-4-7) is mobilised to take ‘action’ as the way to acquire knowledge. In addition, cooperation (see 1-4-7 and 3-4-7) is joined with creation to emphasise the importance of collective power instead of individuality. Moreover, an independent thinking (1-4-1, 1-4-9 and 2-4-3) and self-expression (1-4-8 and 1-4-9) are also valued.

As the analysis in Chapter 4 has shown, the macro organisation of U Chen is like a huge integrated model: each unit stands dependent to the main theme which organises several units under its umbrella. As can be seen from Table 1, there are four units directly or indirectly addressing the topic of film; some of them are partially discussed in drama.

The unit ‘Sound effect as a magician’ connected to the main theme ‘Time and Techniques’ which focuses on the technology and techniques developed over time. The introduction of this unit weights the important role of sound effect with respect to its capacity to intensify emotions. ‘King Lear’ is employed as an example to show the DIY (Do It Yourself) techniques (U Chen, Y 8-1, pp36-38). The Dolby and recording techniques in film industry are also introduced. A two-page activity is designed to conclude this unit: the ascending and descending semi-scale assimilates the sound of wind; Leopold Mozart’s ‘Kinder Symphony’ is used to recognise the sounds of nightingale and cuckoo mimicking by instruments.

A coupled unit following the unit ‘Sound effect as a magician’ is ‘Become a playwright’ which discusses the techniques and terms in film industry. It also introduces the basic knowledge of film production through reading screenplays and learning the relevant techniques, such as lighting, costume, and the conception of montage. In addition, marketing as an important phase in film industry is also discussed. In student activities,

an awarded Iranian movie *Bacheha-Ye aseman* (English title: *The Children of Heaven*, 1997) is suggested for group discussion. One of the suggested questions related to music is ‘how is the traditional Iranian instrument used in this film?’. This question seems to employ a heuristic pedagogy. However, it is argued as a way to stereotype music with particular images. I will return to this point in a later discussion (see 5.4.2).

Another main theme ‘Time and Style’ commands the unit ‘Film: a window to see the world’ to address the history of film and the changing function of movie in the social context. Celebrities in film industry such as Charlie Chaplin, Alfred Hitchcock and Ang Lee are introduced with focus on their contribution in film arts. The world’s main film festivals (Cannes, Berlin and Venice) are also introduced. Lastly, one of the three student activities employs an Iranian movie ‘*Khane-ye Doust Kodjast*’ (1987) (*Where is the Friend’s Home*) as the topic for group discussion.

The last example is the unit ‘Dream of beauty and eternity’ which employs Goethe’s ‘Faust’ as the matrix and accordingly associates the transformation of the authentic story in different productions such as musical and movie. The original story of Faust written by Goethe is further compared with Gounod’s opera and Andrew L. Webber’s musical work. Other music works related to Goethe’s Faust are also collected in a column as extended information. The last page of this unit introduces watch the movie *Devil’s Advocate* (1997) to discuss how the motif in *Faust* opera is used in this movie. Consequently, students are asked to make a correlation from what they have learnt of Goethe’s *Faust*, musical *The Phantom of the Opera* and movie *Devil’s Advocate*.

## **Part 2 Meaning in/behind the texts**

### **5.3 Analysis of the texts**

The analysis will focus on ‘what the music means while applied into specific multimedia’. This section draws on Adorno’s aesthetic theories and his critique on the culture industry

together with Reimer's *knowing* models and Elliott's listening dimensions reviewed in Chapter 2. With respect to mass culture as the nature of the data for this chapter, Adorno's viewpoints on film industry and his notion of 'regression of listening' presented mainly in *On the fetish-character in music and the regression of listening* (1938), *Composing for the Films* (1947) and *Transparencies on film* (1966) are also employed as the synthesised conceptual lenses for the following exploration.

### 5.3.1 Analysis of the texts in Han Lin

The consumption of cinema and sound tracks in modern life has become a fancy life style. The Integrated Curriculum with closeness to everyday life accordingly employs such knowledge materials to keep pace with the pulse of societies. There are several examples found in Han Lin. Each unit has its focus as well as methods to integrate the knowledge of music, cinema and mutual meanings.

This unit, 'Images in motion: music versus images', follows the prior unit 'New era, new vision' (2D, 3D technologies) and is followed by 'Images and illusions' (film history and film industry, particularly high-tech productions). To view the three units as one package, it illuminates that the technique of cinema is highlighted. The introduction states its main focus:

we will explore and experience film music in order to understand how technology affects its development. ....through the categories of film music we will learn more about the role of film music (Han Lin, Y 9-2 III-2, 2005, p94).

As can be seen, the text focuses on the function of music and particularly highlights the relationship between technology and music in film. Under the sub-title 'The development of film music', a brief earlier history of film music is provided:

When the first film in the world was made in 1895, it was a silent production. The film music at the time was performed live by a soloist or a group of 50 to 60 musicians. In this period of time, the purpose to use music was to cover over the annoying noises while broadcasting films. ...Since the first sound film was produced in 1927, film companies started building their film

factories and studios in order to make sound production easier and to synchronize sounds and images. The invention of the microphone helped to achieve this goal ...Following, we use *Singin' in the Rain* to show you how technology influences the development of film music (Han Lin, Y 9-2 III-2, 2005, p94).

Accordingly, the whole scenario of *Singin' in the Rain* is provided along with the pictures of Gene Kelly, the protagonist in this movie. The text describes the awkward situation during the period while silent movie was trying to become sound movie. As the story develops to the end, the main song *Singin' in the Rain* is introduced. This movie is used to show how technology has solved the problem of film production. The invention of synchronised recording, digital devices and multi-track recording modules are introduced with a diagram to further illustrate the sound production in film industry (Han Lin, Y 9-2 III-2, 2005, p97). Moreover, the extended information is also tied with the aspect of cinema's techniques, such as microphone, recording equipments, and mixer.

In general, the text addresses the impact of technology on film music with a positive tone. Music in this text is placed in an inferior position. The brief history seems to convince readers that without the invention of technological equipment music could not have been successfully used in film production. The instrumental rationality is highlighted. In this text, music in film is instrumentalised and its use value is more valuable than its intrinsic value.

Following this text, Aaron Copland's perspectives on film music is introduced. Copland's lecture for moviegoers titled 'Tip to moviegoers: take off those ear-muffs' (1949) aimed to evoke an awareness of the existence of music in movies. His first question to audiences was "if the audience doesn't notice the music it's a good score" (Copland 1949, p28). In his speech, Copland first acknowledged the value of film music by indicating that "pleasure may be increased if you do notice" (Copland 1949, p28). He also pointed out that this means it magnifies visual significance because it connects film with musical heritage. Further, Copland enumerated the proper function of film music to explain how music helps the images in motion. The text borrows two points of Copland's ideas on the function of film music: music can create a convincing atmosphere of time and place and

music intensifies emotion. In general, Copland's ideas are introduced to strengthen the instrumental rationality taken in this unit. The epistemological stance in this unit is functionalist. Music is thus viewed as a tool rather than arts.

Next, Taiwanese conductor Xiaoxien Ho's movies together with two American movies *Jaws* (1975) and *Somewhere in Time* (1980) are used to discuss how music helps images. An example from movie *Somewhere in Time* is provided:

*Somewhere in Time* starts its story from the melody of the 18<sup>th</sup> variation of 'Rhapsody on a theme of Paganini'. The music flows out from the protagonist's gramophone. ...This source music rebuilt the time and space when the lovers first met in 1912. The same melody is also used when the actor first saw his lover's picture. In that image, the melody is used to imply the actor's loyal affections (Han Lin, Y 9-2 III-2, 2005, p.98).

The melody used in this movie is existing classical music. However, the title of this work – *Rhapsody on a theme of Paganini* – merely embedded in the text: the first time is embedded with the scenario to show the combination of this melody and images, the second mention is shown in the caption of the movie soundtrack. The variation form and rhapsodic genre do not gain any attention in this text. As can be seen, this work of music is used and introduced as a facilitator to images. In addition, the extended information on the same page focuses on the brief biography of Aaron Copland and film director Xiaoxien Ho. There is no information provided for learning this work *Rhapsody on a theme of Paganini* and its composer, Rachmaninoff. In this case, readers are very likely to mistake Copland as the composer of this work. The absence of music example also affects students' perception to know its intrinsic value and a work with serious form.

Next, in the section 'Composing film music' two terms are distinguished: the original and the non-original music. The former refers to music composed specifically for a particular movie (Han Lin, Y 9-2 III-2, 2005, p99). Then the music in *The Lord of the Rings*, *Amadeus* and *The English Patient* are used as examples. For instance,

*The Lord of the Rings* adopts the motif as a means to follow the images. When the story starts, the theme for the protagonist is a simple melody.... When he met those fairies, the mono melody combined with the fairy chorus. ...the

variation of this motif became more rhythmically dynamic when his comrades came to join his holy war (Han Lin, Y 9-2 III-2, 2005, p99).

This text points out how the leitmotif formula – each character thematised – is employed in this movie. The idea ‘motif and variation’ in this text differs from the use in *Rhapsody on a theme of Paganini*. Rachmaninoff’s work is a serious form of theme and variation, the extracted eighteenth variation belongs to a well-organised variation form and is regulated by the definition of variation in classical music. Contrarily, ‘variation’ in the context of *The Lord of the Rings* is closer to the meaning of ‘transformation’. The different representation of the term implies a transformation; a blurred boundary between the authentic works of serious music and works with the applied form. Moreover, the use of leitmotifs insures instant comprehension of music so as to spare audiences’ attention to the picture. In Adorno’s book *Composing for the Films* (1947), he postulates that the standardised measure results from assimilation of all activities to the socio-economic sphere and therefore results in the fetish of melody. As Bloch (1985, p200) notes, the effect includes what Adorno called the fetishisation of music and the ‘regression of listening’, resulting in a change of its character from aesthetic to functionalist.

Following this, *Amadeus* – a biography film of Mozart – is used to introduce non-original music. A lot of Mozart’s works are employed in this movie to create a convincing atmosphere of time and place. However, the explanation to the term ‘non-original music’ elaborates with no music example. Not one of the titles of Mozart’s works is mentioned. Musicians and their music are managed as information in this text to support the main topic of film music. The learners are encouraged to note the function of non-original music no matter what their original musical language is. It is argued that learners are treated like viewers instead of listeners. They do not have to listen to the music but to know how the music is meaningful for images. I also argue that the conception of ‘non-original music’ is explained with superficial knowledge by acknowledging their composers as the original creators and its nature as existing works. However, the original utterance in these works is neglected. Because these existing works have their own utterances, this creates intertextuality while they are juxtaposed with other media. The film is an intertextual context, but it is always viewed as a text only. Failure to

acknowledge the intertextuality between the non-original music and the media it serves results in a flattened characteristics of those music works. The exclusive attention to the images makes visual stimuli the only subject. Consequently, music in film is marginalised notes; the original expression of works of music is ignored. If works acknowledged as 'non-original music' appear as something else, that is because something has been added to those works. In these cases, the understanding of music works should consider the intertextual factors.

Lastly, *The English Patient* is employed as an example of the mixed genre of original and non-original music. Gabriel Yared, the film composer of this movie, uses Bach's *Goldberg Variations* in this movie. This work is accordingly introduced with a brief background and an extract. The text starts with the myth that this work was composed as a remedy for Count Carl von Kayserlink's insomnia. Following this, the extract 'Aria' from this work is provided (Han Lin, Y 9-2 III-2, 2005, p99):

Its monologue-like melody expresses a particular mood. This piece, G major, 3/4, Andante consists of two parts, each with repetition, suitable for night music before sleeping.

The suggestion for learners to use this work as a music therapy for insomnia distracts their attention from music itself to something else. Though this work has been widely used in the practice of music therapy, here it does not make sense to heighten this point. Besides, it does not help to make a close connection with the topic of film music.

Next I apply Critical Discourse Analysis (CDA) to analyse the following sentence "this piece...consists of two parts, each with repetition, perfect bedtime music to lull to sleep" (Han Lin, Y 9-2 III-2, 2005, p100). Notice is first given to the punctuation comma between the word 'repetition' and the following clause. It is generally believed that repetition leads necessarily to monotony and boredom. This psychological interpretation might come from a grandmother's tip 'if you cannot fall asleep, count sheep!' However, I argue that a variation form establishes coherence in repetition. Reversely, repetition is distorted, in the text, to mean boredom. This is a serious misunderstanding of the variation form. The repetition is a manner to emphasise the fundamental idea because of



its importance and significance. The extra information about music therapy is therefore contended as an improper knowledge correlation. A knower-oriented idea as the principle to construct knowledge crashes with a knowledge-based musical epistemology. This case is formulated not only because of epistemological gap but also a methodological design.

The text also provides another anecdote: Brahms played *Goldberg Variations* to console himself while he was suffering the loss of his mother. The text says “Bach’s music has a power to alleviate deep grief” (Han Lin, Y 9-2 III-2, 2005, p100). The text indicates the strength of music to be able to articulate human feelings. As Langer notes, “music can reveal the nature of feelings with a detail and truth that language cannot approach” (1979, p235). However, without actual listening, *Goldberg Variations* is degraded to merely a myth. The absence of adequate musical examples and the lack of proper instruction for listening to this work are problematic.

The construction of knowledge of this section is also inadequate. As the analysis in Chapter 4 showed (Appendix 4.1), the linear music history in Han Lin is replaced by the topic-related knowledge sequence. As a result, the Baroque era of music and Bach’s music style has not yet been discussed in the previous units. Regarding this, the juxtaposition of terms such as ‘Baroque’, Bach and *Goldberg Variations* may not make any sense to learners because they lack prepared knowledge to make a meaningful comprehension. Therefore, an adequate introduction of Bach, his music style, and the so-called Baroque musical genre is necessary and helpful. The oblivion of the knowledge required manifests an epistemological decision to heighten the general idea of film music over the acknowledgement of the independent nature of ‘non-original music’. Furthermore, I argue that although this work is titled *Goldberg Variations*, it is a genuine absolute music with respect to its musical genre. Thus the construction of knowledge to connect the Variations with a scenario of insomnia is improper and even distorted.

Lastly, the caption for the soundtrack says, “the prominent feature of *The English Patient* is its mixed music genre joining non-original and original music” (Han Lin, Y 9-2 III-2, 2005, p100). “The prominent feature” positively shows an opinion that the combination

of non-original and original music is favoured. It also implies that film music falling into this category can be viewed as good as the example presented in this unit. However, it is obvious that if we were to copy the ways shown in this text, the original meaning of classical music will be distorted in such a functionalist application. I argue, at the most, this text provides a superficial application of ‘non-original music’. The very last text says, “Except for the movie *The English Patient*, this work is also used in the horror movie *Hanibal* (2001) as the opening music to show the killer’s mood” (Han Lin, Y 9-2 III-2, 2005, p100). As argued, there is an intertextuality formed by both the movie and the music. Superficially catching the collaboration is naïve without taking a ground for the situational context in particular media.

The next section provides another example, Carl Orff’s *Carmina Burana*, to show how common classical music has been used in different media. This work is based on medieval songs and poetries. The temporal information in this text is opaque. Although the name of composer Carl Orff is provided, there is no further information about his life. Regarding this, the medieval musical materials are very likely to make readers assume that Orff lived in a medieval period. The reason why the information of time matters is because it is as important as spatial factors to inform a social context, as well as a historical context, to works of arts. As Reimer notes, the ideal music learning is to know “each music as it exists in its particular context” (1993, p25). In this respect, a biography of creators is necessary for learners to locate the knowledge learned in a proper context.

To emphasise how popular this has become in multimedia, the best known examples are provided (Han Lin, Y 9-2 III-2, 2005, p101):

‘O Fortuna velut luna’ has been pervasively employed in many media: the movie “Heaven can’t wait”, Michael Jackson’s world tour concerts (1993), Japanese TV programs, and Taiwanese puppet drama. Even the film composer of “The Lord of the Rings, Part III” has disclosed that he was inspired by ‘O Fortuna velut luna’.

These examples imply a blurred boundary between classical music and popular music. However, only the most famous opening melody of this work was used in these cases. Learners might be familiar with this melody more than the rest of the first song. In line

with such a fetishised way, the extract gives students the first phrase of the first part of the first song in this work. Such a 'quotation listening' manifests fetishisation of music. This is very likely to lead to 'regression of listening', as Adorno claimed, and even result in oblivion of music form. Furthermore, "the practice of quotation mirrors the ambivalence of the infantile listener's consciousness" (Adorno, 1993a, p46). The oblivion of form and the triumph of fragmentation produce a set of new vocabulary which distorts the artistic language of music.

### **5.3.2 Analysis of the texts in Kang Xung**

A belief that viewers rarely hear the music in commercials, was my initial concern and later motivated me to get involved in the following analysis of the role of music in commercials. It is hypothesised that the phenomenon does not result from the subliminal message of images but comes from the reality that music is not taken as an entity. In the data pool, it is found that Kang Xung has dedicated an entire unit to music in commercials (Y 8-1 III-3). A special focus will be made on the use of music to sell – how commercials use the power of music to create bonds between viewers and products. Based on the picture emerging from the first half of the following exploration, the second half examines the implication in terms of the previous findings.

The opening text to this unit addresses the importance of music in images in terms of its function to intensify emotions (p98). The content knowledge intends to present a world in which film composers demonstrate their creativity. The outline of this unit includes four sections: 'music as a sign'; 'creativity of music in commercials'; 'the arts of music in images, and 'play music as creative play'. The following analysis is divided in accordance with this order.

The first section (pp98-101) introduces seven pieces of music in commercials including films for an international bank, an international chain store, a local canned coffee, a local detergent product, an electronic company, an ointment and a governmental propaganda

for environmental protection. The idea to employ these examples is interpreted in the introductory text (p98):

Images in a television commercial though usually grab the viewers' attention, music can better ring a bell to help customers recall a particular image of products. In such a manner, music effectively helps to sell the product.

The examples are all popular products which enjoy prominent market share in Taiwan. The first four jingles for the above mentioned first four brands are very short, only one or two bars. It is so short that the words embedded with these jingles can nearly cover the name of the branded products. However, this is a common technique employed to impress the viewers and make the best use of the limited time in commercials. This is especially effective when it is imprinted in customers' minds, then they can purchase this product only by asking for it by name. The association of music with the identity of a certain product may substantially aid product recall. The texts provide examples of how music can be used as a symbol to carry the whole package of images of products to customers. Instead of visual symbols such as icons or logos, customers are manipulated to recall of products bonds to advertising jingles which anchor in their audio reservoir. Advertising jingles can also be a catalyst to recall information related to what customers have watched. This is most often done through advertising jingles to sell products, demonstrating that the jingle has more power than the language itself. In the tradition of Fairclough's CDA (2001), the case that music used in advertising demonstrates the power of symbols – both music and language, and also shows the unwelcome distortion because of the power of language.

Following these jingles, two excerpts of tunes are used as examples to describe how advertising jingles can lead viewers to perceive a particular image in a subliminal way (p99):

Though they [referring to the music examples] are very short, they can effectively stay in one's memory. They are catchy and spread among people at a remarkably fast rate. They even become another symbol for those branded products.

As can be seen from the quoted texts, there is no knowledge about music itself but the use of music to enhance an ad's memorability. The reason that music is viewed as valuable and employed as part of commercials is obvious: music can serve the overall promotional goals and contribute to an effective advertisement. Shedding light on the above two music examples, it is noted that they project an amiable genre which may come from its stylish form. With only sixteen bars, these two examples are composed in one paragraph form: four phases, each constituted of four bars. This is a simple form commonly used in infant songs. Its simple style is formed by making each phrase in a pretty similar rhythm. Interestingly, it is also noted that the tempo of these two examples are *Allegro*. It is assumed that a faster tempo can create more dynamic tension and lead to reach the climax within a few seconds.

The following example is a song 'Touch Your Heart', composed in the context of Post-SARS Recovery Plan with a particular purpose to promote the tourism industry. The outbreak of SARS in 2003 reduced the arrival of tourists for the second quarter by 71.54%, and a historic low in visitor numbers was recorded in May (Tourism Bureau 2003). Regarding this, the Executive Yuan of Taiwan announced that 2004 would be designated the Visit Taiwan Year to support tourism development. 'Touch Your Heart' as vocal music permits a verbal message to be conveyed in a non-spoken way. This means it provides less critical reflection than if spoken explicitly.

Instead of extracting a few bars as musical example, the entire song, forty-three bars, is completely presented. The illustration on the upper part crossing over pages 100 and 101, features the main tourism sites in Taiwan; the lower part of these two pages presents the music score of 'Touch Your Heart'. The adoption of a complete music score in this case is postulated with the viewpoints that singing, as one of the measures in music learning, leads to active listening. This point of view is based on the praxial philosophy of music education, namely Elliott's proposal of 'knowledge-in-action'.

While singing, the lyrics inform students more than music does. In this respect, the lyrics are accordingly examined:

[The] beautiful island now is welcoming you with our heart. [It's] hard to keep from our great food and genuine passion. With confidence, we know Taiwan will become one of your unforgettable journeys. Ilha Formosa, Taiwan will touch your heart. Oh Oh Oh magnificent scene surrounds you. Oh Oh friendly people warm your heart. It is preserved for you – a harvest journey! If you dream of it, we make it come true. Taiwan will touch your heart. Ilha Formosa, Taiwan will touch your heart. Taiwan will touch your heart.

The image shown in lyrics illustrates a beautiful place to visit. As Portuguese 'Ilha Formosa' implies, Taiwan is a beautiful island. As shown, this song represents not only an example of music in commercial film but also exerts its influence on the ways people relate to images as well as on their thinking, feeling, belief and interaction.

In the second section of this unit, 'creativity of music in commercial film' includes four sub-sections: 'old song with new meanings', 'when images meet music', 'the playfulness of paradox' and recorder practice.

A children's song with new lyrics renamed as 'Counting trees' is used in a television non-commercial film sponsored by the Forest and Agricultural Bureau to evoke an awareness of forest resource protection. The illustration (p102) is an image from this film: many cards with drawing trees stand as a 'forest'. The caption says, "Image: along with the music, the cards start falling down from one to all. Music: kids' innocent voice interprets 'Counting trees'". Below this picture and caption, the sixteen bars 'Counting trees' with lyrics is presented on the same page. The lyrics say, "one tree, two trees, three trees, falling down; four trees, five trees, six trees, falling down; seven trees, eight trees, nine trees, falling down; all falling, falling down!" (p102). Following the score, the supplementary information is embedded at the bottom of this page:

While 'Counting trees' is diminuendo, an expressive alto male voice says, "How much forest resource do we have? How much can we squander? Please don't make this nightmare become reality! Forest and Agricultural Bureau remind you, forest protection needs our action!"

This song sung by children creates an image related to the future of the young generation and so encourages spectators to think: what we are doing will impact our children's future life. The deployment of simple melody and kids' voices with the purpose and images is a convincing design. What is more, in contrast with the incredulity to culture

industry as people in the Frankfurt School decry, is that not everything that the culture industry creates is taken at face value, or acts like a monolithically oppressively force. People interpret and evaluate the texts. Returning to 'Counting trees', though viewers may recognise that there are meaningful pleasures with a critical edge through their interaction with this film, they may not be aware of how music plays a role in their perception. If a different piece of music is used rather than this song 'Counting trees', or if the film is silent, how will the imaginary alternative change viewer's perceptions? Music in this case possesses the power of emancipation to detach from the mechanical control wielded by the media it is embedded with. This implicit force of emancipation requires a critical approach to analysis, the form of music, and its relation to images. If this pivotal effort is not employed in learning, it is not possible to reach the critical edge.

The exploration of 'Counting trees', in fact, is a discussion of the relationship of images and music. In the sub-section 'when images meet music', music and images become entangled in a credit card commercial on the topic – Vincent van Gogh. ABN-AMRO bank has produced a television commercial to promote their Van Gogh Card and relevant financial products in 2001. It employs Van Gogh's masterpieces, including *Starry night over the Rhone* (1888) and many other famous painting works. This commercial is designated 'Starry Night Card' with respect to the picture printed on their credit card products. The background music is American folk singer Don McLean's 'Vincent' (1971), which has long been an international hit. In the 1970s, the Van Gogh museum in Amsterdam played this song daily and a copy of the sheet music, together with a set of Van Gogh's paint brushes, was buried in a time capsule beneath the museum. In recent years, the song has become even more well-known because of being sung by contestants on television shows such as American Idol and BBC Fame Academy.

In this textbook, McLean's 'Vincent', embedding with Van Gogh's famous paintings in ABN-AMRO bank's TV commercial, is selected to echo the topic 'when images meet music'. The text firstly addresses how the song 'Vincent' leads audiences into Van Gogh's world. Then it approves the advertising commercial with respect to its successful

marketing, making the ‘Starry Night Card’ standing out in the crowded credit card market.

In conclusion, the text reads:

“This commercial successfully establishes the company image of the bank [ABN-AMRO]. It also excites arts-goers’ desire to own an artistic credit card like this one. Moreover, it joins ‘Van Gogh’ and ‘ABN-AMRO’ to create an impressive image in the consumer’s mind” (Kang Xung 2005, p103).

Here music, as salesperson, persuades students, as consumers, to participate in particular commodity markets. Image advertising creates a splendiferous world in which film directors, cinematographers, high-tech artists and copywriters work to produce ‘arts’. Accepting this point of view, ‘ad industry’ is generally taken as a socially benign expression. However, the gorgeous world of *Cartier-ness* or *Coca-Cola-ness* is not just about a choice, but contributes to ensure consumers’ obedience. The aesthetic quality of McLean’s ‘Vincent’ is manipulated to produce a euphemistic language for the culture industry.

Moreover, an intertextuality employed as an analytical lens indicates some implications which are worthwhile to note. The picture of Van Gogh’s *The Starry Night* (1889) as an illustration is juxtaposed with McLean’s ‘Vincent’ on the same page (Kang, Xung 2005, p103). The extended information points out that the lyrics for the first five notes “Starry, starry night” are borrowed from Van Gogh’s same titled work, referring to the one painted in 1889. These collections – a music score, a picture and the text – construct ‘a story’ told in this textbook. With reference to the television commercial, though it is called ‘Starry night Card’, the work *The Starry Night* was not included with other masterpieces employed in this commercial. In addition, the picture printed on the rucksack given to successful credit card appliers used another Van Gogh’s work, the *Starry Night over the Rhone* (1888). Thus, the commercial told another story about Van Gogh’s arts and McLean’s music.

The juxtaposition of the two ‘texts’ creates intertextuality. Both of them built out of prior texts – Van Gogh’s works and McLean’s *Vincent*. They took up something from prior texts and made them into something new. The inner inter-textuality happens between Van



Gogh's *The Starry Night* and McLean's *Vincent* in curriculum text. The external intertextuality is structured between the curriculum text and ABN-AMRO bank's credit card advertisement. The double intertextualities create a dialogue space where interpretations are fluid. The triangulation among ABN-AMRO bank's *Starry Night Credit Card*, Van Gogh's *The Starry Night* and *Starry Night over the Rhone* draws attention to open the dialogue. We see observed that confusion and a particular connection have emerged. The confusion happens in the external intertextuality. When students come across the information from either the curriculum text or the text of the commercial, they are very likely to mistake Van Gogh's different works by putting them under the same title since they all share 'starry night'. This is a concerning phenomenon of the disappearance of subjectivity. This phenomenon should not be deemed as a postmodern thesis – the death of author, but be viewed as a demonstration of pseudo-culture – a tameness to the half-understood and half-experienced.

The pseudo-cultured, according to Adorno's usage, refers to those educated bourgeois; they possess a certain level of knowledge for knowing the world, however, their recognition operates in a categorised, and formulated procedure. The procedure, in Adorno's eyes, is pallid because it has lost a sense of consecutive experience and its autonomous judgment. Once people get used to accepting the offered procedure without critical awareness, they take it for granted to recognise things in a firmly certain way. To put this in Adorno's parlance, "the pseudo-cultured person practices self-preservation without a self" (1993b, p33). In this respect, the concern emerging from the intertextual analysis is its ripple effect.

The following focus falls on the extracted music. It is noted that the original key of G Major in McLean's composition is changed to F Major (p103). The shift of key in musical term is called transition. It is instrumental in nature. Transition systematically changes the space of notes in both written form (notation) and audio form (listening experience). In terms of its functional nature, transition is viewed mechanically and is exempt from value-judgment. In other words, transition is not conceived as benign or malign but just a mechanical phenomenon.

Transition is a common means in composition for transiting a theme from its original key to another. In Sonata form, transition is one of the techniques employed to change the themes presented in the first part (Exposition) and to develop the second part (Development). In music educational practice, transition is usually used as a problem-solving measure. To overcome the limited capability of instruments or performers, transition helps to avoid the challenges. For instance, teenage students are experiencing their changing voice and unable to sing high notes, or the capacity of particular instruments cannot afford to produce the sounds required by music works because they are beyond the pitch range. In these situations, transition is an effective way to solve problems. Accepting that, the transited version employed in this section does not make any connections to the purpose of the section. The word text shows its purpose to appreciate McLean's song in a commercial not to perform this music (only nine bars extracted). Since transition helps to solve difficulties in performance, there is no reason to use a transited music example for appreciation of this song. This deployment implies a blurred boundary between different keys. Put another way, the distinctive quality of an individual key is not recognised in conception and perception. The collectiveness triumphs at the price paid for the loss of the individuality of the single key. In addition, the signature, as one part of the notation system embedded in music examples, seems not to receive much attention by textbook users. Neglecting the fact that different signatures create different listening experiences may result in a regression of listening which is coupled with the degradation of the notation system.

The 'playfulness of paradox' gives a couple of examples of one piece of music used in different commercials: Pachelbel's 'Cannon in D' for a soft drink product and a cosmetic company; Orff's 'Carmina Burana' for a credit card and a four-wheel drive. The text emphasises the creativity in these examples. Except for the existing examples, 'Singin' in the Rain' is employed to show how creative images could be embedded with an existing music:

...imagine a scenario: a baby's napkin is wet but still happily swinging his/her but...at the moment, you hear 'Singin' in the Rain'. Though you might feel incongruous with these images, it creates a sense of humour (Kang Xung 2005, p104).

Though this example may not guarantee a successful commercial, it does encourage students to exercise their own imagination and creativity. Echoing to the above examples, it stresses an application of any kind of music in commercial films and an advocacy that any ‘creative’ ideas are good ideas. In this way, classical music is pushed closer to the field of cultural industry as a material used to achieve marketing goals. Then the original ‘Singin’ in the Rain’ is simplified to one single melody for alto recorder practice. Compared with Han Lin’s use of this song (2005, p96), Kang Xung adopts a full score for learning the instrument. However, Han Lin embeds only the title of this song in the text to explain the earlier movie history with no music example. It is noted that the approaches to integrate curriculum of these two units are different. Kang Xung adopts the ‘shared’ model: the overlap part of music and movies contributes to the content knowledge. Thus, music is not treated as a part of film, though this is a common perception, but an external element to add into the arts of movies. Consequently, music knowledge is left to exist independently. On the other hand, Han Lin uses the ‘integrated’ model accommodating knowledge of movies, recording industry, film music and classical music. ‘Singin’ in the Rain’ is employed in the section ‘film appreciation’ which focuses on the film itself rather than music. The title of songs ‘Good Morning’ and ‘Singin’ in the Rain’ are embedded in the synopsis:

In order to solve recording problem... while they were discussing, ...sang “Good morning” ...the protagonist stepped out from his girl friend’s house and sang “Singin’ in the Rain”...(Han Lin 2005, p96).

The songs are used as knowledge material rather than as music material, meaning, for singing, listening or performing. It notes that the ‘integrated’ model affects the use of ‘Singin in the Rain’. Different models for curriculum design are based on different goals. The interpretation of knowledge is also presented in accordance to its goals. Accepting that, the ‘shared’ model reflects that music and movies are given equal status: neither is subordinate to the other. It can be said that the ‘shared’ model weights the juxtaposed knowledge as equal. This model also allows discourses emerging from intertextuality. The ‘integrated’ model, however, emphasises the overlapping area where all involved knowledge engages. It neglects the differences and focuses on the similarities. Examining the sections in Han Lin (2005, pp94-105) indicates:

- The development of film music: focuses on the impact of technology on the film industry;
- Film Appreciation: emphasizes the invention of gramophone and technological problems in film production;
- Production of LP: introduces advanced recording equipment;
- The function of film music: addresses the interaction between music and images;
- Composing for the films: techniques in film music composition;
- Bach's 'Goldberg Variation': from music therapy viewpoint to address insomnia;
- Orff's 'O Fortuna velut luna': popular in media;
- Alto recorder practice – Un dem anger Tanz: instrument learning
- Songs in movies: types of film songs and aspects of propaganda and marketing.

The common ideas shared by these nine sections are technology and techniques. Bach and Orff's music works though are introduced with music examples, the text weights their function in media rather than its intrinsic value. It argues that each section has broader knowledge scope than what is presented in this unit. If the core idea of the integrated model rests on instrumental value, the non-instrumental quality is excluded from its curriculum scope.

In the next section 'the arts of music in images', the previous focus on CF music shifts to film music. Film director Stanley Kubrick's *2001 A Space Odyssey* (1968) and Richard Strauss' op.30' as film music are introduced (pp107-109). First, the text stresses that 'Thus Spake Zarathustra' is a popular piece of classical music in media. The significant example can be pointed to Kubrick's movie *2001 A Space Odyssey*. The synopsis of this movie is briefly presented. Music is embedded with scenario second to the images:

Kubrick adopted **this music work** from the beginning of this movie. The image shows us: the moon, the earth and the sun move into a line...the images of the arising sun visualizes the musical imagination...the evolution of human beings, the exploration of space and the new form of life all use **this part music**. **This music work** has been used three times to mark a milestone and announce a new era (Kang Xung 2005, p107). [my emphasis]

The boldface in the above quotation shows an unclear description about music in this movie. The first 'this music work' clearly refers to *Thus Spake Zarathustra*. However, 'this part music' is not clear because no information is given to lead to 'this part': neither a text prior to it nor music example embedded to refer to 'this part' (p.107). The

phrase 'this part music' creates a myth for readers. 'The music work' in the last sentence also makes readers confused: 'is the entire music work used three times in this movie or only some parts of it?'. In addition, the music genre 'symphonic poem' presents in the extended information column including *Thus Spake Zarathustra* and other music works in this category. However, most of the composers and their works are not included in Kang Xiang's entire curriculum design for Year 7 to 9. That means, except for Debussy (introduced in Y 8-1 II), Liszt, Smetana, Sibelius and Dukas and their works are unfamiliar names to readers, needless to say their works. As argued before, though the nature of *knowing about* is descriptive and informative, shallow information can hardly form profound concepts. As seen in this section, both *Thus Spake Zarathustra* and the genre of symphonic poem are presented in the context of Kubrick's *2001 A Space Odyssey*. The original pure classical music is employed to serve images in film. In terms of this, the 'shared' model heightens film over music. The intertextuality between the original music work and Kubrick's film consequently loses its position.

In the last section 'play music as creative play' encourages students to make a commercial film about themselves or things around their lives. Specific attention falls on the text: "Music...is our common memory...try to design a short propaganda or advertisement...combine visual and verbal creativity with your favourite music ...for the images you have filmed, try to find a piece of music for it. You'll find how gorgeous it could be if it combines with music!" As the concluding paragraph for this entire unit, the focus loops to the benchmarks which guide this curriculum design: 1-4-1 (understand the relation of arts and its social content), 1-4-3 (use technology to create), 2-4-6 (to express via music), 2-4-7 (to experience arts to gain aesthetic experience). In summary, the 'shared' model frames a scope in which music equally shares the space and discourse with film.

### 5.3.3 Analysis of the texts in Nan Yi

In Nan Yi Y 9-2 II-2, the texts address techniques in film and film terminology. A brief history of film music is also provided. The application of electronic instruments in film in the 1920s is particularly discussed. The *Circle of Life* in the Disney animation the *Lion King* is provided to introduce the function of Musical Instrument Digital Interface (MIDI). The following section is an adapted score of *Circle of Life* for alto recorder practice. Then, *The Great Waltz* (1938), a biographical film based on Johann Strauss II's life, is introduced. Strauss' music work *Geschichten aus dem Wienerwald* (Opus 325) and *One Day When We Were Young* are also provided with the text. These two pieces of classic music are employed in the text because they are used as 'non-original music' in this movie. The language used to discuss these two music works is film language, meaning, the terms to communicate cinematic vision. In terms of the context to these works, they are treated as elements in film rather than as independent works of music. However, because they serve the images of a biographical film about a musician, the musician's real life and the conductor's vision formulate intertextual interpretation. The background knowledge of these two works is replaced by the knowledge of how they are used to create a mood. The transformation of these two works is a result of a methodological decision made to integrate knowledge. It is argued that if the knowledge is constructed in an 'immersed' model instead of the present 'webbed' model, works of music can be situated in the site of intertextuality. In so doing, the music works are not technologically connected with other knowledge on the basis of methodological choice, but meaningfully develop relationships with other knowledge on the basis of epistemological critique.

### 5.3.4 Analysis of the texts in U Chen

In U Chen textbooks, there are four units relating to the topic of film. The following analysis is arranged in accordance with their textbook sequence.

In Year 8-1, the fourth unit 'Sound effect as a magician' in the first Part 'Time and Techniques', introduces the basic techniques of sound production in movies.

Shakespeare's *King Lear* is employed as an example for learning some particular sound effects. A facet of its plot in Act III Scene II, King Lear was caught in a thunder storm. The sounds of gales and downpour are needed to create a convincing circumstance for this scenario. The DIY (do-it-yourself) techniques are provided for learners. The ways suggested are actually obsolete methods that were used in the radio age when technologies had not yet been able to create more vivid sounds or record live sounds. Though it does not show the advanced ways using in current film industry, it gives the ways students can do themselves to gain 'knowledge-in-action'.

Then the technological equipment for professional recording are introduced, including the gadget of microphone, the Dolby and the canned sound effects (U Chen 2005, pp38-39). The last two pages are arranged for student activities (pp40-41). A designed ascending and descending semi-scale is used to mimic the sound of wind and show how musical sounds can be used as well as other sound effects. Except for this idea, Leopold Mozart's *Kinder Symphony* is used for the purpose to recognise the tools employed in this work for mimicking the sounds of nightingales and cuckoos. The first five bars of this work are extracted as an example. However, no other relevant knowledge about this symphony is provided with the extract. It is assumed because the unit focuses on innovative sounds produced by specific instruments of this work, so this work is selected as suitable for this unit. However, it is argued that the correlation of this work with the acoustic topic degrades the value of the work. In addition, two instruments mimicking birds chirping are discretely renamed 'Nightingale' and 'Cuckoo' instruments (U Chen, Year 8-1 I-4, 2005, p41). From a different point of view, this way offers a new angle to see traditional instruments; it expands the definition of so-called 'instruments'. In general, the functionalist viewpoint changes the value of music as well as the way to appreciate it.

The second example is a unit titled 'Become a playwright' focusing on the terms used in films (Year 8-1 I-5). It also addresses the role of a playwright, and the production and postproduction crews. It concludes on the topic of film markets: "...marketing is a crucial factor to the film industry no matter whether it is a significant production or not. A successful film must have cinematic quality and workable marketing strategies" (U Chen

2005, p45). However, I argue, through the logic of the market, all creativities are sold as commodities. As Adorno believes (2002), the culture industry affects how and what people think, feel, act and interact with what has been given from the culture industry system. It is concerned that film industry is more industrialised in the context of the culture industry and the criterion of box office becomes the standard that students take as a rule to evaluate the creation of movies.

The third example (Y 8-1 III-4, p126) points out that the film plays an important role in the world of entertainment. ‘Through cinema to see the world’ introduces an Iranian movie *Zendegi va digar hich* (1991) (*And Life Goes On*). Shortly after the earthquake of Guilan happened, a catastrophe of a 50,000 toll in 1990, the film director Abbas Kiarostami and his son travelled to search for people who had worked with them in the movie *Khane-ye Doust Kodjast* (1987) (*Where is the Friend’s Home*). The entire journey later attributed to this movie –*And Life Goes On*. Kiarostami produced this film to show his homage to people who had suffered in the earthquake in 1990 but still live life to the fullest with hope.

The text also says that this movie reminds people in Taiwan about the 921 earthquake which happened on September 21, 1999, when over 2,350 people died in Taiwan. The purpose in selecting this Iranian movie is addressed:

Through this Iranian movie, we see genuine Iranians with perseverance. Has all their suffering brought our own experience of the 921 earthquake to mind? Though the natural disasters happen in many places in the world, our sympathy for suffering people is no different (U Chen, Y 8-1 III-4, 2005, p127).

By watching others relate experiences that are similar to their own experiences, students’ gaze is projected back to their own lives. The movie *And Life Goes On* is the case that it aims to recall students’ own experiences and evoke their sympathy to help people who had lost their properties and even families in the earthquake in 1999. In view of this, the movie is employed to create situation-consciousness. The gazing allowed the audience to become not only the subject of the spectacle but also created a scenario whereby they could ‘control the spectacle’ by interpreting the image reflection on the screen. To put it



another way, this movie formulates a process of recognition, representation and response in relation to social issues. It can be viewed as a 'soft' political education which shepherds the public to create social care for the purpose of maintaining social stability.

Next section 'Miscellaneous movies' includes Charles Chaplin, Alfred Hitchcock, Ang Lee (the director of movie *Brokeback Mountain*, 2005) and Disney's animations (Peter Pan, Snow White, Mickey Mouse and Donald Duck) to show kaleidoscopic aspects of movie:

Charles Chaplin's humour ...delicately reflected the unfriendly, cold side of society. ...Alfred Hitchcock manipulated people's curiosity ...Taiwanese director Ang Lee has been widely recognized for using oriental elements in movies, for instance, the traditional Chinese food, Chinese ethnics and Gong Fu. ...Walt Disney was an artist who had made great joy for the world (U Chen, Y 8-1 III-4, 2005, p128).

In a way, film reflects human societies and people's lives. This text shows a diversity of film genre and different conductor's style. The kaleidoscopic topics in film mirror the operation of the complex world. However, this text does not go deeper to tell students *What* and *How*. From this text, neither do they know those conductors' viewpoints to the world nor how movies "manipulate people's curiosity". The trivialities show a fallacy that 'integration' means to take the potpourri information as knowledge.

The last unit titled 'Beauty and Eternity' bases on Goethe's *Faust* as the core idea for knowledge integration. It includes Goethe's *Faust*, Andrew Lloyd Webber's *The Phantom of the Opera* and a film *Devil's Advocate*. The three stories are told in the context of an integrated unit. The text in this unit and the original story forms intertextuality. With respect to the theme 'Faust', the construction of knowledge focuses on drama and music becomes marginalised. Although *The Phantom of the Opera* is a musical and *Devil's Advocate* is a sound movie, music does not gain much attention in the texts. In the extra information column 'Mini Encyclopaedia', composers who have composed works related to the theme 'Faust' are listed, such as Gounod, Berlioz, Liszt, Mahler and Busoni. However, neither music examples nor knowledge about these works

are provided. It is argued that although the topic is integrative, the construction of knowledge does not adopt an integrated approach.

## **5.4 Reflections on the constructed music knowledge**

The synthesised discussion is divided into three sections, the first of which engages in the discussion of music in cinema, the second investigates the uses of music in advertising, and the third explores the emerging acoustics of traditional instruments. These three highlighted aspects are generated from the nature of data groups. The argument is based on the above analysis that music is a source of meaning. However, in the intertextual site formed by music and film, music used in different context may not mean the same thing as its original role. This is because its logic is not the logic of its own stem. Regarding the hermeneutic programme, the assumption which directs the following exploration is proposed: meaning exists in the mutual mediation of music and the site it is associated with.

### **5.4.1 Music curriculum: a functionalist demonstration**

Film music is required to serve in the film industry because of its magical aspect associating with human emotions. Having assigned to the cinematic realm, film music separates itself from pure music and accepts its social role as a commodity. From a functionalist viewpoint, film music conforms to the logic of film and disables the transformation of aesthetic enlightenment. In a word, music in film is to be used not to be understood. Adorno, on the other hand, disagreed with the non-autonomous role of film music and called for a rational film music by avoiding automatism in film music (Adorno 1947/2002). In line with Adorno's perspective, I argue that the functionalist practices of film music results not only in the trivialisation of musical listening and meaning, but also in the promotion by which instant usage of music through standardised format displaces

the autonomous power of music. This makes music always appear as something added on, no matter how well done from an artistic point of view.

#### **5.4.2 Music curriculum: a sign-recognised training**

Because of the limitation of time, commercials try to evoke a sort of temporary and illusive product-subjectivity, which closely mimics people's everyday subjectivity as well as dominant social consensus. The deeper reality of visibility in commercials creates such a vision which changes the relationship between personal subjectivity and product-subjectivity. Functionally, it performs a visual persuasion. To do this, commercials must rely on tactics to form a cognitive triangle: the real, the symbolic, and the imaginary. The method by which this is done involves very heavily the use of music. Commonly seen in the realities, the most familiar melody becomes a successful jingle for advertising and for this reason, causes it to be used continually. However, it results in a threatening situation that the entire work is unknown to the public but the parts used in advertising are stored in people's memory reservoir. This disables the power of emancipation in music works to detach from the mechanical control of visual signs. Eventually, music evolves in the planned integration of the consumer into a commodified social system. The examples analysed above, namely the match of Iranian instruments with images (U Chen, Y 8-1 I-5) and music in commercials as brand logos (Kang Xung, Y 8-1 III-3) represent a curriculum design which engages in training learners' instant response to visual signs. Although musical styles and genres offer opportunities for communicating complex social messages, the mechanical interaction to recognise familiar tunes to specific images eventually results in the pseudo-cultured collective. Regarding this, I would argue that such a sign-recognised training cannot foster students' musicality, which, in Swanwick's words, is understood as "sensitivity to and control of materials, expression and form" (1994, p105).

### 5.4.3 Music curriculum: a salute to new acoustics

In addition to the above two points, there is another notable phenomenon observed in U Chen's unit 'Sound effect as a magician' (Y 8-1 I-4). The texts suggest creating new sounds on traditional instruments and deem such an action as performing creatively. This manner displaces the traditional sounds of instruments instead by proposing a creation of a new acoustic. The introduction of MIDI in the text acknowledges the technological possibilities to trigger associations with new acoustic sound which depart from the instrumental descriptions of some baroque or romantic music. The game to play with the *Kinder Symphony* encourages students to create their own palette of sound and rejects traditional preferences for harmony to prefer the innovative but dissonant sounds. Also, the mimicking birds chirping show an attempt to create environmental sounds. Although this way embodies an imaginary space that mediates our internal space with external space, the classical music work taken as an example to manifest such a postmodernist approach is revolutionary. It seems to assert contemporary music's need to break away from inherited tonal systems and outmoded instruments. This orientation might have its root in a widespread belief that "the tonal system and formal conventions of Western music was reaching a state of exhaustion and thus required constant expansion and renewal" (Morgan 1994, p131). Epistemologically, the selection of knowledge material as the case to explore new acoustics is improper. Classical music has its acoustic logic on the basis of the tonal system. In this respect, non-tonal or atonal works could be better examples to serve the idea of exploring innovative acoustic sounds. Also, the idea to take instrumental sounds as colours on the palette degrades music creation to become a collage of sounds without serious forms of human feelings, emotions, and intellectual activities. This fosters a growing sense of crisis as formal school education pushes musical language to the outer edges of traditional tonality.

## **5.5 Conclusion**

In a capitalist society, economic concepts situated in a different paradigm can offer different answers to the question ‘what culture/music is valuable’. This is also a question about markets and their cultural context. In general, the case study of film-associated units in textbooks indicates that school knowledge mirrors social phenomena: arts education reflects cultural-industrialised lived experiences and agrees with commodity aesthetics. In addition, the aesthetics of music is displaced by a mechanical rationality. The texts focus on music’s utilitarian value to modify visual language in movies. The texts also show a strongly practical orientation. These observed approaches are no doubt creating pseudo knowledge of classical music. In a word, the analysis indicates that the content knowledge confuses the productions of the cultural industry with the production of culture. The selection and interpretation of knowledge ensures the continued obedience to market interests rather than cultivates and fosters learners’ aesthetic knowledge and/or their aesthetic experience. With respect to Adorno’s critique on the culture industry, music in films, here referring to those cases in textbooks, leaves no room for imagination or reflection. Regarding the complexities of the evolution of the culture industry, what could be considered as a solution is the individual’s capability to be aware of the relation of culture and society. If art begins where mechanical rationality leaves off, art appreciation and arts education should follow the same path.

## **CHAPTER SIX**

### **Case Study: Texts on Beethoven**

#### **6.1 Introduction**

The present chapter explores how historically significant works of classical music are interpreted as part of the process of acquiring knowledge within an integrated curriculum. It explores in general the role of western music literacy in the education system in Taiwan and in particular the apparent consensus on the master works of classical music that are most valid as models. The rationale for this analysis is that these works form the core of music education in Taiwanese schools. In addition, it appears that the effect of the global media has been to reduce this musical art form to what could be regarded as a disproportionately functional role. This is significant to the discussion inasmuch that it manipulates people's receptiveness to any innate power of music to express nuances of the human condition.

This chapter is divided into two parts. The first part analyses the content of the textbooks and the relationship to the required benchmarks of competency stated in the National Syllabus. The second part builds upon this by discussing the following points: an articulation of Western classical music literacy in the Integrated Curriculum; the multiplicity of possible readings of masterworks in the postmodernist context; and how aesthetic sensitivity is transformed into knowledge to establish an identity and social consciousness. This exploration is a framework for approaching the wider subject of the manipulation of aesthetic appreciation.

## **6.2 Some key terms**

There are two distinct yet interrelated concepts, absolute music and program music, at the basis of the argument in this chapter. In this section, each concept is covered in a succinct manner to introduce the reader to the following structural analysis

### **6.2.1 The definition of absolute music**

Absolute music refers to “music dependent on its structure alone for comprehension. ... It is not associated with extramusical ideas or with a pictorial or narrative scheme of emotions, nor does it attempt to reproduce sounds in Nature” (Columbia Encyclopaedia 2006). That is, absolute music is not representational or objective, meaning it does not refer to an external or objective reality. For Treitler, the central idea of absolute music “is the conception of an autonomous instrumental music that is essentially musical because it is not determined by any ideas, contents, or purposes that are not musical” (1989, p177). According to Treitler, the key idea in the definition of absolute music is “an autonomous instrumental music”. The term “instrumental music” seems to imply that music with words is excluded from absolute music. In the 19th century, absolute music was conceived as a more aesthetically pure form of art than music containing a program. Programmatic works such as opera, song, and tone poems were thus less desirable. At the time, the German writer Eduard Hanslick (1825-1904) defined absolute music as “music [which] has no subject beyond the combinations of notes we hear, for music speaks not only by means of sounds, it speaks nothing but sound” (cited in Sandberger, 1996). According to the New Grove Music, a contemporary authoritative reference, “it [absolute music] must be understood as an abstract structure bearing only accidental relations to the movement of the human soul” (Scruton & Tyrell 2001).

The general lack of reference to literature or images in absolute music means it could be recognised and distinguished from program music by its titles, which often consist simply of the type of composition, a numerical designation within the composer's oeuvre, and its key. Bach's ‘Tocatta and Fugue in D Minor’, BWV 565; Mozart's Symphony No. 40 in

G Minor, K.550, and Beethoven's Piano Concerto No. 3 in C minor (Opus 37) are typical examples of absolute music as identified by titles. As noted above, discussion of absolute music usually takes account of the nature of abstractions, which creates difficulties in forming a clear and unambiguous picture of it. Absolute music can consequently be perceived as an intellectual activity which uses the medium of sound with no extramusical ideas to express human feelings. Interestingly from this perspective is the traditional representation of metaphysical expression in the sonata form, which was heightened in the symphony.

While some scholars argue that music can be meaningful and without any connection to extramusical aspects, some musicologists such as Susan McClary argue that there is no true "absolute music", and that music always conveys or evokes something politically and socially. Her argument is based on a view that all music contains implicit programs and reflects individuals' tastes and/or the collective attitudes to the composer, their works and a historical situation (McClary 1991). In this view, the fact that many famous symphonies, such as Beethoven's Third, Fifth, Sixth and Ninth, were written in sonata form and embedded with explicit programs is neither a paradoxical situation nor a conflict between the coupled but opposite terms, absolute music and program music. Absolute music is therefore to be viewed not so much as a pure expression of 'nothing', but as reflecting a judgment from people who are involved in the circle of musical production, namely what Elliott refers to as *doers*. Musical production is influenced by people's culture, politics and philosophy. Most composers of absolute music were bound up, indeed consciously strove to situate themselves, in a web of tradition and influence in relation to other composers and styles. Daniel Chua also advances this view and defines absolute music as an extramusical idea (1999). There is an emerging discourse that has changed the traditional reception of absolute music. In the postmodernist paradigm, this is an approach that relishes uncertain boundaries with a potentially limitless number of extramusical ideas.



### **6.2.2 The definition of program music**

Program music is an expression of conceptual logic to represent the empirical world. In other words, while absolute music is a musical production of itself, program music is a mediation or reference to something else. Program music is generally considered a genre which particularly flourished in the Romantic era. Historically, it can be found as early as the Renaissance period. For instance, William Byrd (1543-1623) provided a piece of written description to his work 'The Battell' (1591), which told a story about the soldiers in a battle. Antonio Vivaldi's 'The Four Seasons', viewed as a master work from the Baroque era, illustrates the changing scenes of a year along with a sequence of four sonnets written by the composer. In the next period, the Classical era, although absolute music continued as the favoured form, there was music that blended the two forms. Examples would include Beethoven's Symphony No.3, the Eroica. The title of this work suggests an extramusical association, but the content offers no detailed story that can be directly identified with specific images.

There is music written in sonata form but unequivocally containing images. Beethoven's Symphony No.6 is such an example. Its musical development is achieved through the sonata form, which is a formulated pattern considered to manifest rationality of human enlightenment. The climax of the music is established through the dialogue of the themes and so the structure guides audience's listening. Moreover, Beethoven's Symphony No.6 also clearly contains depictions of bird calls, a babbling brook, dancing peasants, a storm, and so on. In this respect, it can be viewed as a work written in the framework of absolute music but with the objective references of program music. The hybridisation implies tone-painting.

The use of program music in musical history represents a shift of aesthetics from a pure concern with music itself to a concern with extra meanings of music. The hybridity of musical genres also changes the meaning of absolute music and introduces nuances of program music, departing from the strict expressions of forms found in the Classical era. Later, in the twentieth century, the experience of music became more dependent on

interpreting the images of music. Moreover, audiences could find the strength and imagination of music through the literature on a subject. Inseparable from this trend is the mutual embedding of music with text to create musical symbols used to address sociopolitical issues, such as the ‘Choral’ Symphony as a sign of world peace. Accordingly, the demise of the binary concepts of absolute and program music is useful, even necessary.

## **Part 1 Structure of content knowledge**

### **6.3 Themes, knowledge materials and Competency Benchmarks**

A preliminary examination shows that there is a great deal of western classical music employed in the Taiwanese school music textbooks studied here. In particular, Beethoven’s symphonies play a significant role in the Arts and Humanities (Appendix 7). There are several points of note. Firstly, only those of Beethoven’s symphonies with specific titles, namely the Third (Eroica), the Fifth (Fate), the Sixth (the Pastorale) and the Ninth (Choral), are selected for each textbook series. They are all symphonies structured in the form of a classical sonata and written for the so-called ‘standard complement’ orchestra, which has paired winds and brass. These four symphonic works were titled to name the image projected by the music or with respect to significant features of the music, for example, the “Choral” with a chorus. However, none of these titles are designated by their original composer; they are embedded to depict an image before the audience actually hear it. Secondly, the CDs produced by the textbook publishers as auxiliary teaching materials include only a small portion of the original works, approximately a couple of minutes in maximum in most cases but even shorter than a minute in some.

Thirdly, the presentation of the content in the texts relies noticeably on visual cues. This relates to the distinction between absolute and program music. Although these selected symphonic works are absolute music in nature, the embedded titles mask this nature and

imply that the symphonies have a quasi program music character. That is, the Beethoven symphonies discussed in the textbooks are in conjunction with imagery implied by their descriptive titles. In a word, the text represents the genre of absolute music but the interpretation gives program music cues.

Fourthly, the Beethoven symphonies are also used to exemplify general points about Beethoven's life. For example, the Fifth and Ninth Symphonies are used to illustrate Beethoven's perseverance in the face of hardships during his life (Han Lin, Y8-1). Both the Fifth and Ninth Symphonies are used to inspire an optimistic attitude while encountering unpredictable changes in life. The Third and the Ninth Symphonies are discussed as examples of significant achievements in the unit titled 'The world of Beethoven's Symphonies' (U Chen, Y8-1). This unit contributes to a larger theme, 'Time and Techniques', by developing the premise of continually advancing innovation. The two pieces in U Chen Y8-1 are consequently used to illustrate social elements that change over time, especially shifts of musical genre, tastes and the social status of professional musicians during Beethoven's life. In general, the signifier of absolute music is manipulated as the signified, which acts as a sign with referent to evolve a variety of methods to affirm or deploy discourses. This is an important point, because it confuses commonly agreed definitions of paired but opposite terms – absolute music and program music – in historical discourses.

Listed in Table 6.1 are the integrated models that are employed to construct these units, ranging from the discipline-based 'cellular' model to the multi-disciplinary models, 'webbed' and 'integrated'.

**Table 6.1**  
**Units on Beethoven's symphonies**

publisher	Grade/unit	model	Pagination/ Title/ (works of music)
Han Lin	Y 7-1 II-3	Connected	pp52-59 'Ode to Nature' (Beethoven sym. No.6)
	Y 8-1 IV-1	Cellular	pp129-135 'A glorification to life' (Beethoven sym. No.5 & 9)
Kang Xung	Y 8-2 II-2	Cellular	pp54-63 'Absolute music and Program music' (Beethoven sym. No.6)
Nan Yi	Y 8-2 III-2	Webbed	pp68-69 'The grand setting' (Beethoven sym. No.9)
U Chen	Y 7-1 I-1	Webbed	pp11 'The Call of the Wild' (Beethoven sym. No.6)
	Y 8-1 I-3	Cellular	Pp28-35 'The world of Beethoven' symphonies' (Beethoven symphonies No. 3 & 9; Opera overture 'Fidelio')

The analysis of the texts, below, shows what benchmarks of competency are highlighted and the relation between them and the content. To answer these questions, the tabulated benchmarks in Appendix 9 are used as a reference. The analysis is arranged in alphabetic order of the textbooks.

### **6.3.1 The analysis of Han Lin**

Han Lin's discussion of Beethoven's symphonies spans two units. The construction of these units differs in terms of Fogarty's models of integration, varying also in the argument they use (see Table 6.1). In this section, both the content and the required benchmarks (Appendix 9) are examined as inter-referents with the aim of understanding how the selected works are formulated to achieve the ends of the particular curriculum design.

#### **6.3.1.1 The unit 'Songs of Nature' (Year 7-1 II-3)**

In this unit, the selected benchmarks have four points of focus: the creation by means of tools (benchmark 1-4-4) and the creativity of people (benchmark 3-4-10), the skills to perform (benchmark 1-4-5) and the capacity of critical listening (benchmark 2-4-6). These goals are achieved through the management of selected materials. It can be illustrated by briefly looking at the management of Beethoven's Pastoral Symphony in the text. This unit divides into three sections: the discussion of the Sixth which occupies four pages, followed by a section that devotes one page to the song 'Cotton Wood Tree', and ending with a two-page basic instruction for a recorder practice. Music excerpts from each movement of the Pastorale are provided in the first section with respective texts being Beethoven's manuscript (pp52-53). The following page contains an activity that aims to encourage students to create a connection between the sounds of instruments and the sounds in Nature. Several examples are given, for instance, the sound of drums is equated with the sound of thunder. Another activity matches any given natural sounds that especially arouse students' curiosity with a chosen instrument or classical music works with titles. One example is the identification of chirping birds with the season of

spring, and then likened to the sound of the flute. The third and last section expands on earlier discussion of Beethoven's masterworks, casting additional light on the tough stage in his life when he struggled against his deteriorating faculties of hearing (Han Lin 2005, p52). The extra attention to detail in this section is valuable as insight into the link between Beethoven's life and work.

The standard level 1-4-4 of the required benchmarks is accomplished by assimilating natural sounds into original music. Rather than slavishly adhering to the approach stated in benchmark 1-4-4, sounds from Nature replace electronic instruments as a more imaginative method of creating. Arguably, even though the management of knowledge faithfully demonstrates the image shown in benchmark 1-4-4, a 'historically authentic' performance is still absent because the intention is to break down the 'old' and replace it with the 'new'.

Although benchmark 2-4-6 aims to cultivate students' musical repertoire, the relevant text lacks instructions to cultivate an advanced appreciation of music by recognising different musical genres. Also notable is that two of the planned activities fail to give any explicit instructions for students to become immersed in music itself. Instead, it directs their attention to the superficial similarities of the titles of musical works (pp54-55). The works are grouped by categorising their titles, thereby creating arguably facile associations. This approach collects the musical works under the topic of Nature, which is a strained association. The final benchmark to be discussed is 3-4-10, which also provides the categories as opposed to creation by the individual student. In general, the grand theme 'the call of Nature' arranges knowledge through Beethoven's 6<sup>th</sup> symphony, the Pastorale. However, there is an asymmetry between the musical appreciation and the learning of musical skills (singing and playing instruments). Knowledge associated with Nature is prominently featured in the text. Generally speaking, the deliberate integration of basic musical knowledge, singing, recorder practice, and appreciation attempts to strike a balance between listening and musicing. The formulation shown in the examined unit can be characterised as a synergised approach influenced by both Reimer's and Elliot's points of view, although more attention is paid to musicing than listening.

The fragmentary music excerpts are problematic because the phrasing of melodies is fragmented (Han Lin, p53). This appears in the first theme of the second movement of the Pastoral Symphony, where the first musical phrase is cut off at the exact point of the second last beat where music is close to the end of the first melody (Han Lin, p53). This crude technique of editing indicates that not enough attention has been given to the expression of musical language. This also supports an assumption, in terms of Reimer's theory of knowing, that *knowing about* often overshadows *knowing within*. That is, the knowledge is not provided to facilitate listening, but instead to facilitate learners reading about Beethoven or his works. Additionally, only one theme used to indicate or suggest the entire movement. This has very real consequences for musical appreciation. It deprives students of an opportunity to obtain a holistic perception, as will be argued more fully later. In addition, the activity of matching the sounds of orchestral instruments with natural sounds is contestable in the way it is designed. This would be unlikely to lead to aesthetic appreciation in line with Adorno's vision on aesthetics, but instead reduces listening to a game of matching sounds.

The unit 'Ode to Life' (Year 8-1 IV-1)

The selected works of classical music in this unit are mainly Beethoven's most well-known masterworks, for instance, 'Für Elise' (WoO.59), and the Fifth and Ninth Symphonies. The variety of forms of musical works is the most important point of focus. For instance, the work 'Für Elise' is used as an example to learn Rondo form (Han Lin 2005, pp125-126) and the discussion of the Fifth Symphony provides knowledge about the genre of sonata form (Han Lin 2005, pp130-132). In addition, the *Heligenstadt* Testament, written in 1802, is used to illustrate Beethoven's perseverance while facing unbearable hardship. Furthermore, Beethoven's brief biography is linked with the Fifth Symphony – 'Fate'. The Ninth is also embedded in the text to mark the climax of Beethoven's creation of the classical symphony as a genre.

The text addresses *UNESCO's Memory of the World Programme* in which the Ninth Symphony was nominated and listed for its musical as well as symbolic value (Han Lin

2005, p133). The *Memory of the World Programme* is a project operated to protect valuable archives all over the world for the purpose of ensuring their wide dissemination (UNESCO's Memory of the World Programme 2006). The inclusion of this work of Beethoven's as part of the heritage of humanity indicates its status. The playing of 'Ode to Joy' to celebrate the end of the Berlin Wall is also included in the text (Han Lin 2005, p135).

The background to Beethoven's works given in the text functions as what Reimer called *knowing about*. The brief description of each movement along with the musical examples is what Reimer called *knowing why*, in which "the organization of sounds capture a sense of human knowing at a level including inner subjectivities...engage human feelings" (Reimer 1993, p24). In the example of 'Ode to Joy', an adapted, two-voice practice for alto recorders is provided. Rather than the traditional approach of listening to some musical examples, this alternative way offers an easier means of accessing the delicate structure of the Ninth. The simplified form also affords the majority of students without exceptional expertise an opportunity to 'play' it instead of merely listening. This approach echoes Elliott's view that musical education is a process of knowledge-in-action (1995). However, while the simplified version of 'Ode to Joy' provides an opportunity to perform, it can hardly guarantee an experience of the nuances of original work.

Contrary to Elliott's point of view, Koopman contends that "ontologically, listening to prefabricated music is as real as engaging in a performance happening" (2005, p87). He argues that performing cannot guarantee a simultaneous listening experience (2005, pp 88-89). In response, I argue that although performing does make people physically understand music, the simplified version of the original can offer no more than superficial experiences. Such an experience may even further bias the understanding of a holistically well-organized work. Once such fragmented experiences are taken as the arbitrary elements for interpretation without referring to a listening experience of the original work, the issue of loss of authentic meaning emerges.

Notice is further given to the selected knowledge materials and the benchmarks. It is found that the selected knowledge materials are addressed closer to the goal set in the benchmarks 1-4-1, 1-4-2. The standard level 1-4-1 focuses on the multiple ways to understand works of art. The approach taken in the text is to guide learners to a more profound understanding of Beethoven's Fifth symphony. Moreover, the *Heligenstadt* Testament is used as more than just an historical document, but to enable audiences to experience the pathos in Beethoven's music. In this way, the materials meet the goal of the benchmark 1-4-2 by deepening students' comprehension of the Fifth. Given the above, there is a gap between the selected knowledge materials given in the unit and the goals given as the benchmarks for the unit. The connection between knowledge given and the benchmarks is problematic. The materials do not meet the goals determined by the benchmarks, nor could the required benchmarks fit the picture drawn by these materials. In summary, the text tells a story which fails to respond to the vision targeted by the benchmarks.

### **6.3.2 The analysis of Kang Xung**

The unit 'Ode to Life' (Kang Xung, Year 8-2 II-2) is the only case which discusses the perceptions of both program music and absolute music from all four series of Arts and Humanities textbooks. Framed by its title 'Program music and absolute music', the content includes several works of each genre as examples, plus explanations. The discussion below explores this approach.

#### **6.3.2.1 The unit 'Ode to Life' (Year 8-1 IV-1)**

Firstly, a brief definition of the terms is presented in the introduction to this unit (Kang Xung, 2006, Year 8-2, pp54):

Music is an audio art, which is not visually tangible, not like visual arts. It even creates imageries while listening to music. Simply describing objects through the entwined design of sounds and rhythm is generally so-called "program music". On the other hand, the abstract nature of musical elements



standing independently without identifying any objects is the idea of so-called “absolute music”.

Grouped under the theme Nature, as examples of program music, are Beethoven’s Symphony the ‘Pastoral’, Tchaikovsky’s Symphonic Fantasia after Shakespeare’s ‘The Tempest’, and Camille Saint-Saëns’s ‘Le carnaval des animaux’ (The Carnival of the Animals) (Kang Xung 2006, Year 8-2, pp58-60). In addition, another two pieces, the second movement of Beethoven’s the ‘Pastorale’ and the tenth movement ‘Volière’ (Aviary) in the ‘Le carnaval des animaux’, are coupled to represent how instruments mimic birds’ chirping. The fourth movement of the ‘Pastorale’, together with the theme extracted from ‘The Tempest’ that depicts the stillness of a ship at sea, are used to show how orchestration conjures musically a virtual storm. Also, Rimsky-Korsakov’s symphonic suite ‘Scheherazade’ is employed to show that program music can be used to represent characters in literature. The musical theme which opens the first movement of ‘Scheherazade’ is for the domineering Sultan; another sensuously winding melody for solo violin accompanied by harp represents the character of the storyteller, Scheherazade. All these materials are combined for the discussion of program music in the first section of this unit.

The other section discusses absolute music. It provides a definition of absolute music, accompanied by music excerpts from Haydn’s Piano Sonata No.37 in D Major:

Absolute music does not depict any physically existed objects but rather manipulates notes and rhythm to activate listeners’ musically intellectual inner activities. Composers who create absolute music engage in a pure demonstration of musical form, genre or taste. Any existing figures, things or objects are viewed as deviation from this mode of musical inspiration. The title of works is usually named according to its opus, scale, form, or instruments; for instance, Piano Concerto No.1 in C major; String Quartet in D Minor (Kang Xung 2006, Year 8-2, p61).

The discussion of the sonata form illustrates the genre using selected examples. An activity is given requiring students to create musical titles in the manner of those given as examples of absolute music. A similar approach is also used for program music (Kang Xung, p58). However, in response I argue that simply recognising titles as indicator of understanding an entire work of absolute music or program music is erroneous because it

does not recognise that the distinction between the two exists in listening. Music is an art of sounds and there is no mute way to approach it; even reading music must rely on the inner voice. The conclusion for education is that this approach of creating titles cannot promise that learners can reach the level of understanding possible through listening. It is true that the title of a work might give some information. However it cannot provide an answer to what the real content of music is. It is common that by identifying titles of musical works audiences may make an assumption as to what the piece sounds like. However, not until the music is heard can anyone become an ‘insider’.

The required benchmarks of competency aim to have students use their knowledge to approach aesthetic experience through either performing or listening. However, they could never acquire a knowledge of sonata form through merely reading written texts and having a little experience of melody fragments. Consequently, this unit does not reach the level of *knowing within*, but remains within the scope of *knowing that*. Examination of the content also indicates that the benchmarks 1-4-1 and 1-4-5 are not realised; the benchmarks 2-4-2, 2-4-3, 2-4-5 are half fulfilled. As for benchmark 2-4-8, it is noted that because the works in this unit are part of the topic “Program music and absolute music”, it draws the text away from the direction suggested by benchmark 2-4-8. Lastly, these selected works are not employed in line with benchmark 3-4-3. The absence of domestic works does not meet the goal “to cultivate an attitude of multi-cultural consciousness” proposed in benchmark 3-4-3.

In general, the unit is western-centred. The two terms, absolute music and program music, are interpreted in terms of an historical aesthetic discussion. The music excerpts are exclusively of western works of classical music, mainly the master pieces of the Vienna Classical Period, namely of Haydn, Mozart and Beethoven. The content knowledge mediates the literal meaning of program music and absolute music. The consequence of this is a more visualized presentation of music. Although the discussion in the text is accompanied by musical examples, learning is calculated to build an intellectual understanding with limited support from those examples.

### 6.3.3 The analysis of Nan Yi

As analysed in Chapter 4, Nan Yi adopts a cross-disciplinary method for integration. The following discussion shows what knowledge is selected and how it is organized within the framework of the dominant model in Nan Yi – Fogarty’s ‘webbed’ model.

#### 6.3.3.1 The unit ‘Experience of grand production’ (Year 8-2 III-2)

In accordance with the major topic ‘Experience of grand production’, the materials of visual arts include Jacques-Louis David’s “Consecration of the Emperor Napoleon I” (Nan Yi 2005, Year 8-2, p66), the Terra-cotta warriors and horses in Xi-An, China (Nan Yi 2005, Year 8-2, p67), and the work ‘Along the river during the Ching Ming festival’ painted by the artist Zeduan Zhang in Song Dynasty (Nan Yi, 2005, pp85-88). The materials selected for drama are the grand scene from Chinese opera ‘Tian Guan Ci Fu’ (Nan Yi, 2005, p70, pp93-96) and ‘Wu Hwa Dun’ (Nan Yi 2005, pp. 97-99). Musical materials include a western work, Beethoven’s Ninth Symphony (Nan Yi, 2005, Year 8-2, pp68-69, pp75-77) and an oriental work, ‘Boatmen in the YangZi River’ (Nan Yi 2005, Year 8-2, pp81-84). These materials are woven together through Fogarty’s ‘webbed’ model, analogously to a patchwork.

Beethoven’s Ninth Symphony is discussed on the basis of its grand orchestration and its unique design – a combination of a standardized orchestra and a four-part chorus. There is discussion about the implication in the Ninth Symphony of a Utopian world with reference to Schiller’s poem, *Freiheit schöner Götterfunken* (“Freedom, brilliant spark of the Gods”) later known as “Ode to Joy” (Nan Yi 2005, Year 8-2, p68). The idea of ‘brotherhood’ embedded in this work is represented not only as a representation of Beethoven’s own philosophy but also as an ideal term for the future of humanity. The following page (p69) includes music excerpts from the fourth movement – the ‘negative’ theme and the main theme known as ‘Ode to Joy’ (Nan Yi 2005, Year 8-2, p69). These two themes are coupled in a dialectic manner to act as a negation to the main ideas, namely ‘perseverance’, ‘passion’ and ‘love’, as presented in the first three movements.

Aesthetically, the ultimate idea of the musical dialectics is fulfilled in ‘Ode to Joy’. The consequence of this is that the interpretation of music is tied to socially constructed meanings. Aesthetic experience, therefore, does not come from direct audio perception but is verbally and mentally mediated.

Examination of both the content and the format shows that the main topic – ‘Experience of grand production’ – dominates not only the articulation of different materials but also the articulation of these works. As mentioned, the Ninth is characterised by its massive employment of instruments – both human voice and man-made sounding tools, namely western orchestral instruments. However, the unit seems to regard how the entire work sounds grand as less important than its physical features. This creates a separation between the required benchmarks and the knowledge content of the unit. This gap is assumed to be a result of the focus of the major topic that is used to integrate diverse content. As discussed in Chapter 2, the thematic approach is often based on language themes, such as seasons, love, and emotions. Those thematic units are often organized loosely under umbrella topics because there is little logical relation between them. Consequently, the sequence of knowledge is disjointed, which makes the text harder to learn from. Furthermore, the competency benchmarks are not tightly hooked to the knowledge content, making the unit a non-unified entity.

#### **6.3.4 The analysis of U Chen**

As the analysis in Chapter 4 showed, the general design in U Chen is a discipline-based arrangement. The discussion below explores two cases in accordance with the original flow of their content.

##### **6.3.4.1 The unit ‘The call of the wild’ (Year 7-1 I-1)**

This unit titled ‘The Call of the Wild’ is the very first lesson in U Chen’s entire curriculum design for junior high school students. It serves as an introduction and

addresses the general idea of the rhythm and sounds of Nature, e.g. the seasonal cycle, tides, birds chirping and thunderstorms. With such an overarching topic, a links are necessary to link each work of music that depicts Nature in different curriculum areas. Beethoven's Pastoral Symphony and Schubert's 'Die Forelle' (lieder not quintet) are given as typical examples (U Chen 2005, Year 7-1, p11). The texts and two illustrations combine to construct a pleasant country image. The text in the captions implies that in the thrall of Nature people may attain peace and freedom. The total format encourages the conviction that Nature is the supreme comforter. The text also communicates the close relationship between the music and the subject represented by the music.

Following this is Schubert's 'Die Forelle', a piece adapted for both singing and recorder practice. The sections prior to the musical part relate to topics such as earth science, biology and meteorology. Fogarty's 'webbed' model is used to integrate the disciplines, but not in a rigid way. They are not unconnected or independently framed but tied to the central idea or theme. Although the content appears to be randomly ordered, they lead to a higher level of aesthetic appreciation than would arise from a more superficial sensory experience. That is, the effect of the whole section is to foster a sense of relationship with Nature. The unit merges the disciplines using Fogarty's 'integrated' model.

Despite this approach, the link between the benchmarks and the content and theme is poor. Thus the interpretation and implementation of the competency benchmarks, and their expression in the content of a unit is a separate issue to the integration of the content of the arts disciplines.

#### 6.3.4.2 The unit 'The world of Beethoven's symphony' (Year 8-1 I-3)

This unit is constructed as a "cellular" model, in which Beethoven's biography and the Third and the Ninth Symphonies are analyzed in detail. As a historical note, these two works have in common a public role associated with epochal public occasions; for Buch (1999, p208), they have a heroic style. It is well known that Beethoven initially dedicated the Third Symphony to Napoleon in the belief that the democratic and republican ideals

of the French Revolution would continue. Disappointingly, however, as Napoleon's imperial ambitions became clear in 1804, Beethoven erased Napoleon's name from the title page written as a dedication to him. Later he renamed this piece in 1806 under the title *Sinfonia eroica, composta per festeggiare il sovvenire di un grand Uomo*, or in English, “Heroic symphony, composed to celebrate the memory of a great man” (AEIOU 2006). The manuscript is also employed in the textbook (U Chen 2005, Year 8-1, p30). However, music examples do not accompany the text. The implicit rationale seems to be that these works are best comprehended via the intellectual, using historical content, rather than the aesthetic sphere.

The discussion of the Ninth Symphony emphasises the juxtaposition of Friedrich Schiller’s verses with a symphonic style (U Chen 2005, Year 8-1, p32). This innovative genre, blending human voice with instruments in a symphonic work, is considered a breakthrough in technique, occurring as it did in the conservative classical era of western musical history. The discussion concentrates exclusively on the final movement, in which two themes are highlighted. This is done to indicate how Beethoven constructed his philosophy of brotherhood via a dialogue between a chorus and an orchestra. The fragmentary music excerpts provided in the text reduce the full score into a single melody and ignore the original design. Though the main theme is kept as a reminder of the original melody, the presentation does not represent the characteristics of the complete genre. While this strategy provides a short-cut to knowing the work, it arguably cuts the path towards understanding the original work. When the constructed meaning has become more important than its aesthetic features, the learning of music consequently becomes an intellectual or cognitive experience of the manipulation of meanings in a social context.

The required benchmarks 1-4-5, 2-4-6 and 3-4-6 show partial or incomplete transformation into textual content. This format does not encourage playing music or listening skills, but rather the learning of extramusical knowledge. In this way, the attention shifts from the music itself to the dominant voices in societies. The opportunity to gain first hand experience via active listening in a self-constructed environment

becomes less achievable, or is constrained, due to the text. Also, the performance standard (benchmark 1-4-5) and the focus to differentiating musical genres (benchmark 2-4-6) do not receive equal attention in the text. Finally, the implementation of benchmark 3-4-6 re-enforces the symbolisation of these works rather than the social context per se of their compositions. Some of the social and historical context of their composition is given, but there is greater emphasis on the innovative aspects of the Ninth and the social meaning and democratic spirit of the Third.

#### **6.4 The structure of knowledge integration**

The examination of the units on Beethoven's works not only describes the structure of the content – the models used for integration in each unit – but also analyses the discourse used in the discussion, involving an interrogation of the interpretation of topics. Table 1 shows the units addressing the Sixth Symphony, sequenced in grade order; they use Fogarty's 'cellular' (Kang Xung), 'connected' (Han Lin) and 'integrated' (U Chen) models. Those units addressing the Ninth Symphony are organized as 'cellular' (Han Lin and U Chen) and 'webbed' (Nan Yi) models. They are discussed below in terms of the interrelation of themes, materials and integration methods.

The unit titled 'Ode to Nature' in Han Lin addresses the Sixth Symphony, with additional knowledge from the fields of science and biology; it uses the 'connected' model. In contrast, the space devoted to the Sixth Symphony in U Chen's unit titled 'The Call of the Wild' is relatively much smaller and juxtaposed with other materials. It is notable that this unit places its emphasis on a general discussion of Nature, drawing in other knowledge relevant to the topic Nature. This is achieved using the 'webbed' model: each piece of content is independent but tightly connected with the main topic, which dominates and defines the scope.

In contrast to the units on the Sixth symphony, the units on the Ninth Symphony use different approaches. This work can be seen in the units 'A Big Applause to Life' (Han

Lin), 'The Grand Setting' (Nan Yi) and 'The World of Beethoven's Symphonies' (U Chen). Each unit has adopted different methods for integrating knowledge. Nan Yi adopts a macro structure which co-mingles music, visual arts and dance/drama to integrate knowledge, using the 'webbed' model. This model succeeds in joining scattered sources under its theme, 'The Grand Setting'. The elements are juxtaposed but independent, indicating a 'webbed' model. The 'webbed' model can be thought of as having a protective function, in that it preserves the independence of the individual discipline by maintaining its original coherence while addressing the core topic. Analogously to satellites around a celestial body, the 'webbed' model simultaneously sustains a relationship with each body of extra knowledge. However, in this unit there is one aspect of the multiple relations that is particularly significant: the combination of orchestra and chorus that characterises the Ninth Symphony. The concomitant exclusion of other aspects of the Ninth can be conceived as a loss of attention to a holistic understanding. The use of the 'webbed' model influences the understanding of the symphony in the way it pinpoints the core idea and manipulates minor concepts to highlight it.

On the other hand, Han Lin and U Chen adopt the 'cellular' model of integration for their units on the Ninth Symphony. The 'cellular' model, as discussed in detail in Chapter 2, is a discipline-based approach which emphasises the boundaries that distinguish the subjects or disciplines. It provides a structure in which music can be discussed without undue distraction from other disciplines. The spaces for these two units are devoted entirely to the music without sharing space with other knowledge disciplines. On one hand, such an environment protects the discipline-based knowledge from the influence of other knowledge bodies. On the other hand, this method also isolates the core idea from different viewpoints. The interpretation of the Ninth in these two units has been conceptualized to address social changes. In a 'cellular' model, the independence of the core discipline removes the chance to be informed by reflection from other perspectives. The defined stance of the model chosen for integration determines the direction of discussion.



The choice of model of curriculum integration for a textbook affects the way knowledge is constructed and presented in that text. This is in the context of the Integrated Curriculum being considered in Taiwan as the ideal educational model for achieving a sophisticated understanding of the world, encouraging learners to play an essential role in the learning process. This means that the knowledge and beliefs presented in textbooks should accommodate the minds – the approaches to learning – of the learners. However, examination of the texts indicates that the content is relatively non-negotiable and not amenable to learners constructing their own meaning or exploring meaning. The consequence of this is that learning becomes a repeat of existing textbook discourses. This situation reflects the use of the competency benchmarks to influence the interpretation of artistic works in conjunction with the view in the school and the Integrated Curriculum. Consequently, music education using these texts combines the Western musical heritage and a discourse on classical music.

## **Part 2 Discourses of western musical literacy**

### **6.5 Aesthetic thinking on Beethoven's music and western musical literacy**

With respect to musical literacy, listening is indispensable in music appreciation. Moreover, it is argued that a profoundly meaningful comprehension of music needs an advanced capacity of 'reading' of the musical signifiers as well as the musically signified. That means, both the ability to read music and the capacity to reach an aesthetic understanding are equally valued. In this respect, the conception of musical literacy is discussed to pave the path for a further exploration of school music education.

### **6.5.1 What is musical literacy?**

Gromko and Russell have argued that a macro-theory perspective of music literacy is “the ability to read, write and think in musical sound” (2002, p334). Music educator Bennett Reimer has given a more detailed explanation, that

musical literacy means the ability to share the many types of musical experience available in our multimusical culture – the ability to understand them and engage appropriately with them so that we can enjoy and cherish them (1993, p22).

From a different perspective, Bartel has argued that a general definition of musical literacy may not appropriately pinpoint the actual meaning of music literacy. That is, the social context of musical culture is crucial is not sufficiently addressed by typical conceptions of musical literacy. Further to this,

literacy is a concept that has been undergoing change over time. At one time literacy was defined as a very basic phonic decoding ability ... In some of the data reported from developing countries this is still the case (Bartel 2006, p18).

He also notes that in developed countries more sophisticated standards are used to define literacy as “understanding the meaning of the text” (2006, p18). Closely linked to this idea is Bartel’s affirmation of Telfer’s perspective that “musical literacy means more than just reading the pitches and rhythms. It means reading the meaning of the music” (Telfer 2004; cited in Bartel 2006, p18). Bartel makes fine distinctions in defining musical literacy. The reading of meaning is not equal to the reading of music. To fail to distinguish the reading of music from sight reading is to allow a superficial reading to equal musical literacy. Bartel’s rearticulated and more socially functional idea of musical literacy is an authoritative approach to decoding musical symbols.

In terms of Bartel’s argument, an understanding of the form of music is vital to reading for meaning. In failing to recognize the form of music, the reading of meaning could be easily manipulated by language, a medium that is dominantly used to mediate meanings. Similarly, Levinson (1990) indicates that musical literacy exists not only in additional

information about musicians or works of music but also in the music itself. He employed Longyear's discussion of Beethoven's Symphony No.8 as an example:

[I]n the initial sketch for the finale, the basic ideas for the opening are evident: the major third in triple rhythm at the opening, the consequent idea with a descending melodic contour, and the flat submediant as a harmonic interval (Longyear 1973, pp77-78, cited in Levinson 1990, p 18).

In this quote, musical terminology is employed to represent the elements of this work. The descriptive text uses the listening experience as the frame in which to recognize selected musical features. In Longyear's view as implied in the text, musical literacy is based on ordinary audiences' musical experiences and is represented by the meanings of musical terms rather than their functions.

Levinson (1990) proposed an advanced level of musical literacy, termed cultural literacy, as an appropriate way to achieve an ideal music education. Levinson opposes Hirsch's viewpoint that "cultural literacy is what educated people already know" (Hirsch, 1990, p5). Levinson argues that Hirsch's statement only focuses on the "broad background knowledge of factual matters" (Levinson 1990, p17). Furthermore, Levinson proposed a more sophisticated approach to understanding musical literacy, later termed as cultural literacy. Its first phase aims to acquire "factual information about music" which enables people to "understand discourse which takes music or musicians as its subject" (Levinson 1990, p18). Its second phase engages in the form and genre of music. Inseparable from this idea is the social context for understanding an object or discourse on art works. For Levinson, "a background, a framework, a domain of reference, a set of givens, is presupposed in every act of comprehension" (1990, p19). In this respect, he argues that acquiring contextual knowledge is vital for achieving the ultimate goal of becoming a "comprehending listener" (Levinson 1990, p19). The term 'comprehending listener' refers to individuals who have profound musical knowledge and are capable of distinguishing consonance and dissonance as well as appreciating different genres and styles. As can be seen from Table 6.2, Levinson's perspective denies that musical experience can be aesthetically meaningful if active listening does not exist.

**Table 6.2**  
**Levinson's perspective on "comprehending listener"**

Presuppositions for a comprehending listener
A comprehending listener hears the music as constructed on the basis of a familiar set of eight-note scales...as having certain implied standards of consonance and dissonance
A comprehending listener hears the music as a large-scale utterance with regard to both span of time and number of voices
A comprehending listener hears the music as having certain distinctive features and ways of developing which that term denotes
A comprehending listener hears the music as roughly in sonata form
A comprehending listener hears the music as Brucknerian in character
A comprehending listener has an experience of the connectedness of the music rather than merely one of discrete, momentary sounds in succession
A comprehending listener has A series of appropriate reactions and registrations on the order of tension and release, or expectation and fulfillment
A comprehending listener hears The music progression with some awareness of the performance means involved in generating the sounds being heard
A comprehending listener apprehends in large measure the gestural and emotional content of the music
A comprehending listener has a sense of the wider resonances attaching to the movement, rightly construed

Based on Jerrold Levinson (1990, pp17-18)

### **6.5.2 Why western music literacy?**

The music education currently taught in Taiwanese schools can be traced back to the seventeenth century. During 1624-1661, Taiwan was under the command of the Spanish and the Dutch. They built churches and schools for missionary work, and the missionaries taught sacred music, mostly as sung in European churches. Later, the Dutch were conquered by a Chinese General of the Ming dynasty. The development of western music in Taiwan ceased the Tian Jing Article of 1860, which was a cease-fire negotiation following the battle between China and the United Kingdom. Because of this, European missionaries entered Taiwan and re-started their work through the cultivation of western music in church services. During this period, the education of art music focused on the music used in the European liturgy. The dissemination of western music can be viewed one of the means of evangelism.

The second stage of the distribution of western music in Taiwan can be marked from 1895 to 1945, the Japanese colonial period. The Japanese transplanted their system of western music, which followed the Minji Evolution, to Taiwanese school education. Due to their colonial policy of ‘civilising’ their colonial subjects, music education became one element of the role of formal school education in discipline. The mainstream music in Japan at the time – western music – was consequently taught in Taiwanese schools (Li, 1990).

The following stage represented the termination of Japanese colonialism and the rule of China. Music education in Taiwan basically copied the music education in Mainland China. It was practised using the same music textbooks that emphasised western music works and music theories. Among broad changes in both politics and society, including the lift of martial law in 1987, there was a change to more localised music education in the next stage. Since 1987, local culture has gradually received more attention while an increasing number of Taiwanese arts have been included in school textbooks (Lin 2002). However, the notation, terms, and philosophy of music are all western in style. To use a horticultural metaphor, western music has taken root in Taiwanese music education after experiencing long stages of cultivations. The present stage, since 2001, has engaged in the reconstruction of local music consciousness. However, the content knowledge of schoolbooks retains the tradition of western classical music as the main content (also see Chapter 4). It could be stated that the presence and structure of western music in the Taiwanese school system provides the infrastructure for crafting contemporary music education.

Within this socio-historical context developed the idea of a learner-centred curriculum for the Integrated Curriculum, which entails students’ everyday experiences and their social values as part of their school education. Against this run two other themes of influence on the music curriculum. One is the traditional approach to music education, which is knowledge-centred and teacher-centred, and not framed around the everyday lived experiences of the students. The other is rapidly shifting state of values and knowledge in the present era of global media. Global media is overwhelmingly building an increasingly

crossbred world in which western cultural content and values are the common currency and which are becoming an important part of lived experience in Taiwan. In general, western music has become omnipresent in people's everyday life in Taiwan, through the media that help people perceive, locate and interpret western music. School education systems are thus part of a larger presence of western culture in Taiwan.

## **6.6 Discourses of absolute music and program music in texts**

Within the climate of everyday aesthetics nowadays, the distinction between absolute music and program music gradually associates with their representation rather than with aesthetics. With respect to this, the terms – absolute music and program music – are explored to form a broader prism of the changes of musical reception.

### **6.6.1 The discourse of absolute music in the context of schoolbooks**

This section consists in addressing the concept of absolute music in the texts. It is found that the absence of discussion of absolute music exists in three series textbooks. Apart from Han Lin, Nan Yi, and U Chen, Kang Xung joins the learning of program music with the traditionally paired conception of absolute music (see Appendix 6). The silence language of absolute music in the texts implies its marginalised status in the production of music knowledge.

The analysis of the text of 'absolute music' in Kang Xung employs the approach of types of values (see Chapter 3.2.4.2) based on Fairclough's descriptive methodology of CDA to explore what is conceived as 'absolute music'. In the dimension of experiential value, regarding the opposite nature of absolute music to program music, the classification scheme and semantic relation (focusing on antonym) are adopted; also, the paired conceptions leads to noting of grammatical features on the following points: agency (predominant/vulnerable), utterance (active/passive, positive/negative), and with/without

nominalisations. In the dimension of relational value, considering the social relations enacted in the discourse of ‘absolute music’, the modes of statement (declarative, imperative) and euphemistic expressions are employed. In the dimension of expressive value, features such as subjective value, ideological interests, and claims of knowledge are evidenced by modality forms.

**Table 6.3**  
**Types of values of texts**

	Experiential value	Relational value	Expressive value	Connective value
words	Classification scheme Semantic relation (synonym, antonym)	Euphemistic expression	Expressive value	Connectors
contents	Predominant agency Positive/negative Active/passive Nominalisations	Modes of statement (declarative, imperative)	Expressive modality	Complex sentences

Based on Fairclough’s *types of values* from *Language and Power* (2001)

Notice is first given to the headlines ‘Resemblance and Difference’ and ‘Program music and Absolute music’ (Ex.6.1). Since a nominalisation compresses a sentence into nouns or compound nouns, it is easy to catch the absence of agents in the imagery of ‘Resemblance and Difference’. The comment to this point is that because this is the title for the Part which dominates several units under its umbrella, it has to prepare a wider space for including the various possibilities. Shedding light on the semantic relation of the conceptions of program and absolute music, it is noteworthy that although *Difference* is juxtaposed with *Resemblance* to make a seesaw balance, while referencing the sub-headline ‘Program music and Absolute music’, it is conceived as a contraposition and/or contradiction between agencies. In musical terminology, program music and absolute music are viewed as the antithesis to each other. Therefore, the headline ‘Resemblance and Difference’ is one-side-weighted. Under the umbrella of ‘Resemblance and difference’, the discussion of program and absolute music shows that the paired terms are accepted as a classification scheme to manifest the aspect of their *difference*.

Ex.6.1 Kang Xung Y 8-2 II-2 p54  
Theme title: Resemblance and Difference  
Unit title: Program music and Absolute music

Next, the expressive value is noted. In Example 6.2, the verb (*is*) is in the simple present tense form – a categorical commitment to the truth of the proposition. Vice versa, the negative simple present gives an equal commitment to the negated proposition. Then, the *however* gives the connective value to this text: it marks various logical relationships between sentences. The comment which follows these points is that although the tangibility of music is through audio sense, the cognition of music can be visual.

Ex.6.2 Kang Xung Y 8-2 II-2 p54  
Music *is* an audio art, which *is not* visually tangible, not like visual arts. However, it can create imageries while listening to music. (my italics)

Moving onto the following texts on the same page in this unit, the terms program music and absolute music are defined (Ex.6.3). Interestingly, the definition of absolute music is silhouetted by first giving the meaning to program music. One grammatical feature in this text is the usage of negation. According to Fairclough, “negation obviously has experiential value in that it is the basic way we have of distinguishing what is not the case in reality from what is the case” (2001, p104). Also, *On the other hand* signals how the turning of direction happens in two independent sentences which convey oppositional ideas. This link not only involves reference which refers back to an earlier idea but also gives experiential value through drawing classification schemes.

Ex.6.3 Kang Xung Y 8-2 II-2 p54  
Simply describing objects by means of sounds and rhythm is generally so-called “program music”. *On the other hand*, the abstract nature of musical elements standing independently without identifying any objects is the idea of so-called “absolute music”. (my italics)

In the texts, between page 54 and page 61 there are examples of famous works respectively extracted from Beethoven’s Pastoral Symphony, Tchaikovsky’s Symphonic Fantasia, after Shakespeare’s ‘The Tempest’, and Saint-Saëns’s ‘Le carnaval des



animaux' (The Carnival of the Animals). They are illustrated in terms of their category of program music. The commonality on the surface is that they are all given a literary title. However, the title cannot be used as a standard to identify the internal character of a work of music. One example from these works is the Pastorale. It does have a program-music appearance because of the title, but its sonata-form should also be recognised to acknowledge its partial character as absolute music. As argued in the discussion of the definition of program music (see 6.2.2), the Pastorale is more close to the category of tone-painting which reserves room for pure musical expression. However, the absolute exclusion of any existed objects stated in the definition (Ex.6.3) transfers the Pastoral Symphony to be situated in program music.

The alternation between negation and confirmation in this text (Ex.6.4) is notable. The first three sentences consist in a 'sandwich' closing argument – negation, confirmation, negation – to manifest what is absolute music. The nexus between the two negation sentences is the existed objects. A 'sandwich' argument clearly distinguishes what is and what is not the case in reality. Crowned by the final declarative sentence which provides an example, the discussion of absolute music in this unit comes to an end.

Ex.6.4 Kang Xung Y 8-2 II-2 p61

Absolute music does not depict any physically existing objects but rather manipulates notes and rhythm to activate listeners' musically intellectual inner activities. Composers who create absolute music engage in a pure demonstration of musical form, genre or taste. Any existing figures, things or objects are viewed as deviation from this mode of musical inspiration. The title of a work is usually named according to its opus, scale, form, or instruments; for instance, Piano concerto no.1 in C major; String Quartet in d minor.

To sum up, the transformation of absolute music to program music can be viewed as a denial to the aesthetic and philosophical essences of abstract music. On the other hand, it is noteworthy that Kang Xung addresses the idea of absolute music by means of discussing its opposite concept – program music. This approach shows that the acknowledgement of absolute music is inseparable from the recognition of program music.

### *The discourse of absolute music in the global context*

In a global context, music is becoming a medium wherein music's sublimely meaningful role is reduced to serve individual meanings or the formation of the collective. The modernist idea of absolute music as an artistic form rejecting an objective world is replaced by the conception that music represents a social behaviour pattern (Eldridge, 2002; O'Regan, 2001). The consequence of this is that the form of the arts is no longer an artistic form but one participating in the construction of society. Accordingly, form is not immediately important if the meaning of works of art/music is required prior to the form. It seems to be the case that the procedural level of Adorno's mimesis is no longer the fundamental condition for a work to be viewed as 'art'. The second level of mimesis, involving the belief of non-identity, is also demoted to a minor function that art/music might demonstrate. The innate power of art/music to trigger critical reflection of societies is neglect. Moreover, the arts are commonly embodied as the visual arts. The above discussion is addressed on the basis of the global phenomenon that storied music albums in both classical and popular music domains with the requirement of meaning of music production ceaselessly rises.

#### **6.6.2 The discourse of program music in the context of schoolbooks**

The conception of 'program music' is approached by means of different ways in the four series textbooks. Except for their different construction, it is mostly concerned that Beethoven's symphonies with titles are identified as program music. As argued in the section of the definition of program music (see 6.2.2), works with literary titles composed in sonata form, but contain unequivocally images manifest a hybridity of musical genre. A work of music in this group does not necessarily to project pictorial images, but it creates rhetorical images – an art of making musically persuasive composition. In view of this point, it is argued that all four series textbooks addressing Beethoven's symphonies with titles are program music. The experiential value in this text is: works with hybridised genre are acknowledged as program music, and this is a truth in reality. Being

aware of this epistemological gap, Beethoven's symphonies with titles are chosen for better understanding the discourse of program music in the context of textbooks. To conduct the analysis, it is considered useful to alternate the focus between the texts for identifying meaningful relationships. In this respect, the data are further re-grouped according to the number of Beethoven's symphony instead of the classification of textbooks (Table 6.4).

**Table 6.4**  
**Beethoven's symphonies in textbooks**

Symphony	Publisher	Grade/unit	Model	Title of Unit
No. 3	U Chen	Y 8-1 I-3	Cellular	'The world of Beethoven' symphonies'
No. 5	Han Lin	Y 8-1 IV-1	Cellular	'A glorification to life'
No. 6	Han Lin	Y 7-1 II-3	Connected	'Ode to Nature'
	Kang Xung	Y 8-2 II-2	Cellular	'Absolute music and Program music'
	U Chen	Y 7-1 I-1	Webbed	'The Call of the Wild'
No. 9	Han Lin	Y 8-1 IV-1	Cellular	'A glorification to life'
	Nan Yi	Y 8-2 III-2	Webbed	'The grand setting'
	U Chen	Y 8-1 I-3	Cellular	'The world of Beethoven' symphonies'

The works existing in single unit (symphonies No.3 and No.5) will be analysed as an independent source, whereas the works employed by multiple units are explored on a comparative basis. CDA as the analytic tool is applied in a consistent manner as the analysis conducted in section 6.5.3.1 in this present chapter.

### **The analysis of Symphony No.3**

The headline 'Time and techniques in arts' (Ex.6.5) places emphasis on changes over time. It suggests both prospective and retrospective views of arts. The experiential value is not yet clear here. However, the sub-headline indicates the subject – Beethoven, and his symphonies are particularly coded.

Ex. 6.5 U Chen Y 8-1 I-3 p28  
 Theme title: Time and techniques in arts  
 Unit title: The world of Beethoven's symphonies

In Example 6.6, the temporal indicators are given, such as the birth and death of Bach, Handel, and Beethoven. Two other points are noteworthy. The wig as a representation of the times is pointed out to show the social change in Europe since the 17<sup>th</sup> and 18<sup>th</sup> centuries. In addition, Beethoven's era is captured in the interrogative sentence. Then the biography of Beethoven is followed. It is conceived that this text attempts to construct an image of the past. Referencing the next text shown in Example 6.7, the discursive description of Beethoven's background has its focus on the social relation between musicians and the aristocrats. The tension is underlined and further explains the meaning of 'struggle' mentioned in the previous text.

Ex. 6.6 U Chen Y 8-1 I-3 p28

I suppose you all have seen the portraits of Bach (1685-1750), Handel (1685-1759) and Mozart (1756-1791). The commonality in their portraits is their well-groomed wigs. ...this is whom we have known well – Beethoven. Struggled to escape from the old time, doesn't his appearance represent the spirit marked as being of his era?

Beethoven (1770-1827) was born in Bonn, Germany. ....

Ex. 6.7 U Chen Y 8-1 I-3 p29

He [Beethoven] made stable earnings by giving concerts and publishing his music works. This way gave him the freedom to create music according to his will and did not have to blarney the aristocrats. When Beethoven gradually became financially independent, he had been freed from the financial control of aristocrats or the churches and ended up establishing a professional status in society.

Whirling around the topic of 'time', the following text (Ex.6.8) returns to the changes of music works with a comparison between Haydn and Beethoven. The experiential value is shown on the two comparative sentences. The words *abundant* and *diverse* are employed to depict the development of music at Beethoven's time. They are positive. It is therefore concluded that the changes along with time are accepted as a benefit rather than a loss. Obviously, the experiential value in this text embraces new things; it is a prospective expression.

Ex. 6.8 U Chen Y 8-1 I-3 p29

We have introduced Haydn's symphonies in the previous lessons. The content and material used in symphonies in Beethoven's era have become *more abundant*. Because the ways to create music became *more diverse* than before, the human

voice as one of the sources of sound was embroidered in the genre of symphony. [my italics]
--

The introduction to Beethoven's Third Symphony is structured as a story (Ex.6.9a). The storied appearance of *knowing about* and *knowing why* provide interesting features to a historical description. Its content about the background of the Third Symphony provides inter-textuality to this music work. The intertextual context directs readers to associate with a presupposed background of knowledge. The italicised words in Example 6.9b show the indicators of tension: the dominant and the dominated in the old period of social structure as the social context to the birth of a musical story about the birth and death of a hero. The belief of Utopia embedded with this text is made manifest through the historical series. In a sense, Beethoven's Third Symphony is transformed into a work of music with political discourses. The historical background did inspire the composer to create such a work which embodies particular human feelings in terms of personal philosophy and judgement upon freedom and equality. However, it is argued that the Third Symphony is purely a musical work. The text in Example 6.9b is purporting to tell people what has been known. The approach of language controls learners' aesthetic experience and frames the possibilities of listening experience in a manipulative presupposition. Shedding light on the last sentence in Example 6.9b, it is an example of the experiential value of identity. According to Beethoven's original manuscript, the final title was "Sinfonia eroica, composta per festeggiare il sovvenire d'un grand'uomo (Heroic symphony, composed to celebrate the memory of a great man)". In the text, it is transformed to "people called it 'Eroica' symphony" (U Chen, 2005, Y 8-1 I-3, p30). The historical series of 'namings' of this work result in the shortened name as 'Heroic symphony' cutting out the subordinate clause of Beethoven's original expression. It is clear that the subordinate part gives an explanation to define what the designator means by the name. The alternation of subject from Beethoven to the collective gives a consonant imagery that people agree with Beethoven's Utopian philosophy. The expressive value is shown through this grammatical device: it gives Beethoven's Third Symphony social identities on the basis of the provided proposition.

Ex. 6.9a U Chen Y 8-1 I-3 p29

the third Symphony has a special background story in liaison with Napoleon!

Ex. 6.9b U Chen Y 8-1 I-3 p30

Though Beethoven grew up in hardship, he fought to shift up from his *social stratum* in an age where the king and the aristocrats formed *the dominant group of people*. He longed to live in a world in which people are *born free and equal*, with no distinction between the aristocrats and the ordinary people. It is a world which embodies the ideal that *all human beings are fraternal!* In this respect, when Napoleon, who was one year older than Beethoven, dethroned the power of the royalty and revolutionised the aristocracy and even provoked other European countries' revolution, Beethoven deemed him as a hero and dedicated the third symphony to him. However, Napoleon made himself the emperor later. This greatly disappointed Beethoven and he scratched out the title and dedicated it to 'the true hero'. From then, people called it 'Eroica' symphony. (my italics)

### The analysis of Symphony No.5

Synthesising the beginning and closing texts, the theme "Ode to Life" is made manifest through Beethoven's life story. The comments given at the end of this unit (Ex. 6.11) show what attitude to life is praised. In this regard, it is believed that all the knowledge materials employed under the theme are overlaid with this experiential value.

Ex. 6.10 Han Lin Y8-1 IV-1 p128

Y8-1 IV-1

Theme title: Ode to Life

Unit title: Hear the Applause

Ex. 6.11 Han Lin Y8-1 IV-1 p133

Beethoven's life journey

Although Beethoven experienced an emotionally hard and unpleasant life, he did not accept this as his fate. He never gave up composing and eventually made everyone hear his ode to life. He lived out an ideal of life with tremendous passion that is valuable for all of us to learn.

The first paragraph in the body texts starts from a particular year in Beethoven's life. It was a dark year when Beethoven suffered serious loss of hearing. The narrative is designed to connect the various important events in his life. In the following examples (Ex. 6.12a, 6.12.b, 6.12c), 'Heiligenstadt' is chosen as the key word to structure the textual relationships. The Heiligenstadt Testament written by Beethoven during this ordeal is accordingly introduced to learners (Ex. 6.12a). The expression in this text is obviously gloomy. Italicised words in Example 6.12a below point out unpleasant feelings, unwelcome encounters, and even threatening depressions. Example 6.12b gives more information on the Heiligenstadt Testament. It is conceived that the juxtaposition of these two texts make the turning point in Beethoven's life become more vivid in readers' mind. It concludes as providing a life education that the triumph of the choice to be a winner rather than a loser in life eventually fuelled Beethoven's creations (Ex. 6.12d). Not until the second half of this text, in music introduced as the meaning in Beethoven's life.

My comment on these texts discussed above focuses on the presentation of *knowing about*. The background of temporal, spatial and logical relationships of Beethoven's biographical series is clear. However, it is superficial in terms of the omission of the notion and discussion of 'inner voice'. When Beethoven composed his final symphony, he had lost his hearing. He relied on his internal capability of absolute pitch to arrange the sounds in his mind. The background story to the Fifth Symphony was only the beginning of Beethoven's eventual loss. The development of 'inner voice' plays a crucial role in his later composition (Ex.6.12e). In view of this, it is argued that the construction of knowledge limits itself to stay in the level of *knowing about* and shows little attempt to link learners' ears intellectually with *knowing within*.

Ex. 6.12a Han Lin Y8-1 IV-1 p128

In 1788, while Beethoven was ready to start his music career in Vienna, *unfortunately*, he *suffered* a loss of hearing at the same time. The *degradation* of hearing, for a musician, was a drastic *punishment* to his music career. It is understandable how depressed and *hopeless* Beethoven felt. During the following years, medical treatment *failed* to bring any good news to him. In October 1802, in the his thirties, he wrote down the Heiligenstadt Testament:

...when people around me hear the sounds of pipes, I can hear nothing.  
Or when they hear the beautiful singing of the shepherds, I am totally

unaware of what is happening. For me, it is a cruel *humiliation*. ...the brutal reality drives me to the rim of *desperation*. Only a little bit more of *pain*, I am likely to *terminate* my life. Only can arts save me staying away from that deadly path. I cannot, I cannot leave the world before I finish my work. .... [my italics]

Ex. 6.12b Han Lin Y8-1 IV-1 p128

Key Term: Heiligenstadt Testament

Beethoven's hearing illness could not be cured because of the limitation of medical science at the time. In the summer of 1802, Beethoven took the doctor's advice fleeing away from his workload in Vienna and had a holiday in Heiligenstadt with the hope that his impaired hearing could be recovered. However, he was disappointed. Severely depressed, he wrote down his testament, the so-called Heiligenstadt Testament. Though eventually he did not take any action to terminate his life, the internal conflicts and struggle confronting his destiny had been frankly disclosed.

Ex. 6.12c Han Lin Y8-1 IV-1 p128

Illustration: a picture of the town Heiligenstadt

Caption: Beethoven accepted his doctor's advice concerning his illness and went to Heiligenstadt for a holiday.

Ex. 6.12d Han Lin Y8-1 IV-1 p128

This testament marked the turning point in Beethoven's life. He eventually faced his destiny with optimistic attitude. He did not commit suicide but threw himself into music composition with great passion. Music became the intermediary for him to communicate with people. Experiencing the incredible transformation, Beethoven's skills and styles had broken down the boundaries. He not only delimited the techniques of composition at the time but also had created many masterpieces in music history.

Ex. 6.12e Han Lin Y8-1 IV-1 p129

The following master pieces were all composed after 1802: Piano Concerto, No.5, op.73 'Emperor'; Symphony No.3, op.55, 'Eroica'; Symphony No.5, op.67; Symphony No.6, op.68, 'Pastorale'; and Symphony No.9, op.125, 'Choral'.

The next notice is given to two columns which are designed to deliver extra knowledge to the main idea: one is the Extended Learning (Ex. 6.13a), the other is the Key Term (Ex. 6.13b). They are what Reimer calls *knowing about* and Elliott's *knowing that*; in a word, formal knowledge. Their relations to the main body of texts in this unit are based on the genre of symphony in the Classical School. It is noteworthy that the actual size of these two columns is only one third of a page (insert image). It is not an easy attempt to explain



a complicated musical genre through a few lines. Unavoidably, it only provides general and superficial knowledge. Although there is nothing wrong in giving basic ideas, the dense terminologies (as italicised) in the texts and the oblivion of actual examples eventually fail to engage learners' comprehension. It is therefore contended that music is a hearing art. Every possible avenue of knowledge, skill and talent should ultimately link to ears.

Ex. 6.13a Han Lin Y8-1 IV-1 p129

Extended Learning: The structure of classical symphony

There are three or four movements in the classical symphony. If there are four movements, the genre of each movement could be:

The 1<sup>st</sup> movement: Sonata form, sometimes with an introduction in *adagio tempo*.

The 2<sup>nd</sup> movement: slow tempo, usually in *ABA trio form* or variation form.

The 3<sup>rd</sup> movement: *Scherzo* or *Minuet*.

The 4<sup>th</sup> movement: *Allegro* or *Presto*.

For the three-movement setting, it does not have the movement in the genre of *Scherzo/ Minuet*.

Ex. 6.13b Han Lin Y8-1 IV-1 p129

Key Term: Sonata form

The sonata form is usually used in sonata, *concerto* or the first movement of a symphony. The three sections in order are *Exposition*, *Development* and *Recurrence*. *Exposition*, as implied by the name, presents the main themes. The two main themes are usually designed with opposite characteristics. In the section of *Development*, the themes are *transformed* and *transposed*. Following the second part, then the key will go back to the opening *key* as the sign of the beginning of the section of *recurrence*. In the final section, the two opposing themes are presented again and end up at the original (opening) *key*.

Next, move to the music appreciation of the Fifth Symphony. It is noted that from page 130 to page 133 there are extracted music examples for each chapter. The texts and examples are coupled as a guide for learners. However, this demonstrates that the verbalised music experience is presupposed. Taking the second movement as an example (Ex. 6.14a), it is conceived that the adjectives attempt to capture the abstract nuance of this movement but end up making a subjective and presupposed outcome. The first sentence indicates the previous movement is turbulent and the present movement is

tender. I would argue that language might be helpful to describe feelings. However, aesthetic experience can vary from person to person. First-hand aesthetic experiences therefore are crucial to support an intellectual cognition. The way shown in this text is a common way employed by music introductory books. It is controversial if it is not used critically. Also, notice is given to the embedded names of instruments in this text. They are used as indicators to pilot the audience's attention towards particular sounds and consequently recognise the significant melodies. The efficacy of this approach is questionable if learners are unable to distinguish the nuance of sound of individual instruments. It seems the case that the efforts of description of music equate to direct experience of music by the ears. Moreover, the learning of music form is not a matching game to identify the features or techniques which consist in a form but an aesthetic understanding of the 'music dialect' embodied through the structure of sounds. In this respect, Example 6.14b degrades the form of music as an aggregate of composing skills. As discussed in Chapter 2 (see 2.3.1 'regression of listening' and 2.3.2 'structural listening'), it is the way we approach this that results in the incapability to participate in a higher aesthetic appreciation.

Ex. 6.14a Han Lin Y8-1 IV-1 p131

The 2<sup>nd</sup> movement: A Flat major, 3/8, Moderato

The *turbulence* in the first movement receives a temporary *relief* in this movement. It turns to the A flat key in variation form. The strings are responsible for the *soft* and melodic beginning melody.

Following, the violas and cellos commence the first variation with *ampler* harmonic texture and more *flattened* melody because of the different rhythmic pattern.

In the second variation, the theme is allocated to *violas* and *cellos* and presented in sixteenth notes, as a fast tempo.

The third variation has similar melody to the second variation, but the primary role for playing the main melody is allocated to *violins*. [my italics]

Ex. 6.14b Han Lin Y8-1 IV-1 p133

Do you remember we have learned the form of 'theme and variation' in the unit of 'hand in hand'? The second movement of the 'Fate' symphony is an example of variation form. Ask yourself, what are the characteristics of variation? Let's review it!

## The analysis of Symphony No.6

Based on the dimensions of the discussion of the Sixth Symphony, the texts are categorised into two groups: one engages in the definition of program music, the other provides knowledge of the ‘Pastoral’ Symphony.

First, two textbooks define the term ‘program music’ (Ex. 6.15a and 6.15b). The failure to address this term in the other two textbooks is hypothesised as a result of the selection of theme/topic. In Han Lin, the conception of program music is introduced in terms of the topic ‘nature’. Because of the pictorial orientation of program music, it easily correlates the natural scene with pictures in sounds. On the other hand, Kang Xung directly discusses this term because of its topic titled ‘Program music and absolute music’. In view of this point, it suggests that the theme/topic can influence the selection and interpretation of knowledge to a great extent. Next, by juxtaposing the two examples it is found that both of them emphasise the feature of description in program music. Also, the external relations to physical objects are captured. The relational value in the definitions legalises the correlation of musical symbols with other symbols. The conceptual nexus therefore tells how music marries with literature and visual arts.

Ex. 6.15a Han Lin Y 7-1 II-3 p52

Program Music: it is *descriptive*; applying music to tell a story. Some program music binds itself with a given literary text to invoke listeners’ imagination.

Ex. 6.15b Kang Xung Y 8-2 II-2 p54

Simply *describing* objects by means of sounds and rhythm is generally so-called “program music”.

The second group of data are drawn from three textbooks. The only absence seen in Nan Yi is because it does not select this work as its knowledge material. Nan Yi, however, places great emphasis on the Ninth Symphony. I will return to this work in the next section. The following analysis is developed by focusing on the similarities and differences among the texts. First of all, Han Lin defines its discussion within the

dimension of this work; Kang Xung and U Chen associate with other works of program music. Kang Xung picks the image of ‘birds’ and ‘storm’ to web the segments in different works. Consequently, the text presents two pairs of examples: the last few bars of the fourth movement in the ‘Pastoral’ Symphony in which three woodwinds mimic three different types of birds, and the ‘Aviary’ in Saint-Saëns’s ‘Le carnaval des animaux’ (The Carnival of the Animals); the phrases of thunder of the third movement in the ‘Pastoral’ Symphony and the opening melodies in Tchaikovsky’s the Symphonic Fantasia, after Shakespeare’s ‘The Tempest’. Interestingly, U Chen gives an empty bag: the work is mentioned, however, not being further discussed with listening examples. Shedding light on Han Lin, it firstly gives this work a temporal indicator (the year of 1808) and second provides a brief background with spatial indicator (a rural township of Vienna). Then, the third, fourth, and fifth sentences attribute to Beethoven’s achievement in this masterpiece. Taking these three sentences as a unity, its expressive value is positive. Beethoven did not follow the traditional genre of classical symphony which consists in four movements. This is conceived as a ‘revolution’; the image comes from the word selection ‘break’ and the description in the third sentence “without stopping”. Both are anti-conventional. However, it is praised because it “amplifies the capacities of [symphony] music” and also announces “the beginning of the Romantic School”. In this sense, the ‘Pastoral’ Symphony is thus important and significant in western music heritage. The comment to this point is that the idea of innovation is greatly heightened. However, aesthetically, this work is valuable not because of what it did but because of what it is. I would argue that this text produces a discourse which can be further manipulated to make a cultural, political, and economic turn.

Ex. 6.16a Han Lin Y 7-1 II-3 p52

The ‘Pastoral’ symphony was finished in the summer of 1808. It was composed when Beethoven took a vacation in a rural township of Vienna because of his gradually deteriorated hearing. In this symphony, Beethoven *broke the traditional framework* accounting for four movements. Instead, he devised five movements. From the third to the fifth movements are bound together without stopping while in performance. In this way, it *amplifies the capacities of [symphony] music*. In addition, Beethoven wrote pieces of words accompanied with each movement. Regarding this, it is viewed ‘program music’. This work is generally viewed as an announcement of *the beginning of the Romantic School*. [my italics]

Ex. 6.16b Kang Xung Y 8-2 II-2 pp58-60  
*Beethoven's Pastoral Symphony*, Tchaikovsky's *Symphonic Fantasia* after Shakespeare 'The Tempest', and Camille Saint-Saëns's 'Le carnaval des animaux' (The Carnival of the Animals) are discussed.

Ex. 6.16c U Chen Y 7-1 I-3 p11  
Like us, Beethoven (1770-1827) and Schubert (1797-1827) had frequently immersed themselves in nature. They listened to the sounds in Nature and appreciated the beauty of Nature. Beethoven had tried to embed paradise-like feelings into his work – "Pastoral" symphony. Now, let's sing this song written by Schubert, the 'King of Lieder'. This song was based on Schubert's experience while he was watching a trout in a brooklet.

### **The analysis of Symphony No.9**

The three textbooks approach the Ninth Symphony by means of diverse ways. Han Lin provides an anecdote. It is an expressive story in which Beethoven gave his last gift to the world. Nan Yi and U Chen both emphasise the unique feature of this work: a combination of orchestra and chorus. However, their experiential values differ. Nan Yi comments through its lens of 'massive production', consequently it notes the final production on stage as a magnificent scene. On the other hand, U Chen views the unconventional method as a breakthrough. The significant features of this Symphony are discussed in both Nan Yi and U Chen. However, Nan Yi gives more detailed information about the vocal part (Ex. 6.17b). On this point, Han Lin fails to employ the equivalent knowledge about the innovative genre. My comment to the anecdote is that it is more sensational than intellectual. Nan Yi and U Chen also discuss the music itself with examples. It is noteworthy that Nan Yi treats the four movements as a unity with respect to the oppositional nature between the first three themes and the final theme. As a result, it explains how the final theme is introduced at the beginning of the fourth movement. On the other hand, U Chen directly pinpoints the climax of the final movement – 'Ode to Joy'. It is argued that the meaning of any individual theme in this four-movement symphony is projected by the other three themes. It is conceived that Utopia cannot exist on either of perseverance, passion or love. It attempts to develop a dialect of non-identity:

to distinguish what is *not* the case in reality to identify what *is* the case. Although U Chen vividly introduces learners through the description of cellos to the final movement, it misses the reflective value which can only be obtained through juxtaposition of all four themes. The comment to this argument as a finding is that fragmentation of knowledge eventually leads to biased experience and conflict of discourses.

Ex. 6.17a Han Lin Y8-1 IV-1 p133

The composition of the Ninth Symphony ‘Choral’ was finished in 1824. During the composition, Beethoven’s hearing had degraded to the worst condition – the profoundly deaf. Because of his deteriorated health and fluctuating economic situation, Beethoven suffered. Music was the only consolation in his last days. In 1824, Beethoven presented in person on the debut of this work. When the music was finished, he was unable to sense the rapturous applause until one female *singer* turned him to face the audience. He thankfully bent with tears in his eyes. He even could not hold himself for a long time. [my italics]

Ex. 6.17b Nan Yi Y 8-2 III-2 pp68-69

The fourth movement of this well-structured work *correlates orchestra with chorus*. Only of awesome was the scene that hundreds of musicians cooperate to *produce the magnificent scene!*

The original idea and authentic spirit of the poem “Ode to Joy”, a masterwork of German poet Schiller (1759-1805), were embedded into the vocal part as lyrics (picture 4). Webbed with dynamic rhythm and brilliant orchestra texture, *the quartet singers and the mixed chorus* cooperate to interpret Beethoven’s philosophy – the ‘power of joy’. It also delivers the message that ‘we are all fraternal!’

[the text below embeds with music examples]

1. the melody with the connotation of ‘Negative’
2. the theme of “Ode to joy”

In the beginning of this movement, the orchestra firstly exhibits the three themes – perseverance, passion and love which have appeared in the previous movements. Then, a negation interrupts them: cellos dynamically sound the fourth theme by staccato; it negates those statements. [my italics]

Ex. 6.17c U Chen Y 8-1 I-3 p32

He [Beethoven] had composed a significant work which *combines human voice, including solo, duet and chorus, with orchestra*. That was both a historical and a *technical breakthrough* in music. Being profoundly hearing-impaired, Beethoven relied on the remaining memory and cognition, in extreme silence, he composed by embedding Schiller’s poem ‘Ode to Joy’ into his music.

Let’s take a look at the two main themes in the fourth movement: one is consisted of five notes which represent the simple singing of people, the other uses brass to

represent the sounds from heaven. The two themes rejoins together to achieve the sublimation of the unity of human and nature and the ideal of genuine fraternity. In all Beethoven's symphonies, 'Ode to Joy' in the ninth symphony is the most famous and popular music. Now, let's use the two themes to sing 'Ode to Joy'! [my italics]

Notably, Han Lin proposes to note the topic of the world cultural heritage. There are two texts which address the Ninth as significant musical legacy. One is written in the body paragraph (Ex. 6.18a), the other is given as a footnote to the body paragraph (Ex. 6.18b). The experiential value to this point is that UNESCO's identification forms a powerful discourse to support the appreciation of the Ninth. Moreover, the Ninth is enshrined as a notable symbol of peace by UNESCO. The historical event of a concert of the Ninth to memorise the fall of the Berlin Wall can be viewed as a case of the discursive practice of this discourse. The contemporary socio-political context transforms the original meaning of the Ninth. The game to create limitless meaning is part of a postmodern practice of existence. Regarding this, without the authentic text (generated from listening experience upon the original work) as intertextuality, it is concerned we will have no ways to rectify the proliferation of meaning and end up losing the legacy eventually.

Ex. 6.18a Han Lin Y8-1 IV-1 p133  
...the 'Choral' symphony is one of *the most popular masterpieces* by Beethoven. The 'Choral' symphony has been selected one of *the musical representations of the world cultural heritage* by the UNESCO in 2003. This honour glorifies its *representative status* and affirms its importance. [my italics]

Ex. 6.18b Han Lin Y8-1 IV-1 p133  
World Cultural Heritage  
Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. The Ninth Symphony of Ludwig van Beethoven is one of the best known compositions world-wide. It has been nominated as the documentary heritage of UNESCO concerning Germany and recommended for inclusion in the Memory of the World International Register. The last movement "Ode to Joy" has become *a symbol of peace* between all nations and the peoples in the world. [my italics]

Ex. 6.19 Han Lin Y8-1 IV-1 p135  
In 1990, conductor Leonard Bernstein led musicians from all over the world to perform this work *praying for world peace* on the site of the fall of the Berlin Wall. [my italics]

### *The discourse of program music in the global context*

The term ‘program music’ is becoming used in the global context of the music industry. The traditional usage of this term has changed to refer to a common construction of popular music, such as music genres of new age, jazz, techno music and various types of contemporary commercial music. This kind of application is not limited to songs or music for drama but also includes instrumental pieces. The consequence of this is that many instrumental productions are devoted to some programmatic idea. This phenomenon is not merely a result of the marketing or promoting specific genres of music. It should be understood as of the decline of recognizing absolute music and a swing to program music.

The ideas crafted by program music are symbolised for certain purposes. In Susan McClary’s perspective (McClary 1991), music is never musically meaningful but socio-politically useful. In this sense, the aesthetics of absolute music are completely replaced by the powerful discourse of program music. Here the appreciation of music shifts focus to understanding ‘meaning’. The process mainly relies on verbal mediators rather than audio referents. Consequently, active listening is not necessary because the main channel for musical comprehension relies on systematic and historical discourses. The alternative perspective is that it is rarely possible to create an effective communication through music without active listening. In general, the musical message in the global context is increasingly illustrated with visuals or literatures. To the extent this becomes a legitimate way to deal with music, as it does with respect to a postmodernist viewpoint, then it legitimates the unavoidable distractions from the, aural core of music that will flow from it.

#### **6.6.3 Metamorphosis of absolute music: a case of Beethoven’s Ninth Symphony**

A point that may not seem immediately apparent is that the approaches taken to guide students to understand western music are affected, or mediated, by the global media and



are manipulated to heighten and rearticulate the authenticity of the original music. The extra associations form a kaleidoscope of issues, commodities and discourses that are presented in schoolbooks to construct a newly formed authenticity to western music culture. Accordingly, music is used to express any nuance of the human condition. There are three consequences of this: visualised absolute music, functionalist absolute music and socialised absolute music.

#### *Visualised absolute music*

Classical music adapted for use in works of popular culture is technically visualised through global media. Taking the Ninth Symphony as an example, a portion of the choral finale was used in the film *Dead Poets Society* (1989) during the scene on the lawn. It also appears in the TV series *The Simpson's* episode 'Bart Has Two Mommies', when Rod and Tod Flanders discover the joys of the see-saw. Inseparable from these applications is the sense that the Ninth can be decentred from its classical meaning. Many other applications in such a similar way voice a postmodern perspective that the value of a masterpiece rests on its lived meaning which is given by people who are experiencing it rather than those who constructed previous narratives. The trend to visualise 'classical' music could be conceived as an action to fully embrace 'the meaning of the moment' by marrying the audio and the video to form a new whole. This approach overturns the traditional conception of absolute music and aesthetics, and further establishes a postmodern conception in which the audio signifiers represent visual meanings.

#### *Functionalist absolute music*

Another explanation of this trend is the replacement of the classical aesthetics of music by a more functional trend. If aesthetics defines the value of music as a metaphysical achievement, then functionally speaking, to invoke a sense of the sublime is believed to be its ultimate role. On the other hand, a rearticulated aesthetics promotes the functional role as the criterion for evaluating the arts. Functionalist aesthetics has become popular in the reproduction of classical music. Examples can be seen in diverse media. For instance,

the fourth movement of the Ninth Symphony, the 'Choral', is the opening theme of the U.S. game show *Win Ben Stein's Money* (TV-Series 1997-2002). In the field of popular music, *Ode to Joy* from the final movement is sung in the Beatles film *Help!* A portion of the fourth movement is used in the opening of the song 'Will you be there' by Michael Jackson. In this era of mobile phones, people are bombarded by ersatz versions of 'Ode to Joy' and other melodies of classical music from their voicemails. Lastly, taking computers as an example, the second movement of the Ninth has been used by Microsoft in its Windows XP operating system.

The use of the Ninth as a symbol with diverse meanings in diverse contexts and for diverse purposes dilutes its aesthetic value. I would argue that if the components are extracted from the matrix work, they could no longer be identified as the same. It could be stated that the iconic works of classical music, such as the Ninth, have drowned in a wave of functionalist uses. In this view it is also a concern that the prevalence of using works of absolute music for diverse purposes further denatures the aesthetics of absolute music. Following from this, it is important to recognise what the original works of absolute music were like. This should therefore be addressed by music education, which in turn should include aesthetic education.

### *Socialised absolute music: Beethoven's Ninth as world music heritage*

The interaction of musical meaning with societies can be seen in the fact of works of art becoming more socialised symbols. With respect to the social aspect of perception of music, it is worth noting the recent trend of musical taste in returning to Beethoven's *Symphony no.9*. This work has enjoyed great popularity in both classical and popular fields. Moreover, it becomes a symbol used on diverse occasions. Historically, the symbolisation of the Ninth Symphony has been employed as a musical incarnation of establishing a new world order. As mentioned, the fourth movement of the Ninth Symphony features an elaborate choral setting of Schiller's *Ode An die Freude* (Ode to joy), an optimistic hymn championing the brotherhood of humanity. More generally, *Ode*

*to Joy* has become associated with epochal occasions ever since its premiere. Notably, the National Socialist German Workers Party (NSDAP) orchestra played the *Ode to Joy* at the Olympic Games in Berlin in 1936. It has resounded periodically at the Olympic Games ever since. In this manner, Schiller's lines were employed as a proclamation to manifest the aegis of the five-ringed Olympic flag. The latest example in sporting occasions was the 2006 World Cup of the Fédération Internationale de Football Association (FIFA): the famous melody from the fourth movement ("Freude, schöner Götterfunken...") was played to cheer on the players, and heard in the background of the televised games of the 2006 FIFA World Cup.

In political fields, the Council of Europe adopted Beethoven's *Ode to Joy* theme as its own anthem in 1972. Later, in 1985, *Ode to Joy* was officially adopted as the anthem of the European Union (EU). According to the EU, it is not intended to replace the national anthems of the Member States but rather to celebrate the values they all share and their unity in diversity. The common reception of Schiller's *Ode to Joy* is consistent with his idealistic vision of the human race becoming brothers, a vision that Beethoven shared and supported. In this sense, it is reasonable to suggest that this anthem expresses the ideals of freedom, peace and solidarity for which Europe stands. In 1989, a performance led by Leonard Bernstein to celebrate the end of the Berlin Wall climaxed with *Ode to Joy*, with the chorus' word "Joy" (*Freude*) changed to "Freedom" (*Freiheit*). In the same year, beyond the European continent, the final movement was played through loudspeakers in Tiananmen Square to uphold spirits. In 2006, acclaimed conductor Barenboim's West-Eastern Divan Orchestra, made up of young musicians from countries such as Israel, Lebanon, Syria, played Beethoven's Ninth and dedicated it to the victims of the conflict between Israel and the militant group Hezbollah to call for peace in the Middle East. According to the news report of 'Barenboim's youth orchestra urges peace with Madrid concert' by the Canadian Broadcasting Corporation (CBC), thousands of people gathered in Madrid's Plaza Mayor for the event, dubbed *Music Against Violence* (2006). These phenomena represent a dialectical relation between the world and the musical work which is constructed through language embedded with a momentum from socio-political fields.

Beethoven's *Symphony No. 9* has also been listed in UNESCO's *Memory of the World Register*. This project, launched in 1992, calls for a worldwide preservation of valuable archival holdings and for library collections ensuring their wide dissemination. The documentary heritage listed in the Memory of the World Register has been identified by the International Advisory Committee in its bi-annual meetings and further endorsed by the Director-General of UNESCO (Memory of the World Programme, UNESCO, 2006). Beethoven's Ninth can be found within the State-party based category which is organised in the alphabetic order of States:

The ninth Symphony of Ludwig van Beethoven (1770-1827) is one of the best known compositions worldwide. It has one of the most impressive and tremendous conceptions of Beethoven's works. Its influence on the history of music was decisive and intense in the 19th and 20th centuries and not restricted to the genre of symphonies only. In the last movement, human voice has been included for the first time in a symphony. This "Ode to Joy" (*An die Freude*), which sets a poem of Friedrich von Schiller to music, has become as a symbol of peace between all nations and peoples of the world. (UNESCO 2006).

As this quote attests, the Ninth is viewed as a milestone in western classical music history, but not restricted to western nations. It is perceived as an expression of harmony and a symbol of 'peace'. More poignantly, as Cook notes, it demonstrates as a symbol of western democracy (1993, p95). The construction of *Symphony No. 9 as a masterpiece* has a noted history that can be traced back to the middle of the nineteenth century (Cook 1993, p94; Dennis 2000, p301). According to Burnham (1995), Beethoven has become the "canonic composer" and both his music and himself have stood as representations or symbols. Burnham explains how the trajectory of the critical reception of Beethoven's music culturally constructed his image as a Romantic hero around his death in 1827; as redeemer around his hundredth birthday in 1870; as lawgiver and bearer of Classical values around the centenary of his death; and as cultural force and cultural product on the occasion of his bicentennial birthday in 1970 (Burnham 1995, pp272-291). In other words, Beethoven's music is redefined as a discourse rather than a work of sounds. Culturally, his music is viewed as world heritage and even endorsed by the cross-national institution, UNESCO. Politically, his music is used to parallel the unprecedented social upheaval in the twentieth century.

In summary, the symbolisation of Beethoven's *Symphony No. 9* has been defined through a proliferation of such representations. In diverse applications, in particular film music, television programs, and popular music production, this use embodies the decentring of the original signification and the social signification of the original music. Moreover, the authenticity engages in a re-centring action that the de-centred in the form of cultural commodities or ideological discourses centripetally elaborates with the construction of knowledge in the Integrated Curriculum.

## **6.7 Active listening**

Active listening is considered the best, even the only, way to access the meaning of music. Active listening aims to find meaning through the listening experience rather than to accept or establish meaning through non-musical means. In addition, it is also an act of creation because “no experience except one of chaotic, meaningless sounds could occur without acts of individual imagination to create meaning out of what is being heard” (Reimer 2003, p117). The key issues are twofold: ‘why listen?’ and ‘what to listen?’.

### **6.7.1 Why listen?**

It might be true that the value of music is available only on a limited basis. Alternative means are therefore introduced and commonly accepted to correct this situation. One of the phenomena observed is that,

..most people...satisfy themselves with nonmusical reactions to music: that is, with reactions to the referents in music – the stories, images, ideas, and so forth they imagine to be in the music or to which the music suggests it might refer, such as “program music” does (Reimer 2003, p42).

However, music is arguably an art of sounds. The only way to know music is by means of listening. The nature of music can be conceived as an art of ‘Space in Time’. The scenario is that musical elements construct an imaginary space in which music

accumulates or exists in time. The formulation of imagery involves imagination, which acts as a catalyst. Time is invested in the incarnation of the music, to cumulate musical elements until they finally project the imagery. In such a process, listening is vital to build up a 'space in time'. On the other hand, 'Time in Space' is also a common practice in listening. In the concept of 'Time in Space', 'Space' refers to a state of 'stillness' – an image that everything is immobile. This image arises from an understanding that once music has been formulated, as an object has earned its existence, the flowing of music stops and simultaneously 'congeals'. Concomitantly, a cutting edge and a sliced-off lifeless segment are left. Hardly can the incomplete music represent the matrix regarding its status as being a dead jigsaw. Extracted examples frozen in 'space' result in a quoted listening experience – a failure, that music has lost its power to uphold its capacity of communication with freedom.

With respect to these issues, listening must be actively involved in the solution. Reimer proposes an alternative viewpoint, namely that

[L]istening is an act of co-construction of musical meaning. Every act of listening requires the operation of musical intelligence – the discrimination and interrelation of sounds imaginatively, sensitively, and skillfully, paralleling, in the act of receiving, the acts of generating accomplished by composers, performers, and improvisers (Reimer 2003, p225).

The conception 'to understand through listening' is thus a proactive engagement which enhances the quality of audio comprehension. However, active listening needs a prepared inner environment where the understanding mind is ready for a meaningful conception of what the music speaks.

### **6.7.2 What to listen?**

The central concern of this section is to identify and explain the audio components in musical perception. There are three points of focus: the subject of music, the form, and the musical phrasing.

#### 6.7.2.1 Focusing on music itself

As Nadia Boulanger, a proclaimed musician in the early twentieth century, says, “the greatest objective is when the composer disappears, the performer disappears, and there remains only the work” (Kendall, 1977; cited in Reimer, 2003, p40). This view appreciates the work more highly than the composer or performer. Since every work is created as an independent object, extramusical association may not contribute to an understanding of music itself, though it might inform the audience with extra information related to other issues. However, music is a socially created work and can hardly avoid the discussion of ‘people’, either the musicians or the audiences. However, this means neither to follow what the audiences are told to listen to, nor to enact the audiences’ own decisions or preferences. Rather, ‘what to listen’ is a question calling for curiosity and to ask ‘what the work tells us to listen to’. The key lies in its form.

#### 6.7.2.2 Form as the heart and soul in listening

As Reimer indicates,

Musical form – sounds organized to be musically meaningful within a cultural context –is the basis for the characteristic experience music provides, “giving body to” (incarnating) feeling through sounds intended to do precisely that” (Reimer 2003, p47).

The concept of form, taken for granted in the Kantian notion, has a different meaning in contemporary discourses of aesthetics. Amongst those discussions, Scherzinger calls for a return of the aesthetics from the point of musical formalism (2004). Although he launches his critique in the context of the social world more than in the musicological realm, he idealises music as a purely aesthetic phenomenon in line with Adorno’s argument of form, which gives insight into discussion of music’s aesthetic autonomy. Hiam comments that, “Scherzinger is right to point out that perhaps the ideas of Adorno and the Frankfurt School are more relevant today than fifty years ago” (2006, p974). From this point, I turn to Adorno’s awareness of form in aesthetics for a historical exploration of the present state of aesthetic practice.

For Adorno, form is “the non-repressive synthesis of diffuse particulars; it preserves them in their diffuse, divergent and contradictory condition” (1984a, p207). It also “refutes the belief that art works have immediate being. ...They own their existence to form” (1984a, p208). In this process of forming, mediation is involved. According to Adorno, mediation refers to “interconnections among parts and with the whole, as well as to the elaboration of details” (1984a, p208). Adorno further proposes a view that form is “a repository for all quasi-linguistic qualities of art works, which is why they pass over into the antithesis of form, i.e. mimetic impulse” (1984a, p208). Form is therefore recognised as essential in listening.

#### 6.7.2.3 The significance of phrasing

As students perform, they can see each full phrase while reading ahead in the music. The musical meaning of a phrase instructs performers to note how many notes should be conceived as a group. How the melodies are phrased also tells something about the spirit of the music. Much like language, musical phrasing helps to effectively group notes together, as are words in a sentence, to make them intellectually meaningful. Sometimes phrasing in music plays a role like punctuation. For instance, the ‘period phrase’, as the name implies, refers to a phrase that ends with the root note. This creates a sense that the end of the phrase is an end of something that has been done or completed. If the ‘comma phrase’ and the ‘period phrase’ are shown together, the audience perceives a more complete expression. Each phrase is like a group of words between two punctuation marks. Each small idea is crafted and added to another one after another until all those that have been presented, enabling a full understanding of the whole. Phrases systematically weave together musical ideas to construct a meaningful listening experience. Recognizing phrases while listening is crucial because they are signposts to the audience. If done effectively, the cognition of music would free from the deconstruction of improperly extracted music examples. The deconstructed music examples would jeopardise the form of the works, listening behaviour, and aesthetic



experience. To the contrary, acknowledging the significance of phrasing can tremendously help students' listening experience.

## 6.8 Conclusion

As discussed in this chapter, music has been used throughout history for moulding identity in varied social settings. The examination of the Art and Humanities textbooks currently used by schools in Taiwan clearly demonstrates how the musical signifiers – notes, notation, and the musical terms – are transformed to the musically signified. What this implies is that the musical signs are not completely elucidated for students' understanding of music so much as they are used as extra-musical approaches to cultural issues. This approach serves to enlighten students as to the meaning and interpretations of musical pieces but not with the intention of heightening the aesthetic appreciation of those selected western classical masterworks. In this era of change, absolute music, which was conceived as a pure form of musical expression, is now rearticulated. Also, listening as an authentic way for understanding music is challenged. However, I contend the value of aesthetic education in music education. The way to reinvigorate aesthetic education in a more visualised art education is to become aware of the importance of listening and the way we can listen. As the analysis shown, the excerpts of music in textbooks only present fragmented information; they are *materials* from the musical work rather than a musical work. The motifs quoted in the textbooks use the nuance of a theme as the emblematic of the entire work without explanatory written texts and the entirety of the original work to explain its existence.

According to Adorno, a more refined reading of music is where audiences rely on no extra materials, such as instruments and a specific built acoustic space, to 'hear' music, namely their inner musical voices. Ideally, such an approach exempts audiences from the influences of socially constructed musical production. However, it requires specific capacities. Not every individual who can read music is also capable of conducting such an advanced approach and then reaching a higher level of musical appreciation. In an era

when meaning surpasses everything, linguistic means are thought superior to other means. This may not universally malign. However, it works against the quality of aesthetic education by downgrading the significance of listening as shown in the present approach to music knowledge in schoolbooks.

## CHAPTER SEVEN

### Case Study: Texts on Bunun

#### 7.1 Introduction

In terms of Taiwan's multicultural society, a diversity of musical genres can be found within the category of folk music as written in school textbooks. The preliminary study (see Appendices 4 & 6) shows that in the folk music section indigenous music comes second to Taiwanese folk music in terms of space devoted to each subgenre. It is further noted that Bunun's *Pasi but but* (Prayer for the Millet Harvest) is placed in a favoured position in relation to other indigenous songs in textbooks. Although many other indigenous tribes along with their culture and music are also discussed, they are deployed as a minor category compared with the comparatively broader discussion of Bunun's culture and their unique eight-part harmonic song *Pasi but but*.

This song made its presence felt across the globe after Japanese scholar Takatomo Kurosawa published his field recording of the music in Taiwan. Kurosawa presented his findings first in 1943, then in 1952 to the UNESCO (Kurosawa 1976). In terms of the complex harmonic genre of *Pasi but but*, his finding drastically changed the previously held belief by anthropologists and ethnomusicologists that music originated from mono melody then gradually developed multiple-part voice arrangements. The encounter with western scholars has highlighted *Pasi but but* and made it an important resource in the ethnomusicological field. In 2002, *Pasi but but* made inroads into international music markets through American composer David Darling's composition. He completed his creation based on the original *Pasi but but* and his adaptation became immersed in the genre of New Age music.

Within the global context, the discourses around indigenous groups are engaged in discussion of exoticism in terms of cultural hybridisation and cultural transmigration. The uniqueness of Bunun's music heritage to the world and the disappearing meaning of their music, culture and rituals at home, due to the increasing influence of modernisation and urbanisation create a space for heated debate among voices of exoticism. This case study has been selected to highlight the meanings of multicultural music education, which is one of the Sub-Goals in the Integrated Curriculum. The musical culture of this minority is addressed with respect to the historical, cultural, and global background of *Pasi but but*. There are three points of focus: (1) how the materials are transformed from knowledge as academic knowledge to knowledge as cultural cognition; (2) the dialogue of cultural hybridisation; and (3) the phenomena of cultural transmigration.

## **Part 1 Structure of content knowledge**

### **7.2 Description of the texts**

The examination of the units under the umbrella of indigenous music illuminates the focus and scope of each curriculum design. The focus of each curriculum design emerges from the regulation of a topic or theme which exercises an inclusive-exclusive mechanism to make a meaningful connection between different knowledge materials. In the unit 'Nostalgia' (Han Lin 2005, pp104-115), the knowledge content is intimately linked to the expression 'folk songs in my heart, the passion for my home town'. It uses the 'cellular' model with a historically deep and geographically wide approach to intertwine different folk songs. The content is arranged in a sequence starting with the natural folk music in old times (referring to folk music generated from all aspects of life, such as labour song, love song, ceremonial song) progressing onto contemporary, newly composed folk songs. Another 'cellular' unit 'Creation from the tradition' (Kang Xung 2005, pp90-91), Bunun's *Pasi but but* is discussed with consideration of several aspects. For instance, we consider American composer David Darling's experience of this song, and what *Pasi but but* is about, as well as the question of how creativity helps this

traditional indigenous song keep pace with the changes in the outside world. Peter Drucker's motto "innovate or die" (1999, p157) is embodied in this unit.

Moving on to the Nan Yi's integrated instruction (2005, pp6-33), the discussion on indigenous tribes in Taiwan covers almost all aspects of their lives. The abundant materials are used to construct in a huge 'webbed' model titled 'Vitality of Aborigineal Arts' which governs three independent sub-units 'Trace the Origin', 'Authentic Aboriginal Culture', 'Aborigine as Spring' under the main theme. The music of three indigenous tribes' music which includes Bunun, Paiwan, and Amis is discussed (Nan Yi 2005, pp18-21). In the unit 'Bunun's *Pasi but but*' (U Chen 2005, pp92-95), the core material *Pasi but but* is understood in the context of Bunun's cultural traditions, legends, and ceremonies. The structure of this unit is the 'nested' model. Two examples from mythology give a culturally imaginative approach to Bunun' culture of music.

In general, these four units adopt different approaches to form their own curriculum imagination through integrated curriculum instruction, knowledge selection and knowledge interpretation. The following discussion examines what is the curricular imagination of each unit by exploring the targeted benchmarks of competency, analysing the interpretation of knowledge, and the intersection of theme, content knowledge, integrated model, textbook space, along with curriculum and cultural imagination.

**Table 7.1**  
**Units on Taiwanese indigenous music**

Textbooks	Year/Unit	Models	Pagination/Title	Competency benchmarks
Han Lin	Y7-1 IV-1	Cellular	p107 Nostalgia	1-4-1 2-4-5 2-4-6 2-4-7 3-4-9
Kang Xung	Y9-2 III-2	Cellular	pp90-91 Creation on the basis of the tradition	1-4-5 3-4-6 2-4-5
Nan Yi	Y7-2 I-2	Webbed	pp17-18 Authentic Aboriginal culture	1-4-1 1-4-2 1-4-3 2-4-5 2-4-6 2-4-7 3-4-9 3-4-10
U Chen	Y7-1 III-1	Nested	pp92-95 Bunun's <i>Pasi but but</i>	1-4-1 2-4-8 3-4-10

### **7.2.1 The focus of Competency Benchmarks**

As discussed in Chapter 5, the examination of the selected competency benchmarks illuminates the ultimate curriculum imagination: what is viewed as important ability and knowledge. The following examination serves to reveal the latent curriculum imagination of Bunun's cultural knowledge. The reference of required competency benchmarks can be found in Appendix 10.

#### **7.2.1.1 Competency Benchmarks in Han Lin**

The unit titled 'Nostalgia' (Han Lin, 2005, Y7-1 IV-1) provides knowledge about all sorts of folk songs in Taiwan, including Taiwanese, Hakka, and Indigenous folk music. A broad scope of sources are drawn together to enhance knowledge in order to reach the goal of competency according to the benchmark 2-4-6. This benchmark focuses on diverse styles and periods. The intention to provide social content (competency benchmark 1-4-1) to the selected materials for textbooks also directs the text associated with time and space and particularly the meaning of those selected works of art. With respect to competency benchmark 2-4-5, many different musical theories could possibly be applied to achieve the goals of learning. Since most of the traditional folk music in Taiwan was composed in pentatonic mode, this unit would appear to be a good place to introduce the concept of the Chinese pentatonic mode. However, the content is centred around the cultural aspect of folk music, and the learning of pentatonic modes along with other musical theories which is allocated to another unit for Year 8 (Y8-1 II-1). In this sense, the selected benchmark 2-4-5 is an empty statement without real content. As for the benchmark 3-4-9, a synthesised performance is expected to combine all elements which have been shown in this unit. The development of different associated cultural issues surrounding different aspects is stated implicitly as a suitable starting point for creating synthesised activities. Accordingly, the activity combines music, visual arts, and presenting in the form of performance, students are encouraged to pick up one folk song and sing together with suitable costume which is compatible with the time of that song. This activity integrates some elements within this unit and also accesses students'

learning through ‘knowing-in-action’. However, this activity neither deepens the understanding of the soul of folk music nor further integrates time, space, and social events to folk music as anticipated by the desired benchmark. In general, the design of this unit deploys a selection of relevant knowledge to spin a web unifying ‘folk music in Taiwan’. However, this construct lacks deepened interpretation to fuse with the reactions and sentiments of humanity inherent in folk music in terms of the culturally constructed nature of its theme.

#### 7.2.1.2 Competency Benchmarks in Kang Xung

The three competency benchmarks focus on establishing ability of performance and ability of appreciation. Firstly, the examination of content shows that there is no activity designed for this unit. Thus, the benchmark 1-4-5 ends up as an empty goal which is proposed but not fulfilled. The benchmark 2-4-5 aims to cultivate aesthetic abilities. However, the discussion of aesthetic elements is absent from the text; it is not found in the original *Pasi but but*, nor in the adapted version with New Age music genre. On the other hand, the content knowledge does provide a lot of information about the background of the original music and the adapted version. This part prepares students to acquire what Reimer called *knowing about* that is equivalent to Elliott’s *knowing-that* (formal knowledge). The content helps to build up an imagination about the ritual function of *Pasi but but*, yet with no further attribution to appreciate the intrinsic value in terms of music itself. In this sense, the competency benchmark 2-4-5 is half achieved. As for the clear information of geographical space in the text, David Darling’s nationality (American), and the identification of Bunun in Taitung, Taiwan, are mentioned, but the change of life style and the impact of changing society on Bunun music are not sufficiently provided to fulfil the competency benchmark 3-4-6 “understanding the interrelation of space, culture, and music”.

### 7.2.1.3 Competency Benchmarks in Nan Yi

As can be seen from Appendix 10, the numbers of competency benchmarks employed by Nan Yi are far more than the numbers employed in the other three textbooks. The nine competency benchmarks selected can be grouped according to Elliott's knowing-*that* (formal knowledge) and knowing-*how* (or procedural knowledge). The former is more knowledge-inclined, meaning to acquire knowledge itself rather than from the concern of the knower. The latter emphasises the relationship of knowledge and knower; its focus rests on the application of knowledge by people rather than merely acquiring knowledge itself. Accepting that, the 'knowing-*that* group' including 1-4-1, 2-4-5, and 2-4-6 acts as knowing-*that*, the rest belongs to the 'knowing-*how* group' which transforms formal knowledge to procedural knowledge. In general, knowing-*that* is deployed as the fundamental structure to knowing-*how*. However, the content knowledge includes almost all aspects of indigenous arts but only scratches the surface of these artefacts, such as the general information of names, products, materials, and function. The deep cultural meaning which is indispensable for cultural understanding is so diluted as to be unable to support the realisation of any of the nine competency benchmarks.

### 7.2.1.4 Competency Benchmarks in U Chen

*Pasi but but* is the only indigenous music discussed in the unit titled 'Bunun's Pasi but but' (U Chen, Y7-1 III-1). The text begins with two legends of *Pasi but but* which are employed to show the Bunun people's beliefs and their harmonious relationship with nature. This part is also used to inform the social context of Bunun's millet culture. Though this text meets the requirement of the first half of competency benchmark 1-4-1, the second half of the same competency benchmark is not compatible with the content knowledge. Competency benchmarks 2-4-8 and 3-4-10 require the inclusion of a student activity: students sing in groups to mimic the way Bunun sing *Pasi but but*. The remaining students are asked to be evaluators. A diagram which illustrates the originally non-notated *Pasi but but* is also provided to facilitate students' performance. Since the diagram will naturally be used as the criteria for assessment in classroom, the diagram is



likely to build an authority and be used as an authorised way to sing *Pasi but but*. Consequently, the dialogue style of *Pasi but but* is framed by the ‘authorised’ style to be accepted by learners. If it is used as supplementary information in the body of the text, it is understood as a visual support to the audio text *Pasi but but*. The hidden curriculum, however, emerges from the disposition of the diagram as activity. It gives an example that the way to place knowledge with respect to the benchmarks formulates different curriculum instruction.

### **7.2.2 Themes and materials**

According to the Council of Indigenous Peoples (CIP), Executive Yuan, there are eleven tribes recognised in Taiwan: Amis, Atayai, Bunun, Kavalan, Pauwan, Puyuma, Rukai, Saisiat, Tao, Thao, and Tsou (CIP, 2006). They are a group of Austronesian people, who are descended from the inhabitants of Taiwan who lived on the islands before Han immigration. Their diverse cultures show their unique belief, life style, and social structure. Each also has music heritage connected with their dance and ceremonies.

#### **7.2.2.1 Why *Pasi but but*?**

Among the Taiwanese tribes, Bunun’s *Pasi but but* became known across the globe, beginning from Japanese scholar Takamoto Kurosawa’s field work in Taiwan during the 1940s. The story that *Pasi but but* caught the attention of Western ethnomusicologists in the symposia held respectively in 1943 and 1952 by the International Folk Music Council (IFMC) has become legend. The reason why the finding of *Pasi but but* had shaken the field of ethnomusicology at the time was because Kurosawa’s evidence supported the theory proposed by German ethnomusicologist Eric von Hornbostel that harmonics was the root of music scale evolution. The song *Pasi but but* has established its academic status ever since the debate became well known. Consequently, *Pasi but but* has become a frame of reference for human music heritage. Although *Pasi but but* has been

internationally recognised much earlier than other Taiwanese indigenous music, it is not the only indigenous music work known by people all over the world.

Among the eleven tribes, Amis folk music is another example which has also won worldwide attention, making its way beyond Taiwan through ethnomusicologists' field work. Later, the Grammy Award nominated composer Michael Cretu's single 'Return to Innocence' employs Amis music which was recorded by the Maison des Cultures du Monde and made into a CD in 1988. Both the singers were senior Amises, Kuo Ying-nan and Kuo Hsiu-chu. Michael Cretu sampled their chant "Jubilant Drinking Song", however, without giving credits to the singers when the album was released in 1993. Although 'Return to Innocence' enjoyed a nine-month stay on Billboard's International Top Ten in 1993 and 1994, it was not until 1995 that the song become widely known by people in Taiwan. In 1996, 'Return to Innocence' was further popularised due to an advertisement to promote the 1996 Summer Olympics. In general, the 'loss of author' creates a situation in that listeners freely equate the music to any cultural group with which they are most familiar. Such a culture mismatch identifies the failure of cross-border acquisitions.

These two pieces of indigenous music have developed different paths across the globe. On the international stage, what *Pasi but but* has encountered further formulates a general image of Taiwanese indigenesness. On one hand, this is because of its visibility on the global stage; on the other hand, it is because of its positive cultural biography. In terms of multicultural education policy and the social value of indigenous cultural heritage, *Pasi but but* eventually won general recognition by textbook writers and stakeholders in Taiwan.

#### 7.2.2.2 What is *Pasi but but*

Geographically, Bunun were concentrated in the Central Mountain Range of Taiwan. Social organisation is patrilineal. For Bunun people, millet was their staple food. This explains why they have developed complex rituals and ceremonies related to millet.

According to Taiwanese ethnomusicologists, Bunun spent nearly fifty days a year on agriculture-related rituals (Ho, 1958; Wu, 1999). This explains the importance of agricultural activities in the Bunun tribe. The millet ritual music *Pasi but but* (Praying for a millet harvest) is an octo-phonetic chorus ballad. It is usually sung by adult males before the minpinan (sowing ceremony) every February. According to Taiwanese ethnomusicologist Wu Jung-Shuen (1988), the way to sing *Pasi but but* has a tribally constructed framework: singers form a circle outside surrounding their sanctuary architecture, joining both of their hands with people standing beside them. This is a request to note any unharmonious sounds via physical contact. Based on Wu's research (1988, p288), because *Pasi but but* is expected to end at a perfect fifth, singers would not stop until they reach that expected perfect fifth. According to Wu, his field recordings have shown the diversity of the length of performance. They first sing in an open space outside the sanctuary architecture. While singing, a cluster of fresh millet would be placed inside the building. Afterward they slowly move inside the architecture. This movement is to show their expectation that the dilas (millet) sowed for this year will thrive and fill their barns. The group chorus with their heartfelt wishes and prayers to Dehanin (God).

#### 7.2.2.3 Theme: the defined dimension

##### Han Lin's map of folk music in Taiwan

Instead of specifically focusing on one ethnic group in Taiwan, the content in the unit 'Nostalgia' in Han Lin include Taiwanese, Hakka, and Indigenous folk music. The introduction of this unit provides a general background to folk music in Taiwan and proposes a categorisation of natural folk music and composed folk music (Han Lin 2005, p104). The first musical example is an anonymous Taiwanese natural folk song 'Du du dang' (describing a puffing train going through a tunnel) (p105). On the next pages (pp106-107), three pictures illustrating rituals of Tao, Amis, and Thao are provided with written text about indigenous natural folk music. Right beside it, *Pasi but but* is discussed with both the information of its background and the world recognition and a partial

example of score recorded by ethnomusicologist Dr. Jung Shuen Wu. Following Bunun's music, another Taiwanese folk song 'Tien Oo Oo' (telling a story about an old couple fighting over different ways to cook) features ancient agricultural life style in Taiwanese country areas. Following is a Hakka folk song which describes a young lady watching fish on a rainy day. All these four pieces of folk song belong to the group of natural folk music and are introduced with music examples. This part is the first section in this unit; the second section introduces contemporary composed folk music in Taiwan (pp110-115).

On pages 110 and 111, a composed indigenous song 'Myth' with lyrics of Puyuma language is introduced with the full score. The translated Chinese lyrics are provided: "Myth is a beautiful dream. It holds people's love to the earth and the sky. Myth is also the cradle of stories. It is the spiritual home of human beings. Through the awe to myth, let us sing to empower a vibrant life. Wake up the sleeping lion and create a harmoniously new relationship with Nature". As the text indicates, the key tone of this indigenous song is the Love of the Land (Han Lin 2005, p111). Next, 'A cradle called Taiwan' shown on page 112 composed in 1993 is a song sung in Taiwanese which focuses on the life of modern Taiwan. An examination of its lyrics shows that the Taiwanese folk song is couched in the present tense: "there is a cradle, [it] swings our twenty million people, this magic cradle, its name is Taiwan..." (Han Lin, 2005, p112). Next to it, a Hakka song 'I show you how we sing mountain songs' is in a popular music genre composed and sung by a group of young pop singers. The lyrics give a picture: "I show you how we sing mountain songs, from the dark till the dawn. I show you how we pick up tea leaves, with our voices echoing around mountains. I show you how we beat drums, don don lon don qang don qang. I show you how we play the strings, ni ni nau ni [Hakka pronunciation] one two three". The picture emitted from the lyrics is nostalgic. Since their lives have been greatly modernised and urbanised, the sort of labour song is no longer sung for the sake of function but for entertainment or for educational purposes. Though the melody is new, the colour of this song is old and a bit faded when comparing with the vividness of 'A cradle named Taiwan'.

The last two pages in this unit introduce a special period of mandarin folk song in the development of composed folk music. The socio-political atmosphere of the 1980s was full of incredulity about the Western hegemony. The issue upon termination of membership from the United Nations marked an international foreign relationship crisis during that period of time (Han Lin 2005, p114). Most of the popular music appeared in the form of fresh folk music and was composed by college students. They simply grabbed their guitars and sang impromptu on campus. The selected song for this unit is a representative work 'Let's watch the clouds in the sky'. It goes: "Girl, why weep? Whether you hide unhappiness in your heart? Don't sigh, at your young age. A promising age should have no tears or worries. Forget your unhappiness. Let's go out to watch the flying clouds in the sky".

In general, all groups of people in Taiwan are included in the picture of 'folk music in Taiwan'. The theme 'Nostalgia' guides the interpretation of these materials. Compared with other materials, 'A cradle named Taiwan' (Taiwanese) shows a significantly more modern face than other traditional songs while also highlighting retrospective and prospective eras embedded in Hakka, Indigenous and the '80s folk music that emerged from the college campus. In a sense, it weaves the old with the new in musical culture, and from the north to the south in geography.

#### *Pasi but but in Kang Xung*

The first paragraph addresses American composer David Darling's personal experience with Bunun's 'Pasi but but'. The scope of the content can be concisely understood through David Elliott's proposed four dimensions of music (1995, p40) [the italic]: *a doer* – David Darling; *some kind of doing* – "using his cello to have a musical conversation with Bunun's voice" (Kang Xung 2005, p90); *something done* – a new version of *Pasi but but*; and *the complete context in which musicians operate* – the album 'Mudanin Kata' (meaning 'returning' in Bunun language) published by a British company World Music Network in 2004. The text concludes by advocating the pursuit of

creativity through transforming the old to the new. The following text provides the background of *Pasi but but* with extracted musical examples (Kang Xung 2005, p91). Peter Drucker's motto "innovate or die" (1999, p150) is employed to encourage an action of changing through creation.

Following this train of thought, there is another element, the audio form, which is quite distinct from but nonetheless essential to the nature of the written text. When listening to Darling's piece, students can experience something which would be inexpressible and unattainable through a purely visual reading of the text. The accompanying CD for classroom use provides this source and, hence, this opportunity. Consequently, such a learning encounter is invaluable for the purpose of laying stepping stones to enable a more in-depth analysis. It is worth knowing that the description, though unavoidably entailing a subjective interpretation, aims to give a reading truer to authenticity.

The original Bunun's *Pasi but but* formed the body of Darling's version. The new parts (a prelude, variations, and a cadenza) added to *Pasi but but* are quite different from Bunun's musical language. The genre of the first part is New Age music emitting a sense of meditation. Darling's musical language is at variance from Bunun's chromatic scale and octo-phonic harmony. Though Bunun's original song is adapted and sung by Bunun people themselves, the feeling is quite different from the original. The original *Pasi but but* singers express themselves freely with flowing melodies. The composed version gives notated musical notes to go with Bunun's quasi oral history style. The fixed notes in the music score are performed in a cautious manner with consciousness of correct beats and bars. The passion of the original music has altered. The big difference is that you cannot predict Bunun's singing but you have confidence to do so while encountering the newly composed parts. On the other hand, the hybridisation in Darling's version creates a psychic lacuna that cannot be found from reading the score but emerges from listening experience. The awkwardness gives an impetus to fill in the vacuum.

In general, Bunun's *Pasi but but* plays a supportive role to the New Age version and is used as a reference to reinforce the idea "Innovate or die". It is the theme that

manipulates the juxtaposition of these two versions of *Pasi but but* meaningfully. The discussion of culture in this unit shows a pragmatic viewpoint; it does not encourage culture staying within a historically defined situation. The shift from its historical and geographical origin augments the feeling of ‘time lag’ between the two pieces of *Pasi but but*. To put it another way, it seems that the time and space to the original *Pasi but but* is expanded and relocated. Ultimately, it creates a dialogue that strongly resonates old and new.

#### *Pasi but but* in U Chen

The ways that the traditional and the innovative are combined were selected as the path to follow in the Kang Xung text. However, the U Chen text does not follow the same interpretation. In the unit titled ‘Bunun’s *Pasi but but*’, U Chen chooses to stay with the music itself rather than impose any lens to approach it. The first two pages in this unit (pp92-93) provide the myths about *Pasi but but*. The stories are not only about the origin of the music but also about the belief and life style of Bunun people. The following context gives the description of this ritual music with a picture of a group of sixteen people singing *Pasi but but* (p94). The last page employs a diagram which was developed to facilitate students’ singing activity with respect to the fact that there is no intonation system in Bunun’s music culture.

The juxtaposition of the two units respectively in U Chen and Kang Xung show how a theme determines the way and defines the scope and even further directs the interpretation of knowledge materials. U Chen provides a comparatively static picture of *Pasi but but* with respect to its cultural tradition.

#### Nan Yi’s panorama of Taiwanese indigenous culture

Nan Yi employs the title ‘Vitality of Aboriginal Arts’ to feature the most representative aboriginal culture presented in this unit. In terms of Nan Yi’s integrated instruction, each

unit integrates all three subject areas (visual arts, music, and drama) in a mixed genre. The sub-units also appear as integrated instruction without adopting the discipline-based design as employed in the other three textbooks. The ill-defined scope implied by the main theme ‘Vitality of Aboriginal Arts’ eventually includes almost all indigenous tribes in Taiwan (except for Kavalan and Puyuma, see Table 7.2).

**Table 7.2**  
**Pictures of Taiwanese indigenous groups in Nan Yi Year 7-2**

<b>Tribes</b>	<b>Amis</b>	<b>Tayal</b>	<b>Bunun</b>	<b>Kavalan</b>	<b>Paiwan</b>	<b>Puyuma</b>	<b>Rukai</b>	<b>Saisiat</b>	<b>Tao</b>	<b>Thao</b>	<b>Tsou</b>
<b>Numbers of pictures</b>	<b>12</b>	<b>3</b>	<b>5</b>	<b>0</b>	<b>14</b>	<b>0</b>	<b>7</b>	<b>4</b>	<b>6</b>	<b>2</b>	<b>2</b>

Many aspects of indigenous life are discussed with content of their artefacts, architecture, painting, and music. Although the theme gives an attempt to include Taiwanese aboriginal culture as much as possible, the limited space of each unit and the consideration of the balance between three sub-units give an unavoidable constraint to the scope of materials. As a result, some knowledge is excluded. As can be seen in the unit titled ‘Authentic Aboriginal culture’ and its defined dimension, a great space is used to address indigenous symbols based on their clothes, dwelling decoration, accessories, culinary equipment, and other equipment for different purposes in everyday life. Unlike the other three units discussed above, this unit uses a lot of pictures rather than music score. In this respect, the way could be used for categorising knowledge in the other three textbooks in terms of their subject-based instruction of units is less effective here to reach all materials, because the symbolised pattern has been utilised in a mixed manner. In general, all the cultural materials in this unit belong to the category of material culture. The term ‘material culture’ used here is in the sense of what Jules Prown defined as man-made artefacts (1982, p1). According to Prown’s classification of material culture (1982, p3), six categories are proposed: art, diversions, adornment, modifications of the landscape, applied arts, and devices. He proposes general but effective ways which can be used as an analytical approach.

Based on Prown’s classification for the purposes of interpretation of the theme, it is first noted that music material (referring to music score; musical instruments, according to Prown’s taxonomy, belong to the category of devices) is not listed in Prown’s taxonomy.



As Prown says “these categories are broad; they undoubtedly require modification and refining” (1982, p3), I attempt to make music material a category to go with the existing six modes in terms of Prown’s viewpoint that “the word *material* in *material culture* refers to ... objects made by man or modified by man”, and “all tangible works of art are part of material culture” (1982, p2). The pictures employed in this unit are grouped according to the modified Prown’s taxonomy (Appendix 11). This analysis aims to illuminate what aspects of indigenous culture are emphasised under the main theme ‘Vitality of Aboriginal Arts’.

As analysed, the category ‘diversions’ is the largest among the seven groups. Based on Prown’s definition, this group includes toys, games, meals, books, and theatrical performances. The twelve pictures in this category are all ceremonial activities. Though festivals or ceremonies were functional activities in the past, they gradually play the role as diversions since their lifestyle has become more modern. The second large group is the category of ‘art’. In Prown’s definition, it refers to paintings, drawings, prints, sculpture, and photography. It is found that ten of eleven pictures are sculpture products. Moreover, they are significant symbols with particular meanings to the tribes. ‘Devices’ is the next big group which, in Prown’s categorisation, includes machines, vehicles, scientific instruments, musical instruments, and implements. In this unit, material includes seven musical instruments and one comb and one sword. The category ‘adornment’ has nine pictures which are all clothing of different tribes. As for the huts, agriculture, and community planning are in the category of ‘modifications of the landscape’. Two pieces of applied artefacts, referring to receptacles, are a backpack made of bamboo and a pottery pot. Lastly, the music material includes three pieces indigenous songs: Paiwan’s “Lai Su” (transliterating from Chinese) and Amis’ two short pieces of ritual songs (from Yi Wan village).

In summary, though the title implies a full scope of Taiwanese folk culture, from Table 7.2 and Appendix 11, some pieces of the jigsaw are missing from this map and the content knowledge concentrates on certain aspects of their material culture. Moreover, indigenous ceremonial activities, sculpture, decorative artefacts, and traditional musical

instruments fill much of the space in this unit. However, they are not practical any more and no longer hold social meanings or power of discipline as they were. Echoing to the main title of this unit ‘Vitality of Aboriginal Arts’, the conclusion provided in the third sub-unit ‘Aborigine as Spring’ shows a resolution to vitalise Taiwanese indigenous culture through establishing modern indigenous communities and to support their creative industries with indigenous elements.

## **Part 2 Discourses of indigenous music**

### **7.3 Analysis of the texts**

The following sections aim to further understand the implication of content. The exploration engages in the discussions of cultural cognition, cultural hybridisation and cultural transmigration. The definition of each perspective is provided to form the basis of discussion. Following these critiques, an examination of the interaction of theme, structure and content is given to explore the mechanism of curriculum integration.

#### **7.3.1 Looking through the lens of cultural cognition**

This following discussion takes on a perspective of ‘cultural cognition’. The term ‘cultural cognition’ is understood as a process of cultural learning in which cultural information is provided in order to illuminate the functioning of cultural models, which in turn play an influential role on cultural consciousness and cultural identity.

##### **7.3.1.1 A synthesised view of cultural cognition**

First of all, the discussion of cultural cognition is based on a notion that analysing social activities enables intellectuals to identify the construction of social norms and individual

beliefs. The discussion of cognition inevitably engages in the exploration of academic fields such as psychology, brain science and sociology, to name but a few. Through an anthropologist viewpoint, Roy D'Andrade conceives 'cultural cognition' as "the study of cultural information and cultural programs that interact with the more general programs of intelligent systems" (1989, p825). In the literature, cultural cognition is one of the most controversial topics concerning each individuals' struggle to formulate their sense of cultural identity (Mathews 2000; Pieterse 2004). In this respect, my review of this topic restricts itself to the discussion of Bourdieu's notion of *habitus* and then relates these ideas to Adorno's *pseudo-culture*. Both concepts provide explanatory space for human learning and also for concepts of social reproduction and improvisation. Adorno and Bourdieu illuminate the reality of social control but respectively explore it from different social theories. Similarly, both of them acknowledge the mechanism of the conversion of passivity into activity and recognise how people stubbornly reject the notion that their action has stagnated in mechanistic responses.

Originally raised in *Outline of a Theory of Practice* (1977) and continually growing as one of Bourdieu's main theories, the 'habitus' is:

produced by the work of inculcation and appropriation that is needed in order for objective structures, the products of collective history, to be reproduced in the form of the durable, adjusted dispositions that are the condition of their functioning, the *habitus*, which is constituted in the course through which agents partake of the history objectified in institutions, is what makes it possible to inhabit institutions, to appropriate them practically, and so to keep them in activity, continuously pulling them from the state of dead letters, reviving the same sense deposited in them, but at the same time imposing the revisions and transformations that reactivation entails (1990, p57).

Thompson, the editor and writer of the introduction to the English version of Bourdieu's *Langage et pouvoir symbolique*, has offered this reflection (Thompson 1991, p12):

The habitus is a set of dispositions which incline agents to act and react in certain ways. The dispositions generate practices, perceptions and attitudes which are 'regular' without being consciously co-ordinated or governed by any 'rule'. The dispositions which constitute the habitus are inculcated, structured, durable, generative and transposable – features that each deserve a brief explanation.

Wilk further conceives the social mechanism within the envelope of “cultural experience” (1996, p142). Accordingly, ‘habitus’ is given as “human ideas and values are formed and shaped by human cultural experience, so people carry around with them a set of assumptions – a sense of how the world works – that is so deeply embedded that they are not aware of it. Bourdieu calls this common sense the habitus” (Wilk 1996, p142). To take an alternative viewpoint, Calhoun understands it as “the meeting point between institutions and bodies” (2003, p19). Hage more concisely pinpoints it as “accumulation of efficacy” (2005).

A point which may not seem obvious in the discussion of habitus is the orthodoxy to cultural experience. Bourdieu argues that, although the orthodoxy shows great influence, it is barely intelligible to the public. He accordingly gives his observation that social experience “goes without saying because it comes without saying” (1977, p167). This phenomenon implies that cultural experience is controlled by a privileged system of power which wants to maintain its profits, consequently, “orthodoxy, in which powerful people, classes, or interests impose a single choice, often using what Bourdieu calls symbolic violence to force people into line” (Wilk 1996, p143). Such a process is silent. In this respect, Thompson, in line with Bourdieu’s perspective, says that “to view action as the outcome of conscious calculation... is to neglect the fact that... individuals are already predisposed to act in certain ways” (1991, pp16-17).

Continuing on the theme of cultural cognition, Adorno’s essay *The Theory of Pseudo-culture* (Theorie der Halbbildung) (1959/1993b) can be viewed as complementary to his prominent theory – *culture industry* as well as to Bourdieu’s *habitus*. The concept of ‘pseudo-culture’ is derived from the German ‘Bildung’ (cultivated) and ‘Halb’ (half). For Adorno, its negativity is employed to construct one of the bi-faceted argument as being the other side of the complete debate on culture industry. Staying with the theme of pseudo-culture, he illuminates that the entire society operates in a formulated procedure, that is, people interact within their society as categorised agents and in a mandated way. In the same way, the pseudo-cultured, in Adorno’s words meaning the educated bourgeois, possess a certain level of knowledge for knowing the

world. In other words, their cognition is socially constructed. Such a procedure, in Adorno's eyes, is pallid because it has lost a sense of consecutive experience and its autonomous judgment. Once people get used to such a behavioural pattern, they recognise things in a firmly certain way. At the same time, the lost critical awareness happens. Poignantly, Adorno contends,

What is half-understood and half-experienced is not the first stage of culture but its mortal enemy. Elements of culture which enter consciousness without becoming part of its continuity are transformed into toxic substances; they tend to become superstitious even if they criticize superstition as such (1993b, p30).

In a word, "the pseudo-cultured person practises self-preservation without a self" (Adorno 1993b, p33). The consequence of this is a deterioration of cultural cognition – a malfunctioned one. In light of this, when the pseudo-culture has developed its roots in a so-called knowledge-based society where wisdom has been replaced by knowledge, moreover, knowledge is replaced by information; the individual's cultural cognition is suspended without internal structure. As Adorno notes: "Experience – the continuity of consciousness...is replaced by the selective, disconnected, interchangeable and ephemeral state of being informed which...will promptly be cancelled by other information" (1993b, p33). In summary, through the lenses of both Adorno and Bourdieu's social theories, cultural cognition evolves in an operation of categorisation in which authentic individual comprehension is dissolved in institutionalised form working at an impersonal level. The term 'cultural cognition' is essentially neutral, but its operation is artificially social.

#### 7.3.1.2 Han Lin

Starting with an anonymous Taiwanese folk song and ending at an obsolete popular song in the style of 'fledgling campus folk music' in the 1980s, the unit 'Nostalgia' gives a vague idea without providing a valuable timeframe to set the composition of selected folk songs within. The only exception is a Taiwanese song titled 'A cradle called Taiwan' which leaves sufficient clues which convey a clear sense of its temporality, namely the Year 1993.

Regarding the residentially-scattered geographic location of all ethnic groups in Taiwan, this unit ambitiously tries to include all folk music in Taiwan, a curriculum design which is larger than the unit 'Authentic Aboriginal culture' (Nin Yi) which groups all indigenous music together. Compared with Nan Yi's layout, which includes a map of the island of Taiwan on the first page of the unit 'Authentic Aboriginal culture', Han Lin uses an illustration of several people to represent each group. There are a couple of reasons which may well answer the nature of the manipulation implicit in the deliberate choice of layout.

The first of these is due to the scattered residency and constant individual or group transmigration and secondly, in terms of an ideological discourse – the lack of geographic boundaries between different groups of people in Taiwan. As a result, it is almost impossible to find any information where these songs are bound to this land. Especially all indigenous folk songs lack information of location, though a little information is available from pictures because they are shot near water or in the woods. This phenomenon has explanations: modern folk music features what it sounds like instead of where it comes from; traditional folk music has strong relation with land and people because they are the resources it relies on.

The attention further falls on the text on page 107 (Han Lin 2005, Year 7-1) which provides informative knowledge of *Pasi but but* to learners. This page exhibits both written text and musical text. In the part of written text, two paragraphs respectively address, firstly, Bunun's agricultural belief and the rationale of 'harmonious music to harvest crops', and then the recognition of *Pasi but but* in the IFMC. It is noted that Han Lin's deployment is the only case which offers the story that *Pasi but but* has won worldwide academic recognition (Han Lin 2005, p107). Shedding light on the musical example, *Pasi but but* had no written score in the past because of its oral music nature. However, in recent years elementary schools located in the area close to Bunun tribes are starting to teach students (most of them are indigenes) to sing their traditional songs in accordance with the Western chorus norm with western notation. Among four textbook cases, the notated music examples of *Pasi but but* are seen in Han Lin and Kang Xung

(2005, p91). The other two cases use either simplified ways to visualise this song, for instance, a bar diagram (U Chen, Y7-1 III-1, 2005, p95), or totally withdraw the musical example from the text (Nan Yi, Y7-2 I-2, 2005, p18). The way to situate traditional *Pasi but but* in Western notation is not to drag it into a new site but to create a field where *Pasi but but* could be much better appreciated. This measure also facilitates listening experience because the notation system gives visible information about what is being heard. In this respect, Han Lin shows an attempt to touch musical cognition profoundly.

#### 7.3.1.2 Kang Xung

At the beginning of this unit, the geographical location –Taitung (Taiwan) is associated with two agents – American composer David Darling and Bunun’s *Pasi but but*. Within the text, space is devoted to a classification of both culture and geography, namely the East and the West. Moreover, the juxtaposition of the two versions of *Pasi but but* naturally offers a comparison between the genre of New Age music and the traditional Bunun music.

##### *Darling’s key tone: the New Age music*

New Age music is both a concept and a product. It is a concept which questions established music norms. Historically, it was associated with the New Age movement which has signified an ebbing of confidence from science and religion. Eventually, people have come to believe that the modified inner world within an individual possesses the power to initiate changes in the concrete world (Hollis 1998). Accordingly, actions transform this concept of New Age into a product. According to Stephen Hill, New Age music is a product of experiences:

The attention is both personal and “holistic” – an awareness of individual emotional response as well as the quality of the enveloping ambience being created. This music is experienced primarily as a continuum of spatial imagery and emotion, rather than as thematic musical relationships, compositional ideas, or performance values (n.d.).

New Age musical elements show wide variations, which include even electronically recorded ‘space music’ from Nature – a genre which relies greatly on technology. David Darling uses synthesisers for mixing natural human voice with the sound of cello to create a tranquil, soothing tone which conveys his personal psychic and emotional experience with *Pasi but but*. Because the nature of New Age music pursues spiritual peace, it creates distance from the material realm in order to seek sublime experience. Due to the psychic distance in New Age music, it seldom gives an image that overpowers or drowns out other musical forms. This is why listeners feel that New Age music is redolent of a comfortable room. Even though sometimes it conjures the feel of other musical forms, it is always safely exempt from being accused of masking other musical forms. In addition, it emphasises a sense of the individual rather than the collective. It is expression evolved by means of monologue as opposed to a dialogue. Though the resulting hybridisation allows co-existence, it does not engage in communication but creates two parallel monologues telling independent stories.

#### *Critical discourse analysis of the dialogue between the Old and the New*

The text of this unit indicates a more blurred cultural boundary. There are some examples shown in the text. The ideas contained in quotes such as “this musical communication has *broken down boundaries* between nations, ethnicity, and languages”; “the traditional *mingles with* the modern”; “integrate with high-tech”; “the *combination* of East and West” all enter the discussion (Kang Xung, Y9-2 III-2, 2005, p90 [my italics]). As can be seen, the identity of nations and geographical space is clear but the boundaries between their music and culture are vague. The whole story is also developed with progressive orientation (i.e. year 2000, 2002, 2003) which implies a less significant role for the cultural root of *Pasi but but*. The text advocates that “...integrates with high-tech...opens a *new venue* ...creates a *new profile* to traditional Bunun folklore” (Kang Xung 2005, p90 [my italics]). It can be perceived that the story forges ahead, however, with Bunun’s music left in an undefined spot in the past. Its long tradition implies an inability to change. A loss of mobility might not be true of Bunun’s real life but is associated with the unchanged face of *Pasi but but* to support this assumption. ‘Heading up’ is embraced



since it is believed that the future lies not in tradition but in innovation. The progressive viewpoints construct cultural cognition of *Pasi but but* and Bunun's general culture in a discourse of obsolescence. In terms of a comparative position in time, when time flies, the past only becomes paler and more fossilised in history. By concentrating on the moment, the hands of 'the past' repeat their frustration while trying to touch the present world. This vicious cycle is just like Sisyphus' fate – all efforts inevitably fail. In this sense, the traditional cultural magic in *Pasi but but* descends into plain incantation. The only panacea, suggested at the end of this unit, is "to innovate"; otherwise, the death of traditional culture is certain.

#### *A new cultural cognition model: Innovate or die*

The text conveys that 'creation' overwhelmingly dominates traditional cultural expressions. The lens that frames the value of tradition now is replaced by any equipment which creates temporal popularity. The process of change drains the 'natural' quality from *Pasi but but*. This loss of geographical boundary creates asymmetry of cognition towards a de-territorial model of cultural cognition. Eventually, 'the past' is past – hardly meriting a second look, unless it changes. The tension between old and new accumulates power as it reaches its climax at the moment Peter Drucker's motto "innovate or die" is quoted on page 91. The expression "innovate or die" and "the transformation of or combination with tradition" strongly exhibits a future's attitude. Moreover, "to change boldly" explicitly agrees with the action to innovate which rhymes with the notion to replace rather than retain the old. The text addressing Peter Drucker's idea is arranged immediately below the music examples of *Pasi but but* on the same page. The visual design technically expands the motto "innovate or die" and acts as a conclusion to the whole story.

#### *What really died*

If we follow "innovate or die" as the action schema, we have to ask the question: what is changed? And what does that change mean?

The picture of a group recital of *Pasi but but* on page 90 tells us how singers collaborate themselves and others to achieve their goal of 'harmony'. Their entwined arms are not just a gesture for such a ritual but connote specific functions. If any voice does not completely complement other voices, the people beside the singer are entitled to touch the person's arms as a request to modify or adjust his voice. This kind of communication is a continuing feature throughout the whole *Pasi but but*. In this sense, singers are encouraged to communicate non-verbally by physical touch or eye contact (Wu 1988, p288). In the New Age version, however, the meditative nature favours individual inner communication with oneself though people engage in a group activity. It is noted that communication is fundamentally important for *Pasi but but* because all participants need to cooperate otherwise a harmonious production is out of the question.

Without interpersonal communication, *Pasi but but* ceases to be authentic. Why does this occur? Bunun people believe that a successful performance of *Pasi but but* will guarantee a good harvest that year. It is crucial because it matters for a whole tribe's survival. The compulsory regulation attached is the handed-down belief of countless generations that an inharmonious ending must be avoided because it invites bad luck (Wu 1988, p288). Consequently, the main criterion for a successful singing of *Pasi but but* is a harmonious ending. In this respect, it hardly matters how long it takes if a satisfying outcome does not come swiftly. Moreover, according to Wu's field work conducted in 1987 and 1988, seven recordings have shown a variety of singing duration, pitch range and frequency of intervals. This diversity of performance shares a commonality with its ending interval – a perfect fifth (1988, pp301-315). Theoretically and culturally, this is an expression of the harmonious sound of human beings and also the preferred ending sound for *Pasi but but*. The different duration recorded by Wu ranged from approximately two and half minutes to five and half minutes depending on the internal and external situation singers were experiencing at the time (Wu 1988, p315). This explains why there is no definitive way to sing *Pasi but but*.

Regarding the only opportunity to make a successful and harmonious *Pasi but but*, a metacognitive approach takes account of the peaceful education embedded in *Pasi but*

*but* in terms of the powerful regulation of the ‘must survive’ belief. An imaginative situation arrives: if grievances or conflicts exist in interpersonal relationship, how can *Pasi but but* successfully reach a perfect fifth by the end? In this tangible image, the entwined arms and eye contact play their roles in order to develop non-verbal communication which engages in pacifying and soothing the latent disagreement between tribal members about current controversial issues. Because singers conceive their responsibility as taking part in the ritual of *Pasi but but*, they commit their inner thoughts to create the anticipated final consensus – the good vibrations in terms of both music and humaneness. Accepting that, the harmony in music represents not only a musical aesthetic but also Bunun’s philosophy of life: harmony is an equal interaction between individuals, a promising relationship between humans and their land, and with their God. Without recognising this, it is certain that only the material value (ritual function) of *Pasi but but* is identified in most available references.

The current cognitive model for *Pasi but but* has lost the deeper meaning of harmony. This is the layer which has died. Because the deeper meaning does not exist, it seems the profound meaning has never existed. When cultural *mélange* happens, no matter in postmodern approach (i.e. pastiche, parody) or multicultural deployment (hybridity), such a condition is usually accepted as a natural and normal development in terms of change as the principle governing the world. It could be predicted that the emerging mixed style which retains some symbols but replaces others with new symbols. In the atmosphere of creative industries, this is the most effective way to create new arts as well as to pursue market profits.

In summary, the title of this unit ‘Creation from the tradition’ implies its orientation. The text accordingly follows this thread to weave the entire picture. “Innovate or die” used as a banner indicates the key tone of this unit and the interpretation of content knowledge. Eventually, cultural cognition of *Pasi but but* is realised in the version with New Age flavour rather than its original and authentic Bunun taste. It is noted that in the new version *Pasi but but* has been transformed to be a symbol with no firm cultural roots. Without the profound culture and history, symbols become more accessible for people to

understand and are more likely to travel globally. In this way, symbolised culture spreads its new mode across territorial boundaries and historical periods. However, it is worth noting that the changed cognitive model eventually alters the original cultural model.

#### 7.3.1.3 Nan Yi

According to the analysis of the elements used in this unit, the missing pieces of the jigsaw of certain knowledge imply a formulating cultural model in that certain discourses are emerging to direct the cognition about what is perceived from a culture. The cultural model shown in this unit gives some tribes prominent position so that they are more visible than others. Moreover, the combination of both the text (main body and caption) and pictures in this unit reinforces certain images of indigenous material culture with the pattern of certain artefacts to certain tribes. Consequently, a cognitive schema generates and settles in knowledge seekers' minds, becoming the frame of reference while encountering that specific culture.

As Fairclough notes (1995, p6), "texts are social spaces in which two fundamental social processes simultaneously occur: cognition and representation of the world, and social interaction". Accepting that, the text in this unit provides not only information or knowledge but also decides the space of each indigenous tribe in both school textbook and the society where it belongs. In this respect, it evokes a concern of representation.

From Table 7.2 we know that Kavalan and Puyuma are not included in the panorama of indigenous cultural map in this unit. For general textbook users who are not from these two tribes, they are deprived the opportunity of identifying the culture of Kavalan and Puyuma. For people from these two tribes, they are not given the chance to identify with the text. Moreover, the presentation of certain artefacts reinforces certain types of cultural cognition. Table 7.3 provides the information of what cultural aspects of each indigenous tribe are emphasised or ignored. The only picture for Tsou is a hut which was usually used for community gathering. On the other hand, though Paiwan does not have the most pictures used in this unit, its dimension is the widest. It is also noted that the only blank

column for Paiwan is the ‘diversions’, meaning, its ceremonial or festival activities get less attention than other material types. Shedding light on the vertical column of ‘diversions’, it is obvious that the spotlight concentrates on Amis traditional ceremonial culture.

**Table 7.3**  
**Taiwanese indigenous cultural types in Nan Yi Year 7-2**

<b>Material types Tribes</b>	<b>Art</b>	<b>Diversions</b>	<b>Adornment</b>	<b>Modifications of the landscape</b>	<b>Applied arts</b>	<b>Devices</b>	<b>Musical material</b>
<b>Amis</b>	0	9	0	1	0	1	2
<b>Tayal</b>	0	0	2	0	0	1	0
<b>Bunun</b>	0	3	0	0	0	2	0
<b>Kavalan</b>	0	0	0	0	0	0	0
<b>Paiwan</b>	4	0	4	2	1	3	1
<b>Puyuma</b>	0	0	0	0	0	0	0
<b>Rukai</b>	1	1	2	1	0	2	0
<b>Saisiat</b>	0	1	1	0	1	1	0
<b>Tao</b>	3	1	0	2	0	1	0
<b>Thao</b>	1	1	0	0	0	0	0
<b>Tsou</b>	0	0	0	1	0	0	0

Turning to Bunun, the five pictures for Bunun are ‘diversions’ (rituals and ceremonies) and ‘devices’ (musical instruments). It is also noted that *Pasi but but* is introduced on page 18 but with only a big picture of Bunun’s group singing which occupies half a page space. Without any music examples go with the written text, the whole layout constructs a cognitive model for *Pasi but but*: its nature of musical expression is transferred to an image of physical expression provided by the juxtaposed picture. I argue that the absence of music examples for *Pasi but but* does not result from integrated instructions. Though sometimes it happens that certain curriculum models selectively exclude knowledge in terms of the structure of integrated models and the purpose of the action to integrate, or the great amount of knowledge packed in limited space, the absence of music examples of *Pasi but but* should be understood as a phenomenon which lacks a musical model in the context of cultural cognition. As a result, the written text can only deal with the cliché about *Pasi but but*. Some texts are even simplified information without the important cultural context for understanding this ritual music. Losing the comprehension of the

intrinsic value of *Pasi but but* which actually is embedded within its musical texture, the construction of knowledge is a suspending endeavour leading to an empty learning.

#### 7.3.1.4 U Chen

The text starts with two pieces of myth, both are about how ancient Bunun people learnt the beautiful sound of *Pasi but but*. It is important to note that not because there is no history of *Pasi but but*, but sometimes a ‘loss’ of the memory of historical quality of things is even more effective to replace history by myth. History, in the present discussion, is conceived as an aggregate of values, believes, and ideologies. However, it is undeniable that myth does reflect the change in societies. Bearing this in mind, the examination aims to explore what information the two pieces of myth give. Before the text flows toward the 158-word introduction of *Pasi but but* plus a brief (147 words) discussion of all indigenous tribes in Taiwan (U Chen 2005, p94), learners first meet these two pieces of myth – the waterfall and bees. In the text, Bunun people keep a good relationship with Nature and their God. Singing is viewed as a way to worship their God. This ability is the bliss from God to enable them to communicate through singing. This is also supported by anthropologists and ethnomusicologists that Bunun’s music emits harmony which reflects their social control and interpersonal relationships (Qio 1966; Wu 1999). In a word, the key word to Bunun culture embedded with the two pieces of myth is ‘harmony’. In a sense, it is also a cognitive model to appreciate Bunun’s musical culture. The cultural cognition through a song *Pasi but but* and two pieces of Bunun myth consequently equates Bunun to harmony. The philosophy of harmony is the goal and principle that governs Bunun social operation; however, how to achieve it musically is not presented in the text. It is argued that history and myth both are able to function as discipline, but history provides knowledge to approach cause and effect of issues, myth does not. Myth has the power to transform history to nature.

### 7.3.2 Looking through the lens of cultural hybridisation

Throughout all four units, Han Lin introduces folk songs of all groups within a diverse range of people in Taiwan; Nan Yi engages in an introduction of a complete indigenous folk culture; while U Chen focuses on *Pasi but but*. On the other hand, Kang Xung elaborates two differing genres expressing *Pasi but but*. In a sense, the approach to the portrayal of Kang Xung is a form of cultural hybridity.

#### 7.3.2.1 Hybridisation as a mode of existence

With respect to globalisation, cultural hybridity is coming to be a new way of existing in and perceiving the world. It emerges when peoples and cultures interact intimately in a deep and significant way. It is a blending of two or more cultures into one another which constitutes a product of cultural contact. “Cultural hybridization,” Pieterse explains, “is the making of global culture as a global *mélange*” (1995, p60). The common way to create this type of *mélange* is to attribute a whole package containing many facets of this culture to symbols which are lighter and more ephemeral and spread them across different aspects of other cultures and historical periods. In this way, the discussion of cultural hybridity focuses on the formation of symbols. There are two approaches in an exploration of those ‘symbols’: cultural interbreeding and cultural hegemony.

In cultural interbreeding, symbols are derived from the land and are enriched by other lands linked by hybridisation. It is easy to identify the hybridised cultural elements by matching their characteristics with their original source. In this approach, selected cultural elements are selected as symbols to trigger viewer’s intellectual or emotional attachment. But not all symbols are able to trigger viewers’ reactions. Even the most typical symbol of that culture would not stimulate people to draw any reference to any of their experiences. This void means that it can neither generate more cultural output nor stand as what Bourdieu termed “symbolic capital” (1984). It is argued that there must be a reservoir of cultural memory bank packed full of information of the culture (Assmann

and Czaplicka 1995; Antze 1996). In cultural interbreeding, the hybridised cultural elements are resources with symbolic capital within their cultural milieu. They combine on a stage which allows space for each cultural element to demonstrate their own uniqueness. This is what viewers feel: a harmonious relationship. The premise for this kind of cultural hybridity is the strong symbolic capital embedded deep within cultures.

#### 7.3.2.2 Cultural interbreeding and cultural hegemony

In the texts of the unit 'Creation from the tradition', the symbolic capital of *Pasi but but* is not generated from appraisal expressed by world ethnomusicologists' in the IFMC but from the perspective of a sojourner David Darling's travel experience. This text is expressed in a third person "...Darling, for the first time in his life came to Taitung counties and heard Bunun's children singing in their pure voice. He was deeply touched and so said, "That day, my cello became silent" " (Kang Xung 2005, p90). The narrative is euphemistic but powerful enough to produce symbolic capital for Bunun's music culture. Also notable is that the whole text in this unit fails to mention the issue of how *Pasi but but* enjoys worldwide fame or why it is so valuable in ethnomusicologists' eyes. In another words, the symbolic capital formulated in the text of this unit is not based on what it is but on what it is viewed as being. The viewpoint is of others' rather than Bunun's own viewpoint. With this in mind, it is hard to state that the cultural hybridity presented in this unit is a form of cultural interbreeding, though both cultural elements *Pasi but but* and New Age music are viewed as having symbolic capital. I would argue that in this case the condition for cultural hybridisation is asymmetry.

#### 7.3.2.3 Two-dimensional critical discourse analysis

This understanding further leads the next step in the exploration of the positional autonomy of the two agents – Darling (composer) and *Pasi but but* (the established



music). The exploration on the loss of positional balance between agents is situated in Fairclough's argument (1995, p1):

Power is conceptualized both in terms of asymmetries between participants in discourse events, and in terms of unequal capacity to control how texts are produced, distributed and consumed (and hence the shapes of texts) in particular sociocultural contexts.

As Fairclough suggests, to appreciate how power operates is to look through the window of 'texts'. He further proposes a framework: analysis of language texts, analysis of discourse practice, and analysis of discursive events as instances of socio-cultural practice (1995, p2). Following is a discussion of the first two dimensions: analysis of written texts and analysis of discourse practice.

#### *Analysis of written texts*

The first dimension aims to examine language texts. According to Fairclough, language text includes spoken and written texts. In this case, only the printed material is provided in school textbooks. Thus, the exploration focuses on language and word use in the written texts on page 90 (Kang Xung 2005, Year Y9-2 III-2). The decision not to examine page 91 is because neither of the texts – background knowledge about *Pasi but but* and Drucker's motto on this page – encompasses Darling's name nor addresses his composition. In terms of the purpose of this exploration – to indicate asymmetries between participants in discourse, the following analysis deploys strategies with respect to the texts on page 90. Accordingly, Table 7.4 is designed to illustrate the role of Subject/Object of David Darling and *Pasi but but*.

**Table 7.4**  
**Analysis of the written texts: Kang Xung, 2005, Year Y9-2 III-2, p90**

Sentence	Darling in Text		<i>Pasi but but</i> in Text	
	as the Subject	as the Object	as the Subject	as the Object
1 <sup>st</sup>	In 2000, American composer and cellist David Darling...	-----	-----	Bunun's children sang
2 <sup>nd</sup>	He was deeply touched.	-----	-----	-----
3 <sup>rd</sup>	Darling said...	-----	-----	-----
4 <sup>th</sup>	In 2002, he returned...	-----	-----	Bunun's Wulu tribe/ Bunun's voice
5 <sup>th</sup>	This musical expression has broken down boundaries between nations, ethnics, and languages.	-----	-----	-----
6 <sup>th</sup>	-----	-----	<i>It</i> was not finished until 2003 when it finally reached its successful completion.	-----
7 <sup>th</sup>	-----	-----	-----	... this experiment not only opens a new avenue for classical music but also presents a new aspect of traditional Bunun folklore.
8 <sup>th</sup>	David Darling plays his cello ...	-----	-----	[Darling to] accompany the original <i>Pasi but but</i> , and appending a composed cadenza [to <i>Pasi but but</i> ].
9 <sup>th</sup>	This music ...tries to echo [Bunun's unique octo-phonic chorus].	-----	-----	Bunun's unique octo-phonic chorus

As can be seen more clearly than from the original textual layout, the first four sentences place 'person' (David Darling) in the Subject position and 'knowledge' (*Pasi but but*) in the Object position. The literally translated text, from Chinese to English, faithfully retains the original subject and object structured in Chinese sentences. Moving on to the discussion of the fifth sentence, firstly Bunun or *Pasi but but* is not shown in this sentence; secondly, the focus of this sentence is the measure employed. In this sense, Darling is the 'hidden' subject because action cannot be activated itself but through the individual's physical engagement. In the sixth sentence, "*It*" refers to the newly adapted *Pasi but but*. The person who involved in *It* decided when to finish *It*. Regarding this, though 'person' is not seen in this sentence, this narrative implies that 'person' (Darling) is the *doer*. It seems that 'person' being the subject has been 'vaporised' from the sixth, seventh, and the ninth sentences. In fact, 'person' (Darling) is the *doer*. The seventh and

the ninth sentences are structured in the same way in which Darling conducted the experiment and made this music so that the traditional Bunun's folk music changed. To sum up the discussion based on Table 7.4, it is obvious that Darling stands in the centre of the text. Moreover, 'person' rather than knowledge is the main focus. In this respect, the asymmetry emerges in terms of the subject-object, dominant-dominated, active-passive, and person-knowledge deployment.

#### *Analysis of discourse practice*

The second dimension aims to explore the processes of text production, distribution and consumption. The application of CDA in this section is used closer to "analysis of text structure above the sentence" (Sinclair and Coulthard 1975, cited by Fairclough 1995, p7).

#### Text production

Since 1988, Taiwan Yu Shan National Park has engaged in recording and restoring indigenous culture. Bunun is one of the tribes located in the area of Yu Shan National Park. The earliest Bunun music product issued by Yu Shan National Park and sponsored by government marked the action from the central administrative level. In the 1990s, private recording companies have sensed the potential of the market of indigenous music in Taiwan in terms of the global trend of 'world music'. Wind Records published its first Bunun music CD (TCD 1501) in 1992 which has won the Best Music Producer of the Year by the China Evening Times. The market reaction proved this production the best use of sound for an indigenous music marketing campaign. Two years later, Yu Shan National Park produced a series of indigenous music including all tribes within its scope. Encouraged by the Taiwanese government, local cultural institutions have been playing an active role to promote indigenous culture to the public. In 1998, the album "Six indigenous tribes and their traditional music in Kaoshung County" (Bunun's music was in the sixth CD) produced by Kaoshung County Cultural Centre received the honour of

the first prize of indigenous culture production from the Ministry of Education. It can be viewed as the best use of indigenous music for educational programming.

Paralleling governmental efforts, Wind Records engaged a young Bunun singer Biung and published his first self-composed album “Hunter” (2000). It was a production entirely sung in the singer’s native language. Taking account of garnering a larger audience, consequently, the prize winner album “Biung” (2001) was sung in both singer’s native Bunun language and Mandarin. This production received the Golden Melody Award for Best Non-Mandarin Male Singer in 2002. His latest album “A man in the wind” (2005) adopts Mandarin instead of Bunkum language. It is also important to note the changes of the content of Biung’s music development because it is a window with the view of cultural hybridisation. The songs in his first album were composed during the last year of his college with homegrown lyrics that both emphasise his ethnic background and were a diary of his childhood experiences. He naturally employed the music from his own culture and sang in his native language for the purpose of inviting people to love Bunun’s culture. In an interview, Biung confesses to listening to Western pop artists such as Michael Jackson and Linkin Park and combines traditional Bunun music with pop musical style. He adds in an interview ‘Biung mixes it up live’, “I don’t put any limitations on the kind of music I listen to, but musically the biggest inspiration to me has been traditional Bunun music” (2004). However, the rationale in a competing market where profit rules, inevitably overpower Biung’s musical and cultural imagination in terms of the hybridisation of Taiwanese popular music style.

As Fairclough indicates (1995, p6), texts are social sites in which cognition, representation, and social interaction happens. The production of Bunun musical text in Taiwanese society both from non-Bunun and Bunun people shows that efforts and measures have functioned to retrieve Bunun’s culture. Every culture has a set of symbols, although not all culture has symbolic capital. For culture as symbolic capital, there must be powerful systems behind the culture supporting it to generate its own symbolic capital. In the current situation, Bunun’s symbolic capital is under construction with the support of government involvement. The 2006 Creative Ideas Exhibition of Taiwan Cultural

Industry, hosted by the National Culture and Arts Foundation in April 2006, is part of a campaign which aims to evoke cultural consciousness and further take action to pursue indigenous symbolic capital.

#### Text distribution and consumption

Inspired by Fairclough's notion (1995), it is conceived that a flow of culture is actually a flow of symbols. From this point of view, the present section aims to illuminate the trail of the hybridised *Pasi but but* making its impact on the world.

The 'Mudanin Kata', which includes the arranged *Pasi but but*, was released on May 25<sup>th</sup>, 2004. A review in *The Times* 'David Darling and Wulu Bunun Singers' gave a comment on this album:

...Darling added sympathetic cello textures to their traditional repertoire of drinking and hunting songs, harvest prayers and sacred chants. The sounds of nature add to the atmosphere, while back in the studio Darling embellished further strings without swamping the purity of his "field recordings". In places the Wulu Bunun's singing has a spooky, otherworldly quality that recalls the choral work of Ligeti. Elsewhere, it sounds childlike and innocent. The result is a record that is by turns stark and sumptuous, as hauntingly beautiful as it is highly unusual (2004).

On May 26<sup>th</sup>, 2004, David Darling and Wulu Bunun people (those who come from the tribe Wulu) had their debut at the Queen Elizabeth Hall, London. Their performance was recorded by the BBC radio program 'Late Junction' and broadcast on June 9, 2004. It is noted that the album was listed number six on the 10 Best International CDs of 2004 by amazon.com. It is supposed that the above information is easy to access in Taiwan. On the contrary, it took me days to collect it and then I realised how 'Mudanin Kata' developed its way to meet people in other areas outside Taiwan. Interestingly, people in Taiwan are not aware of how this event was a success in a global context. It seems that all the efforts made were to promote it into world markets rather than the local market. Obviously, the cognitive model of Bunun culture was set to meet the Western criteria and the value judgment followed by the world music market rules. It is also found that for academic research use, Insight Media, a company producing DVDs, Videos and

CD-ROMs for university and secondary classrooms, has released a video product 'Sounds of the mountains, dances of the ocean' (1997, 57AJ1155). This film documents the music and dance of each of Taiwan's nine indigenous tribes with English narration and spoken Taiwanese with English subtitles. People with interest of Austronesian culture or conducting research might approach this product. But without doubt, it gains far less public attention than Mudanin Kata has won.

#### 7.3.2.4 Hybridity in the form of fragmentation

Another way to look at cultural hybridity is by looking through the lens of postmodern interpretation. According to postmodern viewpoints, cultural hybridity should embrace emerging possibilities based on the belief that "postmodernity begins where totality ends" (Erjavec 2001). The infinite number of possibilities leads inevitably to the impossibility of predicting or governing or having any prominent rules to follow. One of the features of cultural hybridity in the postmodern context is the phenomenon of fragmentation. However, fragmentation as a feature of twentieth-century art and culture is a pervasive phenomenon of both modernism and postmodernism but in such case operates in diverse ways (Bertens 1995; Connor 1997; Fokkema & Bertens 1986). In a postmodernist view, fragmentation is synonymous with 'pastiche' or 'parody'. From a modernist perspective, cultural hybridity in the past was seen as a condition which describes the situation of the cultural tension in a multicultural interface. Therefore, fragmentation is a consequence of a lack of unity and is often viewed as a crisis of representation. What also occurs is a deconstruction of form which serves to frame any artistic expression in a socially comprehensible aesthetic structure. From a socio-economic viewpoint, and based on the textual analysis that market forces seem to govern the articulation of the content of knowledge in textbooks, I argue that, except for the modern-postmodern hemispheres, fragmentation is synonymous to contemporary commodity form (see Chapter 2). Fragmentation in the context of cultural creative industry is a strategy which creates symbolised cultural products for the aim of pursuing economic growth.

### **7.3.3 Looking through the lens of cultural transmigration**

Culture has two ways to perform its existence: the static, settled in a particular space; or, the fluid, flowing so it lives. In an era of the postmodern, the power of human minds speeds up the travel of cultures. Concomitantly, cultures sojourn and further mutually interact with exotic cultures. In this process, some transmigration also emerges.

#### **7.3.3.1 The ‘third space’: a new site for transmigration**

As Greenwood notes, “when two cultures meet, and the interface between them grows, a new ‘space’ emerges. It could be one that is a melting pot that homogenises the cultures, or it could be a ‘third space’ that co-exists with both cultures that themselves, to a lesser or greater extent, remain intact” (2001, p193). With respect to Greenwood’s notion, what has been witnessed in these cases is a phenomenon of cultural interaction in what has been termed a ‘third space’. This ‘third space’, according to Soja, is “a purposefully tentative and flexible term that attempts to capture what is actually a constantly shifting and changing milieu of ideas, events, appearances, and meanings” (Soja 1999, p2). As the content of cultural interaction is changing, so does its process and outcome. When cultural interaction occurs and its product is transferred from a milieu where cultural hybridisation emerged to a new milieu, it generates a different meaning in terms of the values and social structure in the new environment. This is a notion of cultural transmigration which parallels with Sassen’s perspective that the transmigration of cultural space implies a transformation of cultural forms and a reterritorialisation of cultural regime (Sassen 2004, p176).

In a sense, cultural transmigration relies on culture travelling. Due to technology, culture travels much faster and further nowadays. It cannot be denied that people are experiencing culture in a short period of time. However, they are deeply affected by the fascinating norm of cultural hybridisation coupled with transmigration for a much longer time. The cultural product may soon be replaced in lieu of newly hybridised cultural

products, but our experiences stay with us. In this mode of material culture, both our experiences and the material objects are simultaneously transformed and transmigrated; first, the material, next the experience. The cultural experience is a spatial re-localisation: from the visible (social phenomena), material and physical to the invisible (social structure), non-material and metaphysical.

The current way in which culture exists is a form of spiritually and materially cultural transmigration. Using the faculty of cultural cognition, people are able to perceive cultural hybridisation: they identify cultural symbols as a means of generating an understanding of cultural hybridity. As a consequence, they sense and even measure the distance between the original cultural space and the shifting cultural site. In this consciousness, cultural transmigration is conceived as a struggle between cultural awareness and identification. The transmigration pushes individuals to situate themselves within the changing milieu: the ground under their feet is in flux, and similarly so are the walls surrounding them. The ground is the chronically entrenched ideologies. On the other hand, the walls are a framework in a community or society which allows people to identify their existence; the walls are also a frame, limitation, as well as a controlling mechanism.

At this point, my reflection brings experience of material culture in space into intellectual awareness, and notes that there is another factor change – namely our imagination. What I mean by this is not only the sensibility of those already established spatial or geographical landscapes which have challenged but also our imaginations.

#### 7.3.3.2 A gaze upon the cases

Looking at the texts of *Pasi but but*: Han Lin provides the background of its worldwide recognition; the imagery of *Pasi but but* is placed in a global context. Kang Xung creates a space where it expresses Other's recognition; an imagination emerges from and is unavoidably limited by an individual person's cultural capacity. Nan Yi gives a potpourri collection of information approaching recognition; a pastiche of imagination which



contains little meaning but lots of imagery. U Chen offers two pieces of myth as the first stage for cognition; a poetic imagination with less historical material. In several cases amongst them, cultural transmigration is coupled with cultural cognition. This is a tough situation because deciphering the disguise needs critical consciousness. It is easy to get confused between whether material culture offers cultural cognition or cultural transmigration. Foremost, in order to cope with this inquiry it requires noting the inseparability of social, historical, and spatial. This consideration echoes what Soja proposes as the “*real* material world” (1999, p6, [my italics]). Based on Soja’s definition, the material world refers to the space in which material exists as it is. This is the ‘Firstspace’ in which exists “readable texts and contexts” (1999, p22). To subsequently “interpret this reality through ‘imagined’ representations of spatiality” (1999, p2) then enters into what Soja called ‘Secondspace’. On this level, due to the nature of fluctuation of imagination, an unstable realm emerges which accommodates changing discourses. In the case of Kang Xung, the original text of Bunun’s *Pasi but but* is situated in the Firstspace. Darling’s ‘Mudanin Kata’ forms an imagined musical and cultural space. The slogan ‘innovate or die’ helps to construct the Thirdspace in which the translation of knowledge is rooted in the Secondspace and is guided by constantly shifting values. The most powerful force is not fuelled by cultural impetus but by an economic drive. The articulation of culture is therefore transmigrated from multicultural language to a cultural-industrialised couching of language.

#### **7.4 The theme, structure, and content**

When knowledge is organised using curriculum integration, material from different disciplines is mapped according to the chosen theme, topic, and competency benchmarks. As analysed above, textbook writers may choose the same raw material but use it in diverse ways in compliance with their goals. However, even when the same goal was borne in mind (i.e. the sub-goal ‘Comprehension of Cultures’), the format and interpretation of content knowledge may show in markedly individual ways. This presentation could possibly be affected by the curriculum models used to formulate

meaningful content knowledge for school education. On the other hand, the interpretation of knowledge could also possibly have little to do with the materials, themes, goals, and competency benchmarks but affirmatively associate with the social discourses to certain knowledge (i.e. the value of Bunun's *Pasi but but* in modern society). The following exploration aims to develop this argument on the basis of the structural analysis of content knowledge. The exploration is therefore designed with three layers: the selection of knowledge, the construction of knowledge, and the interpretation of knowledge.

#### 7.4.1 The selection of knowledge

As Hamston indicates that “the choice of significant content is determined by ‘big ideas about the world’ ” (1996, p.2). These ‘big ideas’ could mean anything for different curriculum designers in terms of their purposes of curriculum instruction. Generally, the ideas can be categorised into groups on the basis of chosen taxonomy. According to Bennett Reimer, the most common means of organisation in multi-arts courses are the “historical” approach, the “topical” approach, and the “common elements” approach (1970, p147). On the other hand, Campbell and Harris (2001, pp96-97) propose six thematic approaches which are commonly seen in integrated instruction: literature themes, topic themes, abstract concept themes, event themes, problem themes, and position themes. In this respect, these units discussed in this present chapter can be analysed through the lenses which examine both approaches.

**Table 7.5**  
**Analysis of theme focus on textbooks**

Concepts Textbooks	Reimer (1970): historical/ topical/ common elements	Campbell and Harris (2001): literature, topic, abstract, event, problem, and standpoint
Han Lin	historical	topic
Kang Xung	topical	position
Nan Yi	common elements	topic
U Chen	topical	literature

The combined coding is used to illuminate the process how “content” as “ingredients” is selected to match the chosen theme. The exploration is arranged on the basis of similar coding in each column. Thus, Han Lin and Nan Yi are paired in terms of their ‘topic theme’; and Kang Xung and U Chen are grouped with respect to their ‘topical approach’.

In Reimer’s definition, what he called ‘historical approach’ focuses on the factor of ‘time’. In this respect, Han Lin’s historical layout and information of times support it to be labelled as ‘historical approach’. Drucker’s motto “innovate or die” in Kang Xung proposes an attitude, a belief, and even a value upon traditional culture. Thus, it operates in the ‘topical approach’. The two pieces of myth used as a vehicle in U Chen to convey the cultural background of Bunun’s ritual culture are recognised as a ‘topical’ approach. Nan Yi gives a picture of Taiwanese aboriginal culture including all aspects of their traditional culture. The thread binding all indigenous tribes is their commonalities (i.e. their ritual dance and music).

Through Campbell and Harris’ idea, the discussion above could have a totally new vision. First and foremost, I want to point out the differences between Reimer’s ‘topical approach’ and Campbell and Harris’ ‘topic themes’. As mentioned, Reimer views ‘topic’ as a vehicle to mediate conceptual material (i.e. attitude or belief). In Campbell and Harris’ eyes, ‘topic’ is an element which exists in multi-disciplines. Because these disciplines share the same element, the common elements consequently become a ‘link’ to bind knowledge from different disciplines. In a sense, Reimer’s view falls on the intellectual aspect of knowledge while Campbell and Harris engage in the technical aspect of knowledge integration.

Turning to textbook examples, through Campbell and Harris’ lens, both Han Lin and Nan Yi are constructed under the topic theme: the former uses ‘folk song’ as the topical means to choose and organise knowledge materials; the latter employs ‘indigenous culture’ to put all relevant materials together. Moving on to Kang Xung through Campbell and Harris’ lens, though the banner “innovate or die” conveys a strong point of view, the antique colour of Bunun’s traditional music exempts it from being viewed as a problem

from an anthropological viewpoint. Due to the currently worldwide action to protect non-tangible cultural heritage, the banner is merely an expression associating with position taking by viewers. The position Kang Xung has taken is progressive so that any possibilities to pursue added value via innovation or change are encouraged. Differing from the ‘topic theme’ and ‘position theme’, U Chen adopts stories which give a layer of literary coverage to musical material and cultural heritage. In this respect, it is identified as a ‘literature theme’.

As shown in Table 7.5, both Han Lin and Nan Yi are constructed within the ‘topic theme’. Though one picks folk music and the other addresses aboriginal culture, they basically deal with cultural issues. Through Reimer’s lens, the criteria for knowledge material selections are illuminated: Han Lin focuses on the representation of songs in each specific time period; Nan Yi sheds light on the genuine features in different tribes. It is consequently conceived that an entirely different outcome of curriculum integration is likely to occur if the focus of theme changes. This assumption is based on an understanding that the curriculum theme for integration determines the interpretation of materials. For instance, the theme of indigenous culture in Nan Yi could have a different face if ‘historical approach’ replaces the ‘common elements approach’. In this imaginative picture, the content knowledge will be arranged in accordance with times. It would even be necessary to eliminate some materials in order to adopt a more chronological approach. It is also noted that if the integrated means is altered then different knowledge material could possibly be chosen.

Shedding light on Kang Xung and U Chen, though *Pasi but but* is employed as a topical approach, their pictures are diverse. Because ‘innovate or die’ is taken as the position by Kang Xung, an effective approach to highlight the gap between the old and the new is to employ two versions of *Pasi but but* which have diverse quality and respectively belong to different times. On the other hand, U Chen uses auxiliary material – the myth – to support the main material *Pasi but but*. The myth gives the background to the main knowledge and even helpfully emphasise the outline of *Pasi but but*. Because of different themes, the selection and combination of knowledge accordingly demonstrates varieties.

#### 7.4.2 The construction of knowledge

When knowledge materials have been selected, the next stage is to organise them in accordance with the requirements stated in the National Syllabus. With respect to this ultimate goal, knowledge is required to be formed in a meaningful way to convey ideas, values, and concepts. As shown in Table 7.1, the integrated models of these examined units in the present chapter are different: from a discipline-based ‘cellular’ model (Han Lin and Kang Xung) and ‘nested’ model (U Chen) to a cross-disciplinary model – the ‘integrated’ (Nan Yi). With reference to Fogarty’s integrated models, the structure of curriculum design takes account of the number of items of knowledge material. This means, if two items are used, it has the possibility to be constructed in ‘sequenced’ model or ‘shared’ model, but not ‘webbed’ or ‘integrated’ models because the latter deals with knowledge of multiple disciplines. In other words, items of knowledge should match with the ‘space’ of integrated models. When several knowledge items occupy an appropriate curriculum space, ‘webbed’ or ‘integrated’ could probably play a better role than ‘sequenced’ or ‘shared’ models. If there is more than one choice of curriculum structure, then ‘theme’ determines which model suits best. For instance, the unit ‘Authentic Aboriginal culture’ (Nan Yi) could be put in either ‘webbed’ model or ‘integrated’ model. The final design is constructed in a ‘webbed’ model in order to maintain the independence of each tribal culture. On the other hand, the ‘integrated’ model suits better if the commonality becomes the focus of knowledge mapping. Therefore, the determination of curriculum structure is an open question which depends on what outcome is expected and what materials are used. Based on the analysis presented in the present chapter, I come to the point of realisation that curriculum structure is the product of the interaction of content knowledge and the focus of theme.

The commonalities between Kang Xung and U Chen make me notice that they employ different ways to integrate knowledge: the former is ‘cellular’; the latter is ‘nested’. The most obvious commonality of these two units falls on their common main material – *Pasi but but*. As we see from these two cases, the main focus of *Pasi but but* accompanies David Darling’s New Age music genre or associates with oral history – two pieces of

myth. When the main theme has been determined, the selection of materials is almost done. But the whole picture would not appear completely until the minor materials have been proportionally woven with the main material. Kang Xung chooses to reach the balance in the ‘cellular’ model whereas U Chen picks the ‘nested’. According to Fogarty, the ‘nested’ model refers to the “target multiple dimensions within a subject area” (2002, p20). The myth is used as the larger dimension to coat *Pasi but but* in the centre. Thus, the ‘nested’ model is recognised as a proper choice which provides a broader context to enhance the learning of the core knowledge.

On the other hand, Kang Xung’s design could have several possibilities. First of all, it is coded a ‘cellular’ model. According to Fogarty, the ‘cellular’ model refers to the “separate and distinct disciplines... topics from two areas only occasionally related intentionally. ... each subject area as a pure entity in and of itself” (2002, p16). In this definition to look at Kang Xung’s materials and construction, it deploys all materials in music subject, and the topic of innovation stands independently. In a sense, this kind of layout is neutral; however, the juxtaposition of the two versions of *Pasi but but* has made a judgment in terms of the superior/inferior. The criterion is ‘innovation’. From the material-subject aspect, this case could be possibly designed in other discipline-based models (i.e. the ‘connected’ or ‘nested’) or not much advanced cross-disciplinary models (i.e. the ‘sequenced’ or ‘shared’). The consideration is based on its materials: the old and new *Pasi but but* and the conceptual material ‘innovate or die’. Though the four possible models are listed, not all of them can prove to be practical ways in this case. According to Fogarty’s definition, the ‘connected’ model “focus[es] on relating ideas within the discipline” (2002, p18). Regarding the actual materials, *Pasi but but* and the concept ‘innovation’ are not relevant ideas within one discipline. The same argument happens to the ‘nested’ model because this method “target[s] multiple dimensions within a subject area”. The basic incompatibility rests on the two groups of material are not within the same subject. (U Chen’s coding ‘nested’ is based on the clarification of the role of the story material. They are oral history having cultural roots. If they are the authentic version of myth, then they are in the literature subject. And the model will be identified as ‘shared’.) Besides, they cannot form multiple dimensions like the stories in U Chen

which form a culturally literary dimension to *Pasi but but*. As for the ‘sequenced’ model, it means “similar units coincide but are taught separately”. Using Fogarty’s example to re-formulate this case, first, Fogarty gives the example as “stock market in mathematics coincide with the Depression in history”. Then, in the same way to re-design this case, the presentation could be: *Pasi but but* in ethno-musicology coincides with *Pasi but but* in creative industry. Compared with the original design, the ‘sequenced’ model could be able to give more clearly and completely, two independent pictures to the authentic *Pasi but but* and the modernised *Pasi but but* without imposing the arbitrary manner “innovate or die” (2002, p24). Lastly, the ‘shared’ model means to “bring two disciplines into a single focused image”. The premise of this model is the existed commonality formed by two disciplines and the feature of this model is to highlight the commonality. Accepting that, then turning to the original materials, it is argued that the materials do not represent two disciplines. And *Pasi but but* does not have common elements associated with the concept ‘innovation’.

In summary, the ‘connected’, ‘nested’, and ‘shared’ models are theoretically possible but practically impossible. In terms of the selected materials, the ‘cellular’ model and the ‘sequenced’ model can prove to generate effective curriculum design. The above experiment and contemplation illuminates a reality that the content materials decide curriculum structure, not the converse way. Moreover, it is worth noting that though the ‘cellular’ and ‘sequenced’ models are workable methods, with reference to the theme then the better way is shown. Because the two versions of *Pasi but but* and an abstract idea can formulate layers; such as the layer in time, or the layer in musical language, the one-dimensional model ‘cellular’ does not really help with this demonstration. On the other hand, the juxtaposition of knowledge, as the way the ‘sequenced’ model does, can help to present the layer and avoid the one-way statement. This understanding further clarifies the blame on the concept ‘innovation’ and the idea “innovate or die”, because the problem does not fall on the materials, but the layout of materials. That is, there are several ways to integrate knowledge; however, the certain way determines the interpretation of knowledge and even rearticulates the original vision projected by the theme.

In addition to the above discussion, the space, referring to the physical pages in textbooks, also affects the entire presentation of content knowledge. This is to say the nature of theme and content knowledge should be known before the actual work of curriculum design. Usually, the number of pages of textbooks is a sophisticated issue of budget, educational efficacy and many other social concerns. In this respect, curriculum design is inevitably challenging. The process of mapping knowledge needs to manage selected materials in a sequence that meets cognitive theories and curriculum goals and also reaches a balance in terms of textbook physical space. Therefore, knowledge mapping becomes a battle. Eventually, the wrestling process produces the product which is a compromised outcome of all values, ideas, and ideologies.

There is an example in the textbook. Nan Yi aims to include all indigenous culture and maps knowledge in a ‘webbed’ model. As said, this is a model with capacity to accommodate a great amount of material. However, two tribes are still absent from this big curriculum picture. It is argued that the reason may not rest on the integrated structure but fall on the concern of the importance of knowledge. The question of ‘what is valuable knowledge’ is controversial because it has no certain correct answer. It may be a group of people’s opinions (i.e. textbook writers) but more likely just reflect the social consensus. Textbooks are also products in book markets, though they are sold in a market regulated by both economy rules and educational rules. The competition in markets and the expectation from the public plus with the discipline of the National Syllabus all contribute to make textbook knowledge closer to societies than individuals. In this respect, the outcome of the wrestling of knowledge is the wrestling of social forces, people, and material resources in an abstract space within school textbooks. In other words, the curriculum structure should be exempt from being responsible for the fragmentation of knowledge or simplified information in textbooks. It is worth realising that curriculum structure might be the scapegoat if the real situation is not clarified. The charge to curriculum structure neglects the reality that the (re)production of knowledge is socially constructed. It could never become a neutrally technical construction. This misunderstanding emerges from situating in a limited position within the educational field with low consciousness of the social context of educational institutions.



### 7.4.3 The interpretation of knowledge

Textbooks are the meeting place of the voices which reflect the view of our world. Cultural experience is firstly conceived as what it is then what it means. The above discussion of cultural cognition, cultural hybridisation and the physical deployment of knowledge construction are related to 'what it is'. This section aims to discuss what steers the interpretation of textbook knowledge. With respect to the temporality of content knowledge, it is noted that *Pasi but but* is placed at the intersection of time and space. In Han Lin, *Pasi but but* is an example which is selected to represent overall Aboriginal music culture as it existed in the past; in Kang Xung, it is also conceived as an old voice of Bunun in the old times and must be vitalised; in Nan Yi, it represents Bunun's own music culture and is perceived as part of their ritual ceremony though it has been obsolete; in U Chen, it is a piece of Bunun's traditional song with myth which has been enshrined as Bunun peoples' cultural heritage.

The overall narratives about *Pasi but but* address its historical quality and emphasise its value as fossils in ethno-musicological research. The lens that focuses on the object *Pasi but but* shows a profile which makes the object more concrete as an event. This event generates from an action to re-conceptualise *Pasi but but*: as shown in textbooks, the space of its origin has been retained and fixed as it was, but the time is materialised and given a new context. The analogical knot is tied by two threads: the one shining in the present time, and an old thread curved with geographical marks. Examining the texts respectively, it is found that the intrinsically cultural nature of *Pasi but but* is added with notated material, de-characteristic cultural material, and cultural industrialised material. Though the space of the object does not move, the re-conceptualised 'time' element has changed the language of Aboriginal music and also given voice to the value and meaning of indigenous culture.

## 7.5 Conclusion

This chapter has concentrated on examining the knowledge of Aboriginal culture discussed in the four series textbooks. The discussion of Part 1 in the present chapter focused on the models used for integration and the relationship of the required competency benchmarks and the selected knowledge materials. Two units of the total four units examines the use of the ‘cellular’ model to concentrate on the aspect of musical culture while the other two discuss multi-dimensional cultural performance and employ the ‘webbed’ and ‘nested’ models to situate in broader social contexts. The benchmarks 1-4-1 and 2-4-5 are salient in the process to construct multicultural knowledge. The former emphasises the social context to art products in art appreciation and also encourages learners to develop their own experience to create arts. The latter focuses on the more humanistic aspect, such as the form, history and performing of music. The results of the investigation show that the interpretation of indigenous culture concentrates on its history and tradition. Less discussion is given to the present situation. In other words, the whole tone of the articulation of indigenous culture shows retrospective orientation.

Shedding light on the required benchmarks, it is noted that the same knowledge resource – Bunun’s *Pasi But But* is employed; however, the diversity of its interpretation results from the different imagination of multicultural education in the context of school education. In addition, the identification of symbolic elements in indigenous cultures is also challenged. The analysis shows that, though *Pasi but but* is ‘live’ in the unit ‘Nostalgia’, the presence in the other three units tells quite a different story about Bunun and its musical culture. In the unit ‘Creation from the tradition’, creative industry reins the interpretation of *Pasi but but* and finally de-territorialises it from its cultural parameter. Though the unit ‘Bunun’s *Pasi but but*’ stands within its original site, the glory of musical culture is overshadowed by the accompanied texts which address Bunun’s myth. Moreover, in the unit ‘Authentic Aboriginal culture’, although being part of Taiwanese indigenous culture, Bunun’s musical culture does not gain enough space to address its cultural issues in-depth while juxtaposing with other ten tribes in one unit.

In Part 2 of the present chapter, I have argued that the organisation of Bunun's cultural elements follow a 'naturalised' binary, i.e. gender, ethnic, and the extent of civilisation, and (re)produce these stereotypes through the 'consumption' of Bunun's cultural products and knowledge structured in school textbooks. At the same time, the deployment of indigenous cultures in the context of schoolbooks deconstructs the form of indigenous cultural knowledge. In multicultural learning, to identify the subjectivity of the learner and acknowledge the identity of 'Others' is vital. According to Adorno's concept of negative thinking, the falseness is that human understanding of a particular object is subsumed under a general concept heading, a mode of identity thinking. To rectify this, the consciousness of non-identity thinking reconciles the particular entity with another general concept, without reducing the qualities of any objects to stereotyped categories.

## **CHAPTER EIGHT**

### **Conclusions and recommendations**

#### **8.1 Introduction**

This study has concentrated on culture, economy, and school integrative music education in Taiwan. The integrative methods employed to construct knowledge influence the combination of knowledge to a large degree. Manipulation to resist integration or to favour the more discipline-based models has been detected through an investigation of their macro and micro structures. In addition, the qualitative analysis of the texts indicates that the realisation of the Sub-Goals set to the Arts and Humanities textbooks shows the impact of socio-cultural-economic discourses. This study has also shown that critical perspectives, as the conceptual position, bring critical awareness by means of a series of negative dialects to current music education. To draw this study to a close, this chapter re-visits the research questions.

The central research question guiding the study was:

How is music education constructed in the Arts and Humanities textbooks of the Integrated Curriculum in Taiwan and what are the implications for the cultivation of aesthetic education?

In answering the principal question, the sub-questions were identified:

What is the impact of the socio-cultural-economic discourses on the integration of music knowledge?

How is the integration of knowledge realised in the Arts and Humanities textbooks?

How are the goals set for the domain of Arts and Humanities made manifest through the integration of knowledge?

In Chapter 1, I discussed the concerns and the related social issues about the implementation of the Nine-Year Integrated Curriculum in Taiwan. In a word, the main concern can be articulated as a need to explore the actual position of music curriculum in an integrated curriculum milieu. In Chapter 2, I turn to several theoretical perspectives offered in the integrated curriculum, music education, and critical theory scholarship. These theoretical approaches enable the researcher to conduct a multi-dimensional analysis regarding the epistemological factors interwoven in the Arts and Humanities textbooks. In Chapter 3, the employment of Critical Discourse Analysis (CDA) as the analytical tool for this study is a decision made with respect to the nature of the data as texts of language rather than texts of music. Although the texts deal with the discourses of music and musical works, they do not deal with musical experiences, such as listening, sounds and musical feelings. In this case, CDA as an effective tool to explore meanings in/behind the texts suits the present study well. Otherwise, CDA must associate with other musical theories to become a tool which can communicate with musical signs. In addition, the texts reflect the power system operating in societies which are the context of the examined school knowledge. Regarding this, CDA identifies itself to be the preferred tool in answering the centres of power in/behind discourses.

Broadly, the data fall into two parts. Firstly, Chapter 4 discusses the realisation of an integrated music education of the Arts and Humanities in the context of the Integrated Curriculum. Secondly, Chapters 5 to 7 deal with the reconstruction of music thought in order to trace an epistemological framework grounded in the discovery of the music-cultural-economy relation. In coming to the arguments of the study, there are two main points of arguments: the epistemological gap in the construction of school music knowledge, and the corruption of music appreciation in relation to the era of culturalisation. In the argument of the epistemological gap, the examination of knowledge integration points out the inconsistencies between the empirical construction of knowledge and the vision set in the National Syllabus. This notion is supported by three findings: the partial realisation of the competency benchmarks, the disciplinary organisation of textbook knowledge, and the distorted representation in the Sub-Goals. In the second argument, I will reflect on the issues of commodified music education and

how the critical theory has been adapted in this study by proposing an Adornian turn. In the very last section, I will also reflect on the emerging paradigm of Critical Pedagogy of Music Education.

## **8.2 Epistemological gap of knowledge construction**

### **8.2.1 The vision and the reality of the Integrated Curriculum**

The concept of ‘integration’ in education can have different meanings in terms of the context, the goals, and the visions. In the context of the Integrated Curriculum, the embodiment of the conception of integration was examined with respect to its vision and evaluated with respect to its integration principles. Based on the analysis in Chapter 4, I argue what ‘integration’ meant to the Integrated Curriculum.

#### **8.2.1.1 ‘Integration’ as the key word**

As examined in Chapters 1 and 2, social changes in Taiwan drove the need to create an integrated curriculum. The external forces to education come from several directions: the concerns of the public; the challenges of the stakeholders; and the ideas of the educational theorists. From the public, there is concern about the preparation and readiness of the young generation for real-world challenges. From the stakeholders comes international competition on economies and global creative industries entrepreneurs. From the theorists come perspectives on integrated education in the 21<sup>st</sup> century, with a global view and aiming at holistic individual competencies. Consequently, in 2001 the Nine-Year Integrated Curriculum was implemented nationally.

According to the National Syllabus, the vision of the Integrated Curriculum is to provide a student-centred, multi-disciplinary environment for holistic learning. Its core idea of integration is made manifest in hierarchical dimensions: the five General Goals, the seven integrated knowledge domains, the Ten Core Competencies for all domains, and the three

Sub-Goals and sets of Competency Benchmarks for each individual domain. The core cord through the entire schema is the idea of ‘integration’. As the analysis showed in Chapter 4, a clear definition of integration for the Integrated Curriculum has not been provided. The vision of integration of the so-called Integrated Curriculum therefore radiates from the instruction of the National Syllabus and the title – the Nine-Year Integrated Curriculum – of this educational reform. In this sense, the National Syllabus allows multiple approaches to be employed in the construction of integrated knowledge. The omission of a depiction of an ideal integration of curriculum in the National Syllabus is actually not a failure to provide such an instruction, but a comprehension of the changing milieu internal and external to institutional education. To review the related studies discussed in Chapters 1 and 2, I argue that the call for an amendment of the Competency Benchmarks in terms of their organisational role for integration is not necessary, nor the attempt to develop a mechanical system to transform those benchmarks to integrate knowledge.

#### 8.2.1.2 The realisation of the conception of integration

At the empirical level, as the analysis in Chapter 4 showed, the integration of knowledge in textbooks shows a discipline-based inclination. On one hand, the macro-level organisation follows the scaffold provided by the National Syllabus: the traditional disciplines are structured in the integrated knowledge domain. On the other hand, the micro-level organisation adopts the theme/topic method to establish a vertical relationship in which the disciplines within the same domain are placed on the same platform and vertically connected with the theme/topic. However, in this micro level, the dominant ‘cellular’ model is employed to maintain the boundaries between disciplines. As a result, the horizontal relationship between disciplines is unclear. I have therefore noted there is a gap between the vision of integration and the realisation of integration in the Integrated Curriculum.

With respect to the nature of the Integrated Curriculum, I argue that the unclear horizontal relationship between disciplines results from both a methodological gap and an

epistemological gap. On the first point, I argue that although the integrated domain provides a framework for integration, the following approaches to construct knowledge do not adopt integrative ways to create interdisciplinary relationships. A more discipline-based construction is consequently formed. On the second point, the weaker horizontal relationship is an epistemological choice. The independent disciplinary knowledge is a manifestation of the dominance of traditional disciplinary perspectives. In general, the vision of integration is realised on the macro-level structure but not on the micro level of knowledge integration.

## **8.2.2 The design and the approaches**

Based on the analysis in Chapters 4 to 7, I argue that the methodological gap and the epistemological gap are found in the process of integrating knowledge. The arguments focus on two points: the relationships between the required competency benchmarks and other elements in the knowledge construction, and the choice of integration models.

### **8.2.2.1 The competency benchmarks**

According to the analysis in Chapters 5 to 7, numerous examples from the authorised textbooks show that the selected competency benchmarks are not realised in the integrated knowledge. The insufficient engagement of the selected competency benchmarks shows a lack of correlation between the Competency Benchmarks and the selected knowledge. The neglect of the relationship between the Competency Benchmarks and other elements in the prism of the Integrated Curriculum is thus recognised as a methodological gap. Moreover, I also argue this is an epistemological gap with respect to the nature of Competency Benchmarks. The conception of competency benchmarks, in accordance with Fogarty and Stoehr (1991), manifest a work-related emphasis. In other words, the adoption of the concept of competency benchmarks manifests a knower-oriented basis for the Integrated Curriculum. However, the disciplinary construction of knowledge in the empirical level emphasises knowledge



itself rather than knowers. The failure to achieve the Competency Benchmarks in practice is therefore identified by the evidence that a knowledge-oriented epistemology found its expression in the Arts and Humanities textbooks.

#### 8.2.2.2 The integration models

As the analysis in Chapter 4 showed, the preponderance of the ‘cellular’ model plays a crucial role in the construction of the integrated curriculum. With respect to Fogarty’s continuum of integrated models, I argue that the actual function of a ‘cellular’ model depends on what role it is expected to play in an integrated curriculum design. A ‘cellular’ model can be independent if it is used as a framework for an individual discipline. Examples are those designs of ‘cellular’ models in the data. On the other hand, it can be meaningful as a minor part of a bigger curriculum design. For instance, a ‘cellular’ model connected with the main knowledge to make a ‘connected’ knowledge form, or many ‘cellular’ models tied to the core knowledge as being individual minor facets to reflect the unity of a ‘webbed’ design. In these cases, the ‘cellular’ model develops relationships between different forms. In other words, the ‘cellular’ model is used as part of a macro integrated design rather than used to create isolated curriculum units. In this respect, I argue that a great deal of usage of the ‘cellular’ model cannot fulfil the function of a discipline-based curriculum design. The entire organisation of knowledge construction should also be considered. Hence, the discussion of how the integrated models used to integrate knowledge must take account of the theme/topic device employed in the four series textbooks.

As the analyses in the first part of Chapters 5 to 7 have shown, the theme/topic device in Han Lin and Kang Xung textbooks strengthens vertical connections, but it is not used to develop horizontal connection between disciplines. The weaker horizontal connection is thus identified as an epistemological decision made upon a disciplinary basis. Consequently, the ‘cellular’ model accommodating disciplinary knowledge exists independently of the theme/topic deployment. On the other hand, U Chen also adopts the ‘cellular’ model to a great extent; however, as analysed in Chapter 4 (p104), its

‘Theme-Unit’ device operates to strengthen Theme, so the unity of ‘Theme-Unit’ is embodied. In this way, U Chen’s design is a vast integrated construction which views ‘Theme-Unit’ as one segment within an individual textbook. In this case, the ‘cellular’ model is empowered to depart from its stereotypical image as a disciplinary model. With respect to this, I argue that in the context of the Integrated Curriculum, the application of discipline-based models might not absolutely lead to disciplinary knowledge construction, in the case seen in U Chen. Therefore, any attempts to explore the design of integrated knowledge should consider its entire structure in order to expose centres of power in the construction.

In view of this, the assertion that the integrated models determine the form of knowledge can be conceptualised as an epistemological choice. The emergence of a particular model, for instance, the dominant ‘cellular’ model in the data, is an outcome of an epistemological decision in terms of what is (viewed as) valuable. The epistemological basis taken by each series of textbooks determines their approaches to integrate knowledge. I argue because the epistemology held by four series of textbooks is more discipline-based; consequently, the construction of knowledge naturally formulates a disciplinary appearance, though in different degrees. Because of its intention, the knowledge appearance is therefore close to the discipline-based models, i.e. the ‘cellular’, ‘connected’, and ‘shared’. Examples in the data are the predominance of the ‘cellular’ model. The analysis demonstrates that they are used to maintain the linear system of disciplines. On the other hand, the high incidence of the ‘webbed’ model is employed to balance the disciplinary epistemological choice and the external demand of the integrated curriculum. In this respect, I argue the construction of ‘an integrative box with disciplinary content’ is an outcome of the epistemological choice which embraces disciplinary structure as knowledge presentation. This epistemological decision made in the four series of textbooks accordingly determines the ways of constructing a more discipline-based curriculum and eventually creates the resulting form of schoolbook music knowledge.

Based on the above arguments of the integrated models, I further argue that the fragmentation of knowledge is a result of the interaction of the epistemological and methodological decisions. Whereas disciplinary logic is adopted as the epistemological basis, the theme/topic device cuts the linear system to highlight knowledge which is related to the main theme. This is the case when a methodological operation discontinues the flow of a linear system of knowledge in an integrated curriculum design. As a result, the selected knowledge loses its original position in a systematic body of knowledge and is not connected with other knowledge as well because of the limitation of the disciplinary epistemological choice. In this situation, if the selected knowledge can be viewed as meaningful, it is because of the main theme which underlines the value of the selected knowledge. Fragmentation thus results from such an epistemological and methodological nexus. I argue the unwanted phenomenon of fragmented knowledge can be improved by making more horizontal connections with other disciplines using multidisciplinary or interdisciplinary models.

In the context of the Integrated Curriculum, the curriculum design must address both the micro structure and the macro structure. That is, it is necessary to construct a framework for multi-disciplines to co-exist, that also allows multiple relationships between disciplines. For instance, the weak horizontal link between disciplines can be improved by enhancing the way that the ‘webbed’ model is used in the macro level structure. As examined in Chapters 4-7, the ‘webbed’ model was used to connect individual disciplines with the main theme/topic of each curriculum section so that an integrated appearance was made in the macro level structure. Though under the same theme/topic umbrella, these disciplines are separate: they respond directly to the main theme/topic with little relationship to other disciplines. The suggested solution to this situation is that the ‘webbed’ model should also be used for the micro level structure – the fundamental units of each section or part. The ‘cellular’ model previously employed in fundamental units is replaced by the ‘webbed’ model so that the multi-disciplinary space enables learners to reflect multiple meanings as well as more holistic knowing. In practice this means attention should be paid to the particular examples used so that they exemplify multiple

disciplines. In so doing, the meaning and value of selected knowledge can be made manifest in an integrated spectrum which provides holistic human experiences.

### **8.2.3 The representation and the reflection**

As the examination of content knowledge shows (Appendix 5), the selected knowledge properly fitted into the three Sub-Goals. However, the interpretation of knowledge shows a distortion. The argument in the following sub-sections is based on the findings generated in Chapters 5 to 7.

#### **8.2.3.1 A transformed cultivation of creativity**

Creativity can be defined as the act of turning innovative and imaginative ideas into reality. As stated in the National Syllabus, creativity is a capability to “apply material and frame it into forms to achieve an artistic creation” (MOE 2000). Creativity thus defined involves two processes: thinking, then producing. As the analysis of the case studies has shown, particularly in Chapter 5, the knowledge-based action employs cultural symbols to produce new products with value but mostly with lack of originality. The approaches of pastiche and/or parody equip the cultural signifiers with new meaning and so the products are viewed as creative. The fettered character in those creations turns creativity to support the criteria of the market mechanism. Regarding this, I argue the cultivation of creativity is manipulated as an infrastructure for the creative industry.

#### **8.2.3.2 Symbolised aesthetic education**

The examination of the use of Beethoven’s masterpieces in Chapter 6 illuminates the prevalence of symbolic interpretation of social themes in the curriculum texts. Also, the case study of music in film points out that the musical signifiers have been turned into the commercially signified. Therefore a rearticulation of the conception of aesthetics

embraced by Reimer and Adorno has been proposed in contemporary language: aesthetics is an aggregate of meaning. In the postmodernist era, it has become unquestioned that music must have a meaning which can be reproduced by verbal or visual approaches. Although the nature of music, with respect to the function of music, can be said to be on a par with speech as being a system of signs for communication, I would argue that essentially they are different. The incompatibility of musical signs with other human made signs is absolutely ignored. People start believing music is naturally pictorial and similar to the expression of language. The metaphysical nature of music is abandoned.

As a result, music is symbolised through the mechanism of language, and on a par with any other symbol in discourses. In addition, as the analysis in Chapter 4 showed, the physical space for music on the page is taken by other verbal or visual elements. In particular, visual sources change the relationship between learners and 'time': meaning, even music, as an art of time, is approached through visual contact (see Chapters 5, 6 and 7). This situation is magnified by means of the ways of integrating knowledge shown in the analysis of micro-level organisation. The predominant space given to visual arts also gives it a dominant position to manipulate the symbolised music and make it more instrumentalised. In general, the entire design is visually persuasive which influences the space of the presentation of the music. In view of this, I argue that symbolic fluency as a criterion becomes the new ruler in the realm of musical literacy. Particularly, in the broader social context of the hybridisation of post-capitalism and postmodernism, it is even difficult to challenge its supremacy.

Moreover, I contend that an epistemological gap between the debate between absolute music and program music exists in the construction of knowledge of Beethoven's works. There is also an aesthetic gap between modernist aesthetics and postmodern aesthetics. Since the masterpieces and best known composers are still learned in school formal education, such an aesthetic shift is less visible. A general examination could also not easily expose the inadequacy of verbalised or visualised music knowledge because visual stimuli are acknowledged as supportive and language is accepted as indispensable.

Unless CDA is employed as the analytical tool, the centred of power would not be exposed.

In general, the meaning of music in a modernist perspective, as coming from listening to an entire work, is obsolete. Contrarily, the postmodernist approach offers symbols to represent works of art. The meaning of music is not necessarily gained by listening to music. It is accepted to be provided via dialects without a holistic listening experience as supports. The typical example is Beethoven's Ninth Symphony which has been symbolised as the 'call for peace/freedom'. The marginalised status of absolute music in school textbooks reveals an aesthetic change in music epistemology. This is not only an epistemological change but also a philosophical change, about what we believe music to be.

#### 8.2.3.3 Multicultural education

The stories of the Taiwanese aborigine Bunun in textbooks expose a lack of multicultural aesthetics to appreciate cultural differences. I argue that multicultural education is destroyed in a battlefield of identity and control. I believe this is caused by a lack of an aesthetics of diversity. It is crucial to note that aesthetic judgment is in a way situated within a multicultural framework which is never separate from its public sphere – the referential dimension. To revitalise multicultural aesthetics, I suggest reviewing and rethinking how cultural cognition, cultural hybridisation, and cultural transmigration operate in the referential dimension. In particular, how the pre-existing aesthetic criteria in cultures have been challenged.

### **8.3 Aesthetic corruption of music appreciation**

In this section, I illustrate the impact of the cultural industry in music education and recommend an Adornian balance as the solution to the identified current school music education problems.

### 8.3.1 Impact of the cultural industry in music education

The following argument has two points of focus: the status quo of school music education in the context of the Integrated Curriculum and the marginalisation of listening in the spectrum of integrated music education.

#### 8.3.1.1 The status quo of Music education as Aesthetic education

The analyses shown in Chapters 5 to 7 point out that aesthetic education, or in Reimer's perspective *knowing within*, is transferred to declarative knowledge, meaning *knowing that*. Moreover, procedural knowledge, meaning *knowing how*, surpasses the approach of active listening to connect with the music. This epistemological choice has a correlation with the goal of creativity set in the National Syllabus. As discussed in the previous section, creativity is the act of turning ideas into reality. Procedural knowledge is thus valuable because it can be directly applied to a task. In some ways, *knowing how* is also valuable because of problem-solving potentialities. This prioritises *knowing how* in the spectrum of music knowledge. As a result, the whole music curriculum witnesses the ebbing of *knowing within*.

#### 8.3.1.2 Marginalised listening in the spectrum of integrated music education.

##### Fragmented musical examples

There is a postmodern tendency to devalue the form of music which, as understood by Adorno, is how a work of art is established as a pure work of art. The disappearance and deconstruction of form is suggested as a corruption phenomenon in aesthetics. The corruption of form mainly appears in the manner of 'fragmentation'. 'Fragmentation' as a means of producing art, in Adorno's perspective of mimesis, represents a game of 'pseudo-unity'. However, it is acceptable in postmodernist creation because it is acknowledged as 'pastiche' or 'parody' – a way to express an idea of incredulity of form. 'Fragmentation' is also a stylish demonstration and a functional design participating in

contemporary fashion business. In view of these, it could be stated that the authentic meaning of form understood by Adorno has been abandoned. Instead, aesthetics survive in the contemporary world in a commodified form – a framework subject to market mechanisms.

### The regression of listening

The lack of cognisance of the value of music epistemology for music education has meant the oblivion of listening as the ultimate means towards music itself. Non-audio approaches are accordingly authorised for music appreciation and they even replace direct listening. Awareness of the significance of listening, which is omitted in the delivery of musical instruction, is therefore an important concern of this study. As the case studies have shown, the methods that textbooks construct music knowledge treats music as interpersonal information. However, the intrapersonal aspect of music is ignored. That is, the aesthetic experience and sophisticated nuances of feelings are not dealt with. In music education, the effective way to acquire music knowledge is to ‘listen’. The direct way to contact music, similar to being as face-to-face in front of a painting, is to engage with the sounds rather than the notes in print, or even worse, merely indirectly through language.

As shown in the literature review and data analysis, this researcher argues that two reasons cause the threatened decline of listening: the dominance of program music and the prevalence of symbolism. As discussed in Chapter 6, absolute music does not have a physical story; this reality, arising from the nature of absolute music, makes it difficult to place a story into works in this genre. However, the attempt succeeds much easier in program music. Encouraged by the idea of fostering creativity in education, and in the light of public policy of supporting the creative cultural industry, commodities with a story easily stand up in markets because they are subliminally embedded with non-musical signs to make them distributable by means of language. The production of music and music knowledge accordingly follows this trend. Bunun’s *Pasi But But* is an



example which was commodified with regard to its customary ritual as a durable story. In addition, Beethoven and his works have become a legend used as symbols. Those pieces of classical music embedded with movie images are also reproduced because of their reservoir of western cultural heritage. As a result, listening is marginalised in the spectrum of integrated music education.

### **8.3.2 An Adornian balance**

It is contended that although music is a form of expression by means of musical signs, it is not identical with the world it imitates. Music work is a monad; it is based on what Adorno has designated the 'non-identity', which is to free itself from the world it represents.

Music is a temporal art. The world of music can only be reached via listening. However, without structure as instruction, undirected listening ends up as empty listening – we hear, we sense, but we gain nothing spiritually. People show their passiveness in listening, as with muzak. At the same time, what they are offered easily persuades them to respond en masse. Regarding this, people are losing the capacity for structural listening to connect themselves with the audio world. A vicious cycle has been operating in the late capitalist world. The functionalist character of music changes its aesthetic value into ephemeral value embedded in cultural commodities. This transformation suggests a shift of people's appreciation of music aesthetics to commodity aesthetics. The world is (re)producing music in a fragmented, fetishised, meaning-crammed, and anti-listening way. Adorno's classic critiques on the 'fetishised character and regressive listening' thus rewards a revisit.

Adorno observed in the 1930s "the incapability to recognise a serious form" (1993a) as a result of the culture industry. This has deteriorated to an unawareness of the absolute corruption of form in the era of cultural industries. This is a prevalent hermeneutic change which has its root in the de-differentiation of 'culture' and 'economy'. Music becomes fragmented because 'form' is confronted with a subversive incredibility both in

hermeneutic observation and epistemic points of view in the postmodernist context. Music is seen as fetishised in markets because arts are what people live with; the fetish character is one of the functional features artefacts have. Music obtains meaning-crammed treatment because meaning is more negotiable in winning consonance in the individual realm than aesthetics in personal taste. Music is developing in an anti-listening way because the novel sonic-technology drives music from aesthetics to acoustics. What makes music appreciation easily capitulate to current exigencies? The avoidance of form and instead the emphasis on symbolisation degrades music to a supplementary relation to any other form of arts. The distortion of music, as arts, communication, and metaphysical dialects, eventually terminates its existence.

With respect to Adorno's philosophical thinking on mimesis, the genuine dual-structure of mimesis can be viewed as an interpretative mechanism in which 'content' demonstrates disenchantment with the world it represents, within the 'form' that originally exists as an identity of the 'content'. Concomitantly, the dialect of 'non-identity' is established; it emerges from a reformulation of the relations between the subjectivity and objectivity. In so doing, the interpretative knowledge is formed through personal construction. It is a knowledge form of *knowing within* which has the power – autonomy and emancipation – to help people understand the world differently. In this respect, the extracted music examples in the texts at most enable readers to have a glance of the most popular or familiar melody, but without any further involvement. Even though some texts include every single theme of each individual movement of a grand-structured symphony, they are actually making an empty exhibition. It is arguable that a single theme cannot tell a whole story; it is the progress of the entire transformation of a theme to produce a work with physical existence. Such a realisation is too easy to be abandoned by people while the symbolic interactionism triumphs in business manipulation of subliminal messages.

The argument here is that it is educationally responsible to make an aesthetic turn. As argued in the case studies, the construction of school music knowledge provides the formal definition of those forms and other relevant information about the works of music,

but learners eventually obtain propositional experiences without the support of interpretive knowledge. Turning to the examples seen in Chapters 4 to 7, the concepts and the impersonal and universal expressions of knowledge construct a form of knowledge in which listening is tied to a static form of music literacy. This kind of knowledge is propositional; such a construction of *knowing about* and *knowing why*, in Reimer's perspective, or in Elliott's view *knowing that*, eventually leave little room for personal construction as a consequence of first-hand cognition. Meaning in this form of knowledge derives from propositions.

With respect to Adorno's aesthetic critique, the 'form' in mimesis thus is nihilistic and the 'content' in mimesis becomes half-experienced. In contrast, actual listening as a solution to this produces interpretative knowledge. Aesthetic experiences establish a tangible means of approaching arts. In music, no other way is better than to develop 'listening' ears. In music education, the first step is to provide listening opportunities. Listening experiences will be productive when there is a holistic experience. That is, listening is formulated on the basis of contacting the entire work. However, to listen to a whole piece of work does not necessarily produce a holistic understanding, if it is not operated in a structural procedure. Structural listening acquires in-built 'structure', or in other words, a capacity to operate in an existing framework to recognise the 'form' in mimesis. However, before a person can recognise the form of a work of music, the repertoire of forms of music must have been prepared to serve as a framework for listening.

The long journey of an Adornian return starting from 'culture industry' to 'cultural industries' has encountered an ignorance of mimesis, obsolescence of aesthetics, a degeneration of listening capacity, and the crisis of non-identity. Music gives itself a logic in time. If there is no form, there is no music. A postmodernist viewpoint disregards any systematic existence. However, without form, music disintegrates into a body of sounds. To ignore the reality that music concentrates its utterance from a single note, to a single phrase, to one section, then its entirety is to disrespect 'time' as the equal platform for all beings in existence. In music, 'time' is essential to determine musical utterance.

The form of music manifests the existence of time in music. Visualised or symbolised music is music expelled from its own realm. Then music is understood through personally constructed knowledge by postmodernists who limit the truth to their own paradigm. Mimesis, as a site of negotiation, works meaningfully to construct a dialect of non-identity. Without this site, if music is still negotiable, it dislocates its primal stance so as to meet shifting changing standards. The gate towards freedom, autonomy and reconciliation in arts is closed.

It is possible to suggest an aesthetic education on an Adornian platform. However, it is distinct from Critical Pedagogy of Music Education (CPME) (Abrahams 2004, 2005a, 2005b, 2006) which joins the praxial paradigm and Habermas' theory of communicative action. The argument is that music has its own logic which distinguishes itself from verbally communicative action. It is understood that music works, as an embodiment of *mimesis*, can only be approached through listening and can never be genuinely understood through language. Music in the world of language is reconstructed within a milieu crammed with pseudo-meaning. If there is no direct listening experience, the provided verbally constructed meaning is false and insincere. An effective communication in music must have a solid basis which can provide mutual understanding. Such an understanding does not generate from verbal negotiation but from a comprehension with objective conditions in *mimesis*.

In view of this, any discourse of music without a holistic listening experience cannot be adopted as a site to locate musical meaning or used to obtain the 'truth' of music works. Thus, I argue that musically communicative understanding must be founded on a real and common listening experience so that the communication is placed on the same platform. Otherwise, the language is empty and fraudulent. It eventually leads to an exhaustion of communicative action; even worse, it causes an escape from exploration of music's genuine existence because the communication is nihilistic. Consequently, *habitus*, as a practical efficacy, makes people rather accept what they are offered than to challenge the canned meanings. Once people become pseudo-cultured, they are vulnerable and easily manipulated. An Adornian CPME engages in the action of non-identity to fight against

the crisis of automatism and mono dimensionalism of distorted individual autonomy. Music, with the most immediate form of human feelings, is a gift that human beings made for understanding the materialistic world with both rationality and sensibilities. An Adornian turn in music appreciation ensures the gift of aesthetics of music to be unpacked in people's minds.

## **8.4 Conclusion**

To sum up, the analyses of the content knowledge in the Arts and Humanities textbooks in Taiwan have shown that music education in the context of integrated education is a praxial practice and reflects an inclination to follow the development of creative culture industries. Moreover, the organisation of knowledge loses its linear structure in order to respond to the external demands of the cultural turn. This has been viewed as a problem of how to integrate knowledge. On the other hand, it is argued that the epistemological gap helps us to see the latent reason. As argued in Chapter 1, the fragmentation of knowledge is a natural phenomenon while correlating the traditional disciplines to form an integrated curriculum. The researcher takes a further step to argue that whether the fragmentation of knowledge is worth studying as a research question is not because it is problematic, but because it is meaningful. If fragmented knowledge is easily purchased in commercial markets, it is not at all problematic. This is a site-bounded thesis. Therefore, fragmentation is viewed as a negative phenomenon in terms of systematic knowledge organisation. However, fragmentation can be productively meaningful when it is formed with meaning as a part of the whole curriculum design. In other words, the intention of the action, not the integration as the action, is of concern. Based on the findings of case studies, the examples of cultural industries show that an item in the markets, e.g. film music, must be employed as sign or symbol to have meaning. However, this is problematic; it is initially used as a symbol, but ends up becoming a duplicate. The cultural pieces have lost what they represented.

Standing in the intersection of such a unique era, music education becomes lost in a labyrinth in which the creative industry is dressed artistically to promote consumption

and postmodernism advocates new liberty but serves monolithic capitalism. The argument here is that the current means employed to construct school music knowledge appears to lack a deep epistemology. The examination of the cases illuminates the knowledge gap as an epistemological omission in music curriculum and discourse. A critical lens is used to gain an awareness to rectify the omission. It is argued that it is educationally responsible to cultivate students' aesthetic experiences so that their musical knowledge can be raised to the state of critical awareness, and renew musical culture.

The function of the textbook analysis is to define more precisely the opposing strengths and weaknesses. For future research, the status of discipline in an integrated curriculum is suggested to be considered as a crucial issue. The integration of knowledge is an artificial work which forms a structured space within a broader field of power. I suggest this space can be viewed as a magnetic field in which power accumulates to manifest trajectory demonstration. The interrelation of different bodies of knowledge thus represents a symbolic power system. The integration models can be used effectively to indicate an orthodox domination of specific bodies of knowledge in an integrated spectrum. Moreover, the integration models can also be employed as an evaluation tool for curriculum assessment. As for the application of CDA in music education research, the incompatibility of language and musical language must be acknowledged and further associated with music theories. Shedding light on music teacher education, I suggest that the listening pedagogy and theories of music forms must be included in pre-service teacher education.

Although the main focus of the present thesis is on secondary music education, the discussion has relevance for achieving conceptual clarity about the match between forms of knowledge and forms of curricula integration. The potential audience is wide and diverse but in this study it is defined as teachers, textbooks writers, and others whose work relates to textbooks. It is believed that the music profession (re)constructs musical ideas and practices in particular through its writings on and activities in music education. Prior to teaching students to understand the social connotations of music, a music teacher needs the musical knowledge and educational competencies to firmly build students'

musicality, particularly the ability to comprehend music through listening. If appreciation of music, creation of music, and comprehension of cultures were to be incorporated in the formal curriculum, an aesthetic awareness, understanding and critique would need to be included and conducted in a non-verbal and non-visual manner. Music education as aesthetic education to be the site to realise holistic music experiences must be revitalised in an integrated music education.

## References

Abrahams, F 2004, 'The application of critical theory to a sixth grade general music class', *Visions of Research in Music Education*, vol.4, accessed, 20/02/2007, <http://www.rider.edu/~vrme/>

Abrahams, F 2005a, 'The application of critical pedagogy to music teaching and learning: a literature review', *Visions of Research in Music Education*, vol.6, accessed 20/02/2007, <http://www.rider.edu/~vrme/>

Abrahams, F 2005b, 'Transforming classroom music instruction with ideas from critical pedagogy', *Music Educators Journal*, vol.92, no.1, pp62-67.

Abrahams, F 2006, 'Critical pedagogy for music education: a best practice to prepare future music educators', *Visions of Research in Music Education*, vol.7, accessed 20/02/2007, <http://www.rider.edu/~vrme/>

Adorno, TW 1966/1973, *Negative Dialectics*, trans. by EB Ashton, Routledge, London.

Adorno, TW 1984a, 'Aesthetic theory', in G Adorno & R Tiedemann (eds.), trans. C Lenhardt, Routledge & K. Paul, London.

Adorno, TW 1984b, 'The idea of natural history', trans. R Hullot-Kentor, *Telos*, vol.60, pp111-124.

Adorno, TW 1938/1993a, 'On the fetish character in music and the regression of listening', in BM Bernstein (ed.), *The Culture Industry*, Routledge, London, pp29-60.

Adorno, T W 1959/1993b, 'Theory of pseudo-culture', trans. D Cook, *Telos*, vol.95, pp15-38.

Adorno, TW 1975/1993c, 'Culture industry reconsidered', in BN Bernstein (ed.), *The Culture Industry*, Routledge, London.

Adorno, TW 1967/1998, 'Education after Auschwitz', in *Critical Models: Interventions and Catchwords*, Columbia University Press, New York, pp191-204.

Adorno, TW & Horkheimer, M 1947/2002, 'The culture industry: enlightenment as mass deception', in GS Noerr (ed.) 2002, *Dialectic of Enlightenment: Philosophical Fragments*, trans. EF Jephcott, Stanford University Press, Stanford, pp120-167.

AEIOU, *Symphony no.3, E-flat major; op.55*, trans. M Kaiser-Cooke, Austrian Ministry of Education, Science and Culture, accessed 11/06/2006, <http://aeiou.iicm.tugraz.at/bt-ero.htm>



Agawu, K 2005, 'What Adorno makes possible for music analysis', *Nineteenth Century Music*, vol.29, no.1, pp49-55.

Amazon.com, 10 Best International CDs of 2004 no.6, accessed 12/08/2006,  
<http://www.amazon.com/gp/feature.html/002-6070074-7331262?docId=546658>

Amin, A & Thrift, NJ (eds.) 2004, *The Blackwell Cultural Economy Reader*, Blackwell, Oxford.

Antze, P 1996, 'Telling stories, making selves: memory and identity in multiple personality disorder', in P Antze & M Lambek (eds.), *Tense Past: Cultural Essays in Trauma and Memory*, Routledge, New York, pp3-24.

Appadurai, A (ed.) 1986, *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge University Press, Cambridge.

Apple, MW 1991, 'The Culture and Commerce of the Textbook', in MW Apple & LK Christian-Smith (eds.), *The Culture and Commerce of the Textbook*, Teachers College, New York.

Aronowitz, S & Giroux, HA 1991, *Postmodern Education: Politics, Culture, and Social Criticism*, University of Minnesota Press, Minneapolis.

Ashby, A (ed.) 2004, *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology*, University of Rochester Press.

Assmann, J & Czaplicka, J 1995, 'Collective memory and cultural identity', *New German Critique*, no.65, pp125-133.

Bakhtin, MM 1981, *The Dialogical Imagination*, University of Texas Press

Bakhtin, MM 1986, *Speech Genres and Other Late Essays*, University of Texas Press

'Barenboim's youth orchestra urges peace with Madrid concert', *Canadian Broadcasting Corporation*, accessed 11/8/2006,  
<http://www.cbc.ca/story/arts/national/2006/08/11/barenboim-orchestra-madrid.html>

Barnes, T 2005, 'Culture: Economy', in P Cloke & R Johnston (eds.), *Spaces of Geographical Thought: Deconstructing Human Geography's Binaries*, SAGE, London, pp61-80.

Bartel, LR 2006, 'Researching music literacy', *The Canadian Music Educator*, vol.47, no.3, pp18-.[DD Aug08]

Barthes, R 1974, *Mythologies*, Jonathan Cape, London.

Bauer, MW & Gaskell, G (eds.) 2000, *Qualitative Researching With Text, Image and Sound: A Practical Handbook*, Sage, London.

Beane, J 1991, 'The middle school: the natural home of the integrated curriculum', *Educational Leadership*, vol.49, no.2, pp9-13.

Berns, JM 2000, 'A critical analysis of Gordon's music learning theory and Elliott's philosophy of music education from the perspectives of social constructionism and critical pedagogy', unpublished PhD thesis, Temple University.

Bertens, H 1995, *The Idea of the Postmodern: A History*, Routledge, New York.

'Biung mixes it up live', *Taipei Times*, 5 March 2004, p19, accessed 08/28/2006, <http://www.taipeitimes.com/News/feat/archives/2004/03/05/2003101283>.

Boam, R & Sparrow, P 1992, *Designing and Achieving Competency: A Competency-based Approach to Developing People and Organizations*, McGrawHill, Reading.

Bogdan, R & Biklen, S K 1998, *Qualitative Research for Education: An Introduction to Theory and Methods*, Allyn and Bacon, Boston.

Bourdieu, P 1977, *Outline of a Theory of Practice*, Cambridge University Press, Cambridge.

Bourdieu, P 1984, *Distinction: A Social Critique of the Judgement of Taste*, Routledge, London.

Bourdieu, P 1990, *The Logic of Practice*, Polity Press, Cambridge.

Bourdieu, P 1991, *Language and Symbolic Power*; JB Thompson (ed.), trans. G Raymond & M Adamson, Polity Press, Cambridge.

Bourdieu, P 1996, *The Rules of Art: Genesis and Structure of the Literary Field*, Stanford University Press, Stanford, California.

Bourdillon, H (ed.) 1990, *History and the Social Studies: Methodologies of Textbook Analysis*, Swets & Zeitlinger, Amsterdam.

Bowden, J & Masters, G 1993, *Implications for Higher Education of a Competency-based Approach to Education and Training*, AGPS, Canberra.

Boyatzis, R 1982, *The Competent Manager: A Model for Effective Performance*, John Wiley & Sons, New York.

Brady, L & Kennedy, K 2003, *Curriculum Construction*, 2<sup>nd</sup> edn, Pearson Education Australia, Australia.

Brewer, J & Hunter, A 2006, *Foundations of Multimethod Research: Synthesizing Styles*, Sage, Thousand Oaks.

Bronner, SE 2002, *Of Critical Theory and Its Theorists*, Blackwell, Oxford.

Burnham, S 1995, *Beethoven Hero*, Princeton University Press, New Jersey.

Burton, LH 2001, 'Interdisciplinary curriculum: retrospect and prospect', *Music Educators Journal*, vol. 87, no.5, pp.17-21 & 66.

Calhoun, C 2003, 'Pierre Bourdieu', in G Ritzer (ed.), *The Blackwell Companion to the Major Social Theorists*, Blackwell, Cambridge, pp274-309.

Campbell, DM & Harris, LS 2001, *Collaborative Theme Building: How Teachers Write Integrated Curriculum*, Allyn and Bacon, Boston.

Chang, BF 2005, 'The content analysis of the recorder materials in the Arts and Humanities studies textbooks of elementary schools', unpublished Master thesis, Taipei Municipal Education University, Taipei.

Chen, HZ 2002, 'Competency as a model of curriculum transformation: an application of the Field of Social Science', *Journal of Educational Research*, vol.100, pp86-100.

Chen, YF 2004, 'A crisis of identification and reconstruction of traditional Bunun folklore: a case study of Gufeng tribe in Hwalian', unpublished Master thesis, Taipei.

Chua, Daniel KL 1999, *Absolute Music and the Construction of Meaning*, Cambridge University Press, Cambridge.

Chouliaraki, L & Fairclough, N 1999, *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*, Edinburgh University Press, Edinburgh.

Christie, F 2002, *Classroom Discourse Analysis: A Functional Perceptive*, Continuum Press, New York.

Connor, S 1997, *Postmodernist Culture: An Introduction to Theories of the Contemporary*, Blackwell, Oxford.

Cook, D 2001, 'Adorno on mass societies', *Journal of Social Philosophy*, vol.32, no.1, pp35-52.

Cook, I, Crouch, D, Naylor, S & Ryan, J (eds.) 2000, *Cultural Turns/ Geographical Turns*, Prentice Hall, Harlow.

Cook, N 1993, *Beethoven: Symphony No.9*, Cambridge University Press, Cambridge.

Copland, A 1949, 'Tip to moviegoers: take off those ear-muffs', *Times*, 06 November, p28.

Council of Indigenous Peoples, Executive Yuan 2006, *The tribes in Taiwan*, accessed 08/08/2006, [http://www.apc.gov.tw/english/docDetail/detail\\_ethnic.jsp?cateID=A000427&linkRoot=101](http://www.apc.gov.tw/english/docDetail/detail_ethnic.jsp?cateID=A000427&linkRoot=101)

Crang, P 1997, 'Introduction: cultural turns and the (re)constitution of economic geography', in R Lee & J Wills (eds.), *Geographies of Economies*, Arnold, London, pp3-15.

Crespi, F 2004, 'Back to Adorno and beyond Habermas: social action and critical theory', *International Review of Sociology*, vol.14, no.1, pp3-10.

Creswell, JW 1998, *Qualitative Inquiry and Research Design: Choosing among Five Traditions*, Sage, Thousand Oaks.

D'Andrade, RG 1984, 'Cultural meaning systems', in RA Shweder, RA LeVine, (eds.) *Culture Theory: Essays on Mind, Self, and Emotion*, Cambridge University Press, Cambridge, pp88-119.

D'Andrade, RG 1989, 'Cultural cognition', in MI Posner (ed.), *Foundations of Cognitive Science*, MIT Press, Cambridge.

Darling, D 2004, *Mudanin Kata*, Riverboat, ASIN: B00022MBNA.

'David Darling and Wulu Bunun Singers', *The Times*, 22 March 2004, accessed 17/08/2006, [http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/music/article1075384.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/article1075384.ece)

Dennis, DB 2000, 'Beethoven at Large: Reception in Literature, the Arts, Philosophy, and Politics', in G Stanley (ed.), *The Cambridge Companion to Beethoven*, Cambridge University Press, Cambridge, pp292-305.

Dell'Antonio, A 2004, 'Introduction: Beyond structural listening', in A Dell'Antonio (ed.), *Beyond Structural Listening?: Postmodern Modes of Hearing*, University of California Press, Berkeley, pp1-12.

Dewey, J 1916, *Democracy and Education: An Introduction to the Philosophy of Education*, The Macmillan Company, New York.

Dewey, J 1934, *Art as Experience*, Minton, Balch, New York.

Dewey, J 1958, *Philosophy of Education*, Littlefield, Adams & Co., Totowa, N. J.

Drake, SM 1993, *Planning Integrated Curriculum: The Call to Adventure*, ASCD, Alexandria, VA.

Drake, SM 1998, *Creating Integrated Curriculum: Proven Ways to Increase Student Learning*, Brock University, Ontario.

Dressel, P 1958, 'The Meaning and Significance of Integration', in NB Henry (ed.), *The Integration of Educational Experiences*, 57th Yearbook of the National Society for the Study of Education, University of Chicago Press, Chicago, pp3-25.

Drucker, PF 1999, 'The discipline of innovation', *Harvard Business Review on Breakthrough Thinking*, Harvard Business School Press, Boston, pp143-160.

Du Gay, P & Pryke, M (eds.) 2002, *Cultural Economy*, Sage, London.

Eldridge, R 2002, 'Absolute music and the construction of meaning', *The Journal of Aesthetics and Art Criticism*, vol.60, no.2, pp200-201.

Elliott, DJ 1995, *Music Matters: A New Philosophy of Music Education*, Oxford University Press, New York.

Erjavec, A 2001, 'Adorno and Heidegger', paper presented to the SANART International Symposium on Art and Aesthetics, 14-16 June 2001.

Ernst, KD & Gary, CL (eds.) 1965, *Music in General Education*, Music Educators National Conference (U.S.), Committee on Music in General Education, Washington.

Executive Yuan 2004, *The 2004 Culture White Paper*, Executive Yuan, Taipei.

Fairclough, N 1995, *Critical Discourse Analysis: The Critical Study of Language*, Longman, London.

Fairclough, N 2001, *Language and Power*, 2<sup>nd</sup> edn, Longman, Harlow.

Fairclough, N 2003, *Analysing Discourse: Textual Analysis for Social Research*, Routledge, New York.

Finke, S 2001, 'Concepts and intuitions: Adorno after the linguistic turn', *Inquiry*, vol.44, pp171-200.

Flew, T 2005, *New Media: An Introduction*, Oxford University Press, Oxford.

Fogarty, R 1991, 'Ten ways to integrate curriculum', *Educational Leadership*, vol.49, no.2, pp61-65.

Fogarty, R 2002, *The Mindful School: How to Integrate the Curricula*, Skylight Professional Development, Arlington Heights, Ill.

Fogarty, R 2005, *How to Integrate the Curriculum*, Hawker Brownlow Education, Australia.

Fogarty, R and Stoehr, J 1991, *Integrating Curricula with Multiple Intelligences: Teams, Themes, and Threads*, Skylight, Palatine.

Fokkema, DW & Bertens, H (eds.) 1986, 'Approaching postmodernism', paper presented at a workshop on postmodernism, 21-23 September 1984, University of Utrecht, John Benjamins Publishing Company.

Freire, P 1972, *Pedagogy of the Oppressed*, Penguin Books, Harmondsworth.

Gay, P du & Pryke, M (eds.) 2002, *Cultural Economy*, SAGE, London.

Gee, JP 2005, *An Introduction to Discourse Analysis*, 2<sup>nd</sup> edn, Routledge, London.

Geertz, C 1973, *The Interpretation of Culture*, Basic Books, New York.

Gill, R 2000, Discourse analysis, in MW Bauer & G Gaskell (eds.), *Qualitative Researching: With Text, Image and Sound*, Sage, London.

Giroux, HA 1989, 'Border pedagogy, postmodernism and the struggle for student voices', *Nordisk Pedagogik*, vol.9, no.2, pp100-110.

Giroux, HA 1991, 'Border pedagogy and the politics of modernism/postmodernism', *Journal of Architectural Education*, pp69-79.

Giroux, HA 1994, *Disturbing Pleasures – Learning Popular Culture*, Routledge, London.

Giroux, HA 1996, 'Towards a postmodern pedagogy', in LE Cahoone, *From Modernism to Postmodernism: An anthology*, Basil Blackwell, Cambridge.

Giroux, HA 2001, *Theory and Resistance in Education: Towards a Pedagogy for the Opposition*, Bergin & Garvey, Westport.

Giroux, HA 2004a, 'Critical pedagogy and the postmodern/modern divide: towards a pedagogy of democratization', *Teacher Education Quarterly*, vol.31, no.1, pp31-47.

Giroux, HA 2004b, 'Education after Abu Ghraib: revisiting Adorno's politics of education', *Cultural Studies*, vol.18, no.6, pp779-815.

Good, CV (ed.) 1973, *Dictionary of Education*, 3<sup>rd</sup> edn, McGraw-Hill, New York.

Government Information Office, Republic of China (Taiwan) (GIO), *Taiwan's educational development and present situation*, accessed 15/08/2006, <http://www.gio.gov.tw/info/taiwan-story/education/edown/3-1.htm>

Greenwood, J 2001, 'Within a third space', *Research in Drama Education*, vol.6, no.2, pp193-205.

Gromko, JE & Russell, C 2002, 'Relationship among young children's aural perception, listening condition and accurate reading of graphic listening maps', *Journal of Research in Music Education*, vol.50, no.4, pp333-342.

Guba, EG & Lincoln, YS 2000, 'Competing paradigms in qualitative research', in NK Denzin & YS Lincoln (eds.), *Handbook of Qualitative Research*, Sage, Thousand Oaks, pp105-117.

Hage, G 17<sup>th</sup> August, 2005, *Thinkers at the University of Sydney: Ghassan Hage Talks about Pierre Bourdieu*, Research Institute for Humanities & Social Sciences, Old Geology Building, University of Sydney.

Hager, P, Athanasou, J & Gonczi, A 1994, *Assessment-technical Manual*, AGPS, Canberra.

Hamlyn, DW 1970, *The Theory of Knowledge*, Anchor Books, New York.

Hamston, J 1996, *Integrating Socially: Studying Society through an Integrated Curriculum*, Eleanor Curtain Publishing, Armadale.

Han Lin 2005, *Arts and Humanities for Year 7-1*, Taipei.

Han Lin 2005, *Arts and Humanities for Year 7-2*, Taipei.

Han Lin 2005, *Arts and Humanities for Year 8-1*, Taipei.

Han Lin 2005, *Arts and Humanities for Year 8-2*, Taipei.

Han Lin 2005, *Arts and Humanities for Year 9-1*, Taipei.

Han Lin 2005, *Arts and Humanities for Year 9-2*, Taipei.

Hargreaves, A, Earl, L & Ryan, J 1996, *Schooling for Change: Reinventing Education for Early Adolescents*, London, Falmer Press.

Harwood, D 1976, 'Universals in music: a perspective from cognitive psychology', *Ethnomusicology*, vol.20, no.3, pp521-533.

Henry, NB (ed.) 1952, 'General education', *National Society for the Study of Education, Committee on General Education*, University of Chicago Press, Chicago.

Hiam, J 2006, 'The pleasure of modernist music: listening, meaning, intention, ideology (review)', *Notes*, vol.62, no.4, pp973-975.

Hill, S n.d., *New Age Music Made Simple*, accessed 08/19/2006, [http://hos.com/n\\_word.html](http://hos.com/n_word.html)

Hirsch, ED 1990, 'Reflections on cultural literacy and arts education', *Journal of Aesthetic Education*, vol.24, no.1, pp1-6.

Ho, RT 1958, 'Rituals of millet in Bunun', *Bulletin of the Department of Anthropology*, vol.11, pp92-100.

Hollis, DW III 1998, 'Cultural origins of New Age cults', *Journal of Interdisciplinary Studies*, vol.10, no.1/2, pp31-48.

Huang, CF 2004, 'A study of music curriculum plan and material design in Arts and Humanities', unpublished Master thesis, National Taiwan Normal University, Taipei.

Humphreys, A, Post, T & Ellis, A 1981, *Interdisciplinary Methods: A Thematic Approach*, Goodyear, Santa Monica, CA.

Hung, JM 2004, 'An investigation of junior high school music teaching in the Arts and Humanities in Taichung County', unpublished Master thesis, National Tainan University, Tainan, Taiwan.

Jack, G 2002, 'After Cultural Economy', *Ephemera*, vol.2, no.3, pp263-276.

Jacobs, HH 1989, *Interdisciplinary Curriculum: Design and Implementation*, ASCD, VA.

Janks, H 1997, 'Critical discourse analysis as a research tool', *Discourse: Studies in the Politics of Education*, vol.18, no.3, pp329-342.

Johnson, BR & Onwuegbuzie, AJ 2004, 'Mixed methods research: a research paradigm whose time has come', *Educational Researcher*, vol.33, no.7, pp14-26.

Juang, PY 2001, 'A study of the integration of Arts and Humanities in the context of the Integrated Curriculum: a case study of a junior high school in Taipei', unpublished Master thesis, National Taiwan Normal University.

Kalyvas, A 2004, 'Back to Adorno? Critical social theory between past and future', *Political Theory*, vol.32, no.2, pp247-256.

Kang Xung 2005, *Arts and Humanities for Year 7-1*, Taipei.

Kang Xung 2005, *Arts and Humanities for Year 7-2*, Taipei.

Kang Xung 2005, *Arts and Humanities for Year 8-1*, Taipei.

Kang Xung 2005, *Arts and Humanities for Year 8-2*, Taipei.



Kang Xung 2005, *Arts and Humanities for Year 9-1*, Taipei.

Kang Xung 2005, *Arts and Humanities for Year 9-2*, Taipei.

Kennedy, MD 1996, 'For theory and its others: comment on Jay', *Theory and Society*, vol.25, no.2, pp185-192.

Koopman, C 2005, 'The nature of music and musical works', in DJ Elliott (ed.), *Praxial Music Education: Reflections and Dialogues*, Oxford University Press, New York, pp79-97.

Kress, G 1991, 'Critical discourse analysis', *Annual Review of Applied Linguistics*, vol.11, pp84-89.

Kroeber, AL & Kluckhohn, C 1963, *Culture: A Critical Review of Concepts and Definitions*, The Museum, New York.

Kuo, SWY & Liu, CY 1999, 'The development of the economy of Taiwan', *Asian-pacific Economic Literature*, vol.13, no.1, pp36-49.

Kurosawa, Takatomo 1973, 台湾高砂族の音楽, 雄山閣, Tokyo.

Langer, SK 1967, *An Introduction to Symbolic Logic*, 3<sup>rd</sup> edn, Dover, New York.

Langer, SK 1976, *Feeling and Form: A Theory of Art Developed from Philosophy in A New Key*, Routledge and Kegan Paul, New York.

Langer, SK 1979, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 3<sup>rd</sup> edn, Harvard University Press, Cambridge.

Lash, S & Urry, J 1994, *Economies of Signs and Space*, Sage, London.

Lee, KC 2003, 'The Conceptions of Transformation of Competency Benchmarks', in Ministry of Education (ed.), *The Integrated Curriculum: The Design and Assessment*, Taipei, pp57-98.

Levinson, J 1990, 'Musical literacy', *Journal of Aesthetic Education*, vol.24, no.1, pp17-30.

Li, SJ 1990, 'A study of musical education and school musical textbooks during the Japanese hegemony in Taiwan', unpublished Master thesis, Chinese Culture University, Taipei.

Lin, LF 2002, 'Study of the Taiwanisation of the Music Teaching Materials in the Junior High Schools after the Lifting of Martial Law', unpublished Master thesis, Soochow University.

Lin, MC 2004, 'The study of roles awareness and action of music teachers transforming competence indicators in school-based curriculum practice of Arts and Humanities areas', unpublished Master thesis, National Tainan University, Tainan, Taiwan.

Lincoln, YS & Guba, EG 1985, *Naturalistic Inquiry*, Sage, California.

Littlejohn, S & Foss, KA 2005, *Theories of Human Communication*, 8<sup>th</sup> edn, Thomson Wadsworth, California.

Long, VA 1997, 'Playing the piano by ear: a critical analysis of pathways and processes from life stories', unpublished PhD thesis, The University of Wisconsin Madison.

Marcuse, H 1970, *One Dimensional Man*, Sphere Books, London.

Mark, ML 1996, *Contemporary Music Education*, Thomson Learning, 3<sup>rd</sup> edn, Schirmer Books, New York.

Mathews, G 2000, *Global Culture/individual Identity: Searching for Home in the Cultural Supermarket*, Routledge, New York.

Martin, JR 1993, *Changing the Educational Landscape: Philosophy, Women, and Curriculum*, Routledge, *Pasi but but*

McClary, S 1991, *Feminine Endings: Music, Gender, and Sexuality*, University of Minnesota Press, Minneapolis.

McClary, S 1994, 'Constructions of subjectivity in Schubert's music', in P Brett, E Wood & GC Thomas (eds.), *Queering the Pitch: The New Gay and Lesbian Musicology*, Routledge, New York, pp205-234.

*Memory of the World Register, Europe and North America, Germany, Germany: Ludwig van Beethoven: Symphony no 9, d minor, op. 125*, accessed 18/11/2006, <http://www.unesco.org/webworld/mdm/register>

Merriam, SB 1998, *Qualitative Research and Case Study Applications in Education*, Jossey-Bass, San Francisco.

Mertens, DM 2005, *Research and Evaluation in Education and Psychology: Intergrating Diversity with Quantitative, Qualitative, and Mixed Methods*, 2<sup>nd</sup> edn, Sage, California.

Meyer, LB 1956, *Emotion and Meaning in Music*, University of Chicago Press, Chicago.

Miller, GE 1988, *The Meaning of General Education: The Emergence of A Curriculum Paradigm*, Teachers College Press, Teachers College, Columbia University, New York.

Ministry of Education 2000, *The Nine-year Integrated Curriculum Guidelines for primary and secondary school: Arts and Humanity*, Ministry of Education, Taipei.

Ministry of Education 2001, *The Nine-year Integrated Curriculum Syllabus*, Ministry of Education, Taipei.

Ministry of the Interior 2006, *Increases in Numbers and Rates of Total Population, Natural Increase, Births, Deaths, Marriages and Divorces for Taiwan-Fuchien Area*, <http://www.ris.gov.tw/ch4/static/st1-0.html>

Morgan, RP 1994, 'A new musical reality: futurism, modernism, and 'the art of noises'', *Modernism/Modernity*, vol.1, no.3, pp129-151.

Morrison, A, Popham, M & Wikander, K n.d., *Creating and Documenting Electronic Texts: A guide to Good Practice*, accessed 25/2/2007, The Oxford Text Archive, <http://ota.ahds.ac.uk/documents/creating/>

Nan Yi 2005, *Arts and Humanities for Year 7-1*, Taipei.

Nan Yi 2005, *Arts and Humanities for Year 7-2*, Taipei.

Nan Yi 2005, *Arts and Humanities for Year 8-1*, Taipei.

Nan Yi 2005, *Arts and Humanities for Year 8-2*, Taipei.

Nan Yi 2005, *Arts and Humanities for Year 9-1*, Taipei.

Nan Yi 2005, *Arts and Humanities for Year 9-2*, Taipei.

Nash, P 1980, 'The future of schooling', *Journal of Thought*, vol.15, no.4, pp17-25.

Nattiez, J 1990, *Music and Discourse: Toward a Semiology of Music*, trans. C Abbate, Princeton University Press, Princeton.

O'Connor, B (ed.) 2000, *The Adorno Reader*, Blackwell, Malden.

O'Connor, J 1999, *The Definition of 'Cultural Industries'*, Manchester Institute for popular Culture, Manchester Metropolitan University, accessed 14/04/2005, <http://www.mipc.mmu.uk/pages.php?node=02/12/22/0739798>

O'Regan, K 2001, 'Absolute music and the construction of meaning', *Music & Letters*, vol.82, no.2, p287.

Paddison, M 2004, *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music*, Kahn & Averill, London.

Palmer, J 1991, 'Planning wheels turn curriculum around', *Educational Leadership*, vol.49, no.2, pp57-60.

Petrakis, PE & Stamatakis, D 2002, 'Growth and educational levels: a comparative analysis', *Economics of Education Review*, vol.21, no.5, pp513-521.

Pieterse, JN 2004, *Globalization and Culture: Global Mélange*, Rowman & Littlefield Publishers, Lanham.

Popkewitz, TS 1984, *Paradigm and Ideology in Educational Research: the Social Functions of the Intellectual*, Falmer Press, London.

Powell, KA 2003, 'Learning together: practice, pleasure and identity in a taiko drumming world', unpublished PhD thesis, Stanford University.

Prown, D Jules 1982, 'Mind in matter: an introduction to material culture theory and method', *Winterthur Portfolio*, vol.17, no.1, pp1-19.

Qio, QQ 1966, 'The social organization of Bunun CaShe tribe', *SINICA Journal of Anthology*, vol.36, pp1-10.

Ray, L & Sayer, A (eds.) 1999, *Culture and Economy after the Cultural Turn*, SAGE, London.

Reid, LA 1961, *Ways of Knowledge and Experience*, George Allen & Unwin, London.

Reimer, B 1970, *A Philosophy of Music Education*, 1<sup>st</sup> edn, Prentice Hall, New Jersey.

Reimer, B 1989, *A Philosophy of Music Education*, 2<sup>nd</sup> edn, Prentice Hall, New Jersey.

Reimer, B 1993, 'Music education in our multicultural culture', *Music Educators Journal*, vol.70, no.7, pp21-26.

Reimer, B 2003, *A Philosophy of Music Education*, 3<sup>rd</sup> edn, Prentice Hall, New Jersey.

Rifkin, J 2000, *The Age of Access: The New Culture of Hypercapitalism, Where All of Life is a Paid-for Experience*, Jeremy P. Tarcher/Putnam, New York.

Rocco, TS, Bliss, LA, Gallagher, S & Perez-Prado, A 2003, 'Taking the next step: mixed methods research in organizational system', *Information Technology, Learning and Performance Journal*, vol.21, no.1, pp19-29.

Rochlitz, R 1994, 'Language for one, language for all: Adorno and modernism', in J Rahn (ed.), *Perspectives on Musical Aesthetics*, W.W. Norton & Company, New York, pp21-39.

Rogers, R (ed.) 2004, *An Introduction to Critical Discourse Analysis in Education*, Lawrence Erlbaum, New Jersey.

Rose, AM 1990, 'Music education in culture: a critical analysis of reproduction, production and hegemony', unpublished PhD thesis, The University of Wisconsin Madison.

Ross, A & Karen, O 1993, *The Way We Were...the Way We CAN Be: A Vision for The Middle School Through Integrated Thematic Instruction*, 2<sup>nd</sup> edn., Books for Educators, Washington.

Russell, B 1940/1972, *An Inquiry into Meaning and Truth*, 5<sup>th</sup> edn, George Allen & Unwin, London.

Russell, B 1948, *Human Knowledge*, George Allen & Unwin, London.

Rutherford, J 1998, *Identity: Community, Culture, Difference*, Lawrence & Wishart, Sydney.

Ryle, G 1949, *The Concept of Mind*, Hutchinson, London.

Sandberger, W 1996, *Juilliard String Quartet's Intimate Letters*, Sony Classical SK 66840.

Sassen, S 2004, 'The global city', in D Nugent & J Vincent (eds.), *A Companion to the Anthropology of Politics*, Blackwell Publishing, Malden.

Scherzinger, M 2004, 'The return of the aesthetic: musical formalism and its place in political critique', in A Dell'Antonio (ed.), *Beyond Structural Listening?: Postmodern Modes of Hearing*, University of California Press, Berkeley, pp252-278.

Schmidt, P 2001, 'The application of a problem-posing and dialoguing pedagogy for the teaching of history and philosophy of music education to graduate music education majors: An action research', unpublished Master thesis, Westminster Choir College of Rider University.

Schneider, DM 1980, *American Kinship: A Cultural Account*, The University of Chicago Press, Chicago.

Shih, YH 2003, 'A study of the westernisation and localization of school musical education', unpublished Master thesis, National Cheng Kung University, Tainan.

Shoemaker, B 1989, 'Integrative education: a curriculum for the twenty-first century', *Oregon School Study Council*, vol.33, no.2, pp57-65.

Slater, D & Tonkiss, F 2001, *Market Society: Markets and Modern Social Theory*, Polity Press, Cambridge.

Soja, EW 1999, *Thirdspace: Journeys to Los Angeles and Other Real-and-imagined Places*, Blackwell, Oxford.

Stark, T 1998, 'The dignity of the particular: Adorno on Kant's aesthetics', *Philosophy and Social Criticism*, vol.24, no.2-3, pp61-83.

Steiner, H 2003, *Culture Industry*, Blackwell, Malden.

Storey, J 1999, *Cultural Consumption and Everyday Life*, Arnold, London.

Strauss, AL & Corbin, J 1998, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, Sage, Thousand Oaks.

Stubley, E 2003, 'A tale thrice told: reflections on Bennett Reimer's vision across the decades', *ACT Journal*, vol.2, no.1, accessed 05/25/2006, <http://mas.siue.edu/ACT>

Sun, CW 2001, 'A study of the integration of Arts and Humanities', unpublished Master thesis, National Taiwan Normal University, Taipei.

Swanwick, K 1992, 'Music education and ethnomusicology', *British Journal of Ethnomusicology*, vol.1, pp137-144.

Swanwick, K 1994, *Musical Knowledge: Intuition, Analysis and Music Education*, Routledge, New York.

Swanwick, K 1996, 'Music education liberated from new praxis', *International Journal fo Music Education*, vol.28, pp16-24.

Telfer, N 2004, 'Musical literacy: reading the music between the notes', *The Recorder*, vol.47, no.1, p10-17.

The Columbia Encyclopaedia 2006, *Absolute Music*, 6th edn, Columbia University Press.

Sadie, S & Tyrell, J (eds.) 2001, *The New Grove Dictionary of Music and Musicians* [online], Grove's Dictionaries, New York, accessed 15/08/2006, <http://www.grovemusic.com>

Thompson, JB 1991, 'Introduction', in JB Thompson (ed.), *Language and Symbolic Power*, Polity Press, Cambridge, pp1-31.

Thrift, NJ 2000, 'Pandora's box? cultural geographies of economies', in GL Clark, MP Feldman & MS Gertler (eds.), *The Oxford Handbook of Economic Geography*, Oxford University Press, Oxford, pp689-702.

Tourism Bureau 2003, *Annual Report on Tourism 2003*, Tourism Bureau, Taipei.

Treitler, L 1989, *Music and the Historical Imagination*, Harvard University Press, Cambridge.

Tylor, EB 1958 [1873, 1871]. *The origins of culture and religion in primitive culture*, Volumes I and II of the 1873 edition of *Primitive culture: researches in the development of mythology*, Harper & Brothers, New York.

U Chen 2005, *Arts and Humanities for Year 7-1*, Taipei.

U Chen 2005, *Arts and Humanities for Year 7-2*, Taipei.

U Chen 2005, *Arts and Humanities for Year 8-1*, Taipei.

U Chen 2005, *Arts and Humanities for Year 8-2*, Taipei.

U Chen 2005, *Arts and Humanities for Year 9-1*, Taipei.

U Chen 2005, *Arts and Humanities for Year 9-2*, Taipei.

United Kingdom's Creative Industries Task Force (CITF) 1999 & 2001, *Creative Industries Mapping Document* ([www.culture.gov.uk/creative/creative\\_industries.html](http://www.culture.gov.uk/creative/creative_industries.html))

United Nations Educational, Scientific and Cultural Organization (UNESCO) 2006, *Memory of the World Programme*,  
[http://portal.unesco.org/ci/en/ev.php-URL\\_ID=23929&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/ci/en/ev.php-URL_ID=23929&URL_DO=DO_TOPIC&URL_SECTION=201.html)

United Nations Educational, Scientific and Cultural Organization (UNESCO) 2004, *Twenty-five Questions on Culture, Trade and Globalisation*,  
[http://portal.unesco.org/culture/en/ev.phpURL\\_ID=2461&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=-512.html](http://portal.unesco.org/culture/en/ev.phpURL_ID=2461&URL_DO=DO_TOPIC&URL_SECTION=-512.html)

van Dijk, TA 1998, *Ideology*, Sage, London.

Vaugeois, LC 2004, 'Where politics and music meet: why developing critical consciousness is important to the education of professional musicians', unpublished Master thesis, Lakehead University, Canada.

Walker, D 1996, 'Integrative education', *ERIC Digest*, no. 101, ERIC Clearinghouse on Educational Management Eugene OR.

Wang, YW 2005, 'Theory and practice of constructing concept integrated curriculum and transforming competence indicators in Arts and Humanities learning areas in Taiwan: with the third learning stage as an example', unpublished Master thesis, National Tainan University, Tainan, Taiwan.

Warnier, Jean-Pierre 2003, *La Mondialisation de la culture*, trans. Xidei Wu [in Chinese], MaiTien, Taipei.

Wen, CY 2003, 'A study of the postmodernist phenomenon in the teaching materials for elementary schools: a case study of the Arts and Humanities', unpublished Master thesis, National Taiwan Normal University, Taipei.

Wilk, RP 1996, *Economies and Cultures: Foundations of Economic Anthropology*, Westview Press, Oxford.

Williams, A 1997, *New Music and the Claims of Modernity*, Ashgate, England.

William, R 1983, *Keywords: A Vocabulary of Culture and Society*, Fontana, Glasgow.

Wodak, R 1996, *Disorders of Discourse*, Longman, London.

Wu, JS 1988, 'A study of traditional Bunun folk songs and Pasi But But', unpublished Master Thesis, National Taiwan Normal University, Taipei.

Wu, JS 1999, *Beauty of Taiwanese Indigenous Music*, Han Kuang Culture, Taipei.

Yoklet, SH 1999, 'Embracing a critical pedagogy in art education', *Art Education*, vol.52, no.5, pp18-24.

Zuidervaat, L 2003, 'Theodor Adorno', *The Stanford Encyclopedia of Philosophy*, (Winter Edition), in EN Zalta (ed.), URL = <http://plato.stanford.edu/archives/win2003/entries/davidson/>



## Appendices

### Appendix 1 Competency Benchmarks for the Arts and Humanities

- 1-4-1 to understand the relation of artistic creation and the social content; to develop independent thinking ability and attempt multiple ways of artistic creation.
- 1-4-2 by focusing on caring to create artworks which associate with feelings, human experiences, and perspectives through individual unique expression.
- 1-4-3 to combine art with technology to explore different styles of creation.
- 1-4-4 applying traditional/non-traditional instruments to conduct music creation
- 1-4-5 to demonstrate musical abilities by singing or instrumental performing.
- 1-4-6 to compose simple music in order to experience the beauty form in music.
- 1-4-7 via kinetic movement or literary plays to co-produce drama to demonstrate ideas, feelings, and creation.
- 1-4-8 by means of issues related to arts to discuss and express individual feelings.
- 1-4-9 via performing arts to express care and love for society, natural environment, and the vulnerable people; develop independent thinking and clarify values.
- 2-4-1 to appreciate artificial goods and human-made artefacts to cultivate aesthetics.
- 2-4-2 applying aesthetics and theories of arts to appreciate the beauty of form, the beauty of material, and the beauty of content of visual arts.
- 2-4-3 to interrogate the structure, form, connotation, and philosophies in works of art.
- 2-4-4 to investigate the relationships between technology and artworks and to develop solution for environment protection.
- 2-4-5 learning music forms, instruments, and genres of music to cultivate aesthetics
- 2-4-6 with the capability to differentiate diverse style and periods of music; with the ability to express the impression within music
- 2-4-7 participating performing arts to cultivate personal aesthetic experience, aesthetic values, and individual aesthetic perspectives.

- 2-4-8 to develop creative cooperation by sharing self and others' ideas, respecting others' different viewpoints, and adjusting self to adapt to mutual agreement.
- 3-4-1 to know the features of different ethnic arts and to treasure cultural resources.
- 3-4-2 to learn the background knowledge of architectural heritage in Taiwan.
- 3-4-3 to explore the histories and characteristics of the domestic and foreign works of art in order to cultivate the respectful attitude towards multi-culture.
- 3-4-4 to foster interests and customs to participate music activities with activity.
- 3-4-5 be able to compare and analyse different works of music by applying knowledge of style, genre, and history.
- 3-4-6 to understand the interrelation of space, culture, and music and to comprehend the impact of culture and history on music.
- 3-4-7 in group and cooperative way to mingle different culture integrally to create performing arts.
- 3-4-8 to integrate related information and employ technology to affiliate art learning and artistic creation.
- 3-4-9 via synthesised activities to know and treasure all kinds of art vocation and art workers and artists; to realise the relationship among issues of ecology, gender, politics, and society via the appreciation and comprehension of works of art.
- 3-4-10 via planned group creation and performance to learn the attitude of cooperation, respect, order, communication and adaptation.
- 3-4-11 to foster individual aptitude, interests, and abilities and continue individual learning of arts.

## Appendix 2 Applying Fogarty's integrated models to music

	Models of integration from Fogarty (1991 Fig.2)	Examples of Fogarty's models as applied to the Arts curriculum
Within single disciplines	1. Fragmented* The traditional model of separate and distinct disciplines. The relationships between subject areas are implicitly indicated; topics from two areas only occasionally related intentionally.	Music subject stands independently as a mono-cell. Its status is the same as in the traditional discipline-based paradigm.
	2. Connected Within each subject area, course content is connected topic to topic, concept to concept, one year's work to the next, and relates idea(s) explicitly.	The ABC notation is connected to the main topic of numbered notation (simplified notation).
	3. Nested Within each subject area, the teacher targets multiple skills, and a content-specific skill.	Singing scales nests with the scope of Solfège (sight reading) which is an expanded skill and relevant to the basic understanding of scales.
Across several disciplines	4. Sequenced Similar ideas coincide but are taught separately.	The introduction of Nationalism in music and the independence of European countries in the 19 <sup>th</sup> century is introduced in history.
	5. Shared Bring two disciplines into a single focused image.	Grieg's <i>Peer Gynt</i> in music and Henrik Ibsen's story in literature are the same and are covered together.
	6. Webbed A fertile theme chosen by a cross-departmental team.	The knowledge of composition of an orchestra, the knowledge of stage setting, and the design of program are webbed to the main theme – a production of an orchestra concert.
	7. Threaded 'the big ideas' are enlarged using a multiple intelligence approach to learning throughout all disciplines.	The improvisation in music threads across the brainstorming in creative arts, and the storytelling in literature.
	8. Integrated Overlapping concept, skills, attitudes with a cross discipline approach.	Film music as a part of the production of film. Other concepts or skills could include filming techniques, visual design, arts of costume, etc.
Within & across learners	9. Immersed Integration takes place within learners, with little or no outside intervention.	The lens of postmodernism is used to interpret music, visual arts, dance, drama, and social phenomena.
	10. Networked Learners themselves target the necessary resources, as they reach out within and across their areas of specialization.	The postcolonial viewpoint on aboriginal status, the postmodernist concept on aboriginal arts, and the perspectives of culture industry on aboriginal arts production. Then the socio-economic situation of aborigines is illustrated.

\* The 'fragmented' model is re-designated to 'cellular' model in Fogarty's book (2002) *The mindful school: How to integrate the curricula*, SkyLight Professional Development, Arlington Heights, Ill.

### **Appendix 3 Fogarty's models: the stereotype and metamorphoses**

In terms of the kaleidoscopic ways to integrate knowledge, the exploration of metamorphoses of Fogarty's original models aims to provide a broader framework for data analysis. The following discussion of each model is designed in coupled parts: the stereotypical model and the metamorphic model. The identification of models used in textbooks will further take account of the micro-level structure of knowledge integration in the context of each series of textbooks.

#### *Cellular*

Matrix: exists as a mono-cell; the boundary to distinguish from other knowledge and to frame knowledge as a discipline can be understood as the cell wall to a cell.

Metamorphosis: since 'cellular' implies the basic unit of a living matter, it is an essential form without metamorphosis.

#### *Connected*

Matrix: this model has a basic structure as the cellular model. Moreover, it accepts connections with knowledge of different disciplines. In this sense, it is conceived that its outer frame does not function as a cell wall but as a cellular membrane. The analogy of 'membrane' means small substances are allowed to travel in and out. In this way, the relevant knowledge is connected.

Metamorphosis: it is possible to have many connected knowledges (more than two showed as an example in the original pictorial image). The connected knowledge is viewed as a 'guest', meaning, it is subordinate. Moreover, their connection (commonality) is only a spot rather than a dimension.

#### *Nested*

Matrix: according to the pictorial image, this model is like a ripple on the pond's surface. The ripple circles can be interpreted as the dimensions of different knowledge with a common focus.

Metamorphosis: the concentric circles of an authentic 'nested' model can be reconceptualised as a non-concentric pattern: with only one connected point on the arc, the circles lean to one side of the largest circle; in this way, each circle owns an independent centre without sharing with other circles. This image implies that each circle (dimension) has its own focus. For instance, the central circle focuses on syncopation of Jazz, the second large circle focuses on the general language of Jazz music, the largest circle deals with the idea of improvisation of Jazz music. In contrast, if the topic – syncopation – manifests in the matrix, then the second circle must be syncopation in Jazz, and the outer circle addresses the means to improvise.

### *Sequenced*

Matrix: constitutes two independent circles, meaning, two different disciplines, but point to the same focus. According to Fogarty, this model is analogically viewed as an “eyeglass” (2002, p26). In this respect, I interpret it as a combination of two mono cells; three-dimensional vision is possible when they collaborate. Thus, the two circles are understood as a complement, or an inter-textual design for a complete vision.

Metamorphosis: the original two equal sized circles could be magnified or reduced to form asymmetry design in terms of curriculum goals. For instance, the disciplines of history and music collaborate to form a ‘sequenced’ model: the French Revolution is designed for four pages. On the other hand, Beethoven’s Symphony No.3 (composed in the same period of time) occupies eight pages. The history discipline in this example plays the minor role in the ‘sequenced’ design.

### *Shared*

Matrix: this model takes place in two disciplines that share overlapping elements; the non-overlapping parts help to cast light over the shared part. Once the common part is recognised, the text focuses on it. At the same time, the dissimilarity is also made manifest by the shared features.

Metamorphosis: the overlapping part could be one circle entirely enclaving in another larger circle. This way makes the pictorial image look similar to the ‘nested’ model. However, these two circles happen in two disciplines rather than in one single discipline as in the ‘nested’ design. For instance, the introduction of Norwegian nationalism in music focuses on Grieg’s *Peer Gynt*. With respect to the relation to Henrik Ibsen’s story, then the larger circle of literature surrounds the circle of music. This example is based on two disciplines and differs from a single discipline-based ‘nested’ design.

### *Webbed*

Matrix: disciplines related to the core theme/topic are regulated in an active relation, or an inter-‘cause and effect’ relation. For instances, the concept of fibonacci as the core knowledge connects with the knowledge of the golden section in arts, architecture and music.

Metamorphosis: although in principle those small circles are designed in a ‘cellular’ form, in practice they could be replaced by any cross-disciplinary models. For instance, based on the epistemological commonality, a set of bodies of knowledge are synthesised with respect to the topic of *fibonacci* to form an ‘integrated’ design: the fibonacci spiral and sea shell shapes in biology, the flower petal and seeds, leaves and petal arrangements on pineapples and in apples and pine cones in botany. The ‘integrated’ model forms one facet of the macro structure of a ‘webbed’ design. The other facets could either be formed discipline-based models or cross-discipline models. In a word, the metamorphosis is a macro-structural design.

### *Threaded*

Matrix: a multiple intelligences approach; the sequence of connected items is considered. These items are bigger themes than individual subjects; they are meta-curricular organisers. For instance, the improvisation in music threads across the imagination training in creative arts, and a group storytelling in literature.

Metamorphosis: the meta-curricular design could be rearranged as a sequential relation among items that is in terms of a linear interaction among multi-disciplines. In this way, there exists the 'cause and effect' between different disciplines and their relation is comprehended in terms of the sequence of *time*. For instance, music imagination and perception as the thread across multi-disciplines embodies under the topic of 'tone painting': the musical intelligence of tone, rhythm, timbre facilitates the identification of emotion in music; the musical perception and imagination contribute to the creation in visual arts; the musical imagination inspires the kinetic sense in dance.

### *Integrated*

Matrix: this model is a cross-disciplinary approach (2002, p72). The part overlapped by all employed knowledge is a three-dimensional area. It demonstrates multiple tiers of commonalities. This overlapped part is greatly highlighted. For instance, cinema locates in the three-dimensional area which is formed by visual arts, music, drama, technology and so on.

Metamorphosis: it can be understood as multiple combination of 'shared' models (2002, p72).

### *Immersed*

Matrix: a lens working like a filter to make sense of any items purposely selected. In this model, personal view plays a role as a coloured glass to select the wavelengths of light to reach a photosensitive material. In this model, learning is an internalised process of integration.

### *Networked*

Matrix: this is a model where an ongoing input of selected external sources creates multiple dimensions and focuses (2002, p92). Each circle in the pictorial image can be seen as an independent theory and work jointly as a prism. For instance, the educational issues in a third world country can be approached via the theory of social reconstructionism, postcolonialism, and the theory of 'third space'.

## **Distinction between models**

### *Distinction between 'connected' and 'shared'*

According to Fogarty, the method of 'connected' is designed within single discipline; relevant knowledge is borrowed and embedded into the main body of knowledge. The pictorial image shows the connection of a principal knowledge and 'guest' knowledge: one-dimensional bond, small pointed contact. In text, it can be, for instance, one illustration or a few words of other relevant knowledge which slightly scratches the main body of knowledge and reflects only the surface of the 'guest' knowledge.

Shedding light on the model of 'shared', it constitutes two disciplines. According to Fogarty's pictorial pattern, they are two equal sized circles with an overlapped dimension. In text, this design employs two disciplines and weights them as equal on a scale. In a sense, the 'shared' emphasises the common part; the 'connected' points out the relation of 'relevant'. The distinction between these two models can also be interpreted by quantity. Looking at the common part of knowledge by ratio, in the 'connected' the overlapped part could be as small as the size of a pen point while comparing to a whole pen; contrarily, the maximum amount of the 'shared' could be appreciably up to half of each circle; or, even the whole if in the sense of the metamorphic pattern. In this sense, the ratio explains why the 'connected' is assigned within a single discipline, and the 'shared' is a design across two disciplines.

### *Distinction between 'shared' and 'sequenced'*

As can be seen from Figure 2, the 'sequenced' and 'shared' are formed by two circles: the former constitutes of two separated circles without strings between them; the latter is consisted of two overlapped circles. It is lucid to approach them via pictorial patterns, however, while confronting actual examples the factor of *time* circles creates a confusing situation. The consciousness of *time* is a scientific thinking of the construction of discourses of any bodies of knowledge in terms of 'cause and effect' and the juxtaposition of factors.

Borrowing Fogarty's original example (1991), the great Depression in the 1930s as the material for history learning and accompanied with the operation of the stock market in mathematics is used to explain the 'sequenced' model. In terms of the real event of the crash of Wall Street in 1929, this example triggers deeper consideration to see it through the lens of 'shared' model. A reflection emerging from the joint images of the Depression and stock market consequently generates a hypothesis: if the topic is 'the black day on Wall Street in 1929' and the knowledge of relevant history plus with mathematics are also taught, then it is justifiable to say that the model for this design is 'shared' rather than 'sequenced'. In light of this, I scrutinise Fogarty's original description of 'sequenced' and pinpoint the key words "across discipline" (1991, p62). I argue that the word 'across' has pointed out that the nature of 'sequenced' model is two thoroughly independent and individual bodies of knowledge; if any connection or overlap exists, it is not entitled 'sequenced'. This distinction has proved to provide assistance to identify the

model employed to integrate knowledge especially when challenging knotty cases are confronted.

#### *Distinction among 'shared', 'nested' and 'integrated'*

According to Fogarty, the 'nested' is a homo-centre-circle design: each circle differs from others only in dimension but shares the same central point. It is postulated that if a set of circles merely share a point on the arc but each has its own centre, then this pattern can still be accepted as a 'nested' model but not the 'authentic' in terms of Fogarty's original theory. This metamorphic model of 'nested' shares the quality in two central points model of 'shared' and the quality of 'integrated' model with multi-centre points. The following distinction among the authentic 'nested', the metamorphic 'nested', the 'shared', and the 'integrated' is situated in Fogarty's example of 'the Depression and stock market' (1991).

If in the authentic 'nested' model, the Depression could be laid in the core circle while a lens of macro-economics is employed; it could also be re-located to the most centrifugal circle as being viewed as the context for minor related phenomena at that period of time. The differences between these two illuminate how standpoints can alter the position of knowledge. If in the metamorphic 'nested' model, except for the factor of standpoint, the hetro-centre-point also implies diverse focus upon each dimension. Using the same example, the great Depression could be interpreted as a phenomenon of belief crisis, and the crash of Wall Street in 1929 could be attributed to economic policies. They are all in one largest bag; each smaller dimension deals with more focused issues. As for the 'shared' model, the overlapped part represents the common causes, or phenomena, etc.; but it does not give priority to either circle (discipline). Lastly, in the 'integrated' model, this model highlights multilateral relations with many relevant factors. This model is theorised in three-dimensional structure: without any overlapped part it is deemed as one dimension, shared with another circle (bodies of knowledge) as two dimensions, and the core part as the construction of three dimensions. The great Depression then can be understood in the 'integrated' model as an aggregate of politics, economics, social policies, and human spiritual changes. The performance of the stock market during that time period can be posited as one of the circles, meaning, contributing to the whole story.

#### **Summary**

Fogarty's integrated models of curriculum show relationships between knowledge from different sources. The models in the continuum represent different extents of integration. There is no superior or inferior of these models; they exist because of different purposes. The structure of a model forms the 'environment' which, in a narrow definition, refers to discipline or domain as the frame of any body of knowledge; in a broad definition, it implies the intangible space constructed by the interaction of learning and teaching. The capacity to construct an 'environment' is a crucial idea to those integrated models.



Curriculum design not only affects the usage of the tangible environment, i.e. the traditional classroom or the outdoor space such as fieldtrip and excursion, but also the intangible, or metaphysical environment, i.e. the ideology of gender which centres or de-centres the participants within a particular learning environment. The examination of the structure of knowledge makes the implicit power between different bodies of knowledge more visible. Thus, integration of knowledge means more than a game to map knowledge but an action to manage the power and relation between different knowledge. It is also noted that the selected model both defines the boundary of knowledge and highlights specific knowledge to a certain extent. In summary, the reconceptualisation of Fogarty's models forms an understanding that these models can not only be used to actually integrate knowledge but also employed as an analytical tool to examine the existing curriculum design.

## Appendix 4 The content knowledge in micro-level structure

Han Lin Y 7-1 Visual arts: 48 pages Music: 46 pages Drama: 32 pages Total: 126 pages Units: 14

Part I	Aesthetics of Arts	Discipline/ Model	Competence Index
Unit 1	Aesthetics of Music	<b>Music</b>	1-4-1
	*The dimensions of music: 1) a doer; 2) some kind of doing; 3) something done; and 4) the complete context in which musicians operate.	Nested/ 10 pages	1-4-3 2-4-7 2-4-8
Unit 2	Aesthetics of Visual Arts	Visual arts	3-4-9
	The dimensions of creative arts [the same idea as the previous unit]	Nested/ 10 pages	3-4-11
Unit 3	Aesthetics of Performing Arts	Drama	
	The dimensions of performing arts [the same idea as the two previous units]	Nested/ 8 pages	
Part II	The Call of Nature		
Unit 1	The magnificent Nature	Visual arts	1-4-4
	Appreciation of natural and artificial colours and shapes in the world; the basic elements of visual arts; jargons	Nested/ 6 pages	1-4-5 2-4-6
Unit 2	Amazing labyrinth in visual world	Visual arts	3-4-10
	Theories of colour	Cellular/ 10pages	
Unit 3	Songs of Nature	<b>Music</b>	
	Appreciation of Beethoven's Pastoral Symphony; creative writing	Connected/8 pages	
Unit 4	Festival and Ritual	Dance	
	The language of dance; the choreography and the body movement	Nested/8 pages	
Part III	Arts on a day-to-day basis		
Unit 1	Creativity in Arts	Visual arts	1-4-2
	Introduction of the arts of industrial design	Nested/ 8 pages	2-4-6
Unit 2	Varieties of Sound	<b>Music</b>	3-4-9
	Human voice; the origin of instrumental sound – percussion, pipe, and strings; sound as signal and coding	Cellular/ 8 pages	3-4-10
Unit 3	Varieties of Rhythm	<b>Music</b>	
	Introduction of rhythmic notation; the varieties of rhythm; environmental arts–STOMP	Connected/ 8 pages	
Unit 4	The Shapes and Colours in Everyday Life	Drama	
	Five senses versus the kaleidoscopic aspects of societies	Cellular/ 8 pages	
Part IV	The beauty of Homeland –Formosa		
Unit 1	Nostalgia	<b>Music</b>	1-4-1
	Folksongs: Taiwanese, Hakka, Aboriginal	Cellular/12pages	2-4-5
Unit 2	The People of Homeland	Visual arts	2-4-6
	The faces in the history: archives, old pictures, Chinese Ukiyo-e; Introduction of sketch	Cellular/ 14 pages	2-4-7 3-4-9
Unit 3	The Local Voices	Drama	
	Introduction of Taiwanese opera	Cellular/ 8 pages	

\*Elliott proposes to conceptualise music as a practice. He holds that music is a human activity with several dimensions: 1) a doer—musician, 2) some kind of doing—musicing, 3) something done—music, and 4) the complete context in which musicians operate (Elliott 1995, p40).

Han Lin Y 7-2      Visual arts: 66 pages    Music: 48 pages    Drama: 32 pages    Total: 146 pages    Units:13

Part I	Seasons	Discipline/ Model	Competence Index
Unit 1	The Poem of Seasons	Visual arts	1-4-1
	The seasons in Chinese classic painting	Cellular/ 14 pages	2-4-6 2-4-7 3-4-9
Unit 2	Varieties of Seasons	<b>Music</b>	
	Terminology; basic theory of music; songs related to 'seasons'; Vivaldi's 'Four Seasons'	Cellular/18 pages	
Unit 3	Colourful Seasons	Visual arts	
	Through photos of natural scenery to artists' paintings: the introduction of water colour painting	Cellular/ 10 pages	
Unit 4	The Legend of Seasons	Drama	
	The relevant mythology, legend, and customs	Webbed/ 8 pages	
Part II	Human feelings		
Unit 1	Love in Music	<b>Music</b>	1-4-1
	The production of popular music; the industry of recording; the introduction of orchestra; appreciation of 'The young persons guide to orchestra, op.34' by B. Britten	Webbed/14 pages	1-4-2 2-4-5 2-4-6 3-4-9
Unit 2	More than just a small potato	Visual arts	
	Images in real life; the arts of photography; techniques of photography	Cellular/ 12 pages	
Unit 3	Sympathy for Others	Drama	
	Experiencing the 'sympathy' in drama; to express 'sympathy' through body movement	Nested/ 8 pages	
Part III	Establishing Intimacy with Oneself		
Unit 1	Self-image	Visual arts	1-4-2
	Pictures of person; appreciation of portrait: Rembrandt van Rijn, P. Klee, V. van Gogh, and H. Rousseau; caricature	Cellular/ 14 pages	2-4-5 3-4-9 3-4-11
Unit 2	My Musical Diary	<b>Music</b>	
	How to purchase commercial products; the theory of transposition and modulation; become the producer of your musical diary	Webbed/14 pages	
Unit 3	Open a Dialogue with Yourself	Drama	
	Knowing oneself through the role-playing in drama	Celluar/ 8pages	
Part IV	Peace Pilgrim		
Unit 1	Tranquility in heart	Visual arts	1-4-1
	The architecture of religious building; Western and Eastern mural painting; appreciation of sculpture of God and Buddha	Webbed/ 16 pages	1-4-3 2-4-6 2-4-7 3-4-9
Unit 2	The Sincere Admire to God	<b>Music</b>	
	Religious: forms and instruments; introduction of Gregorian Chant, Cantata, 'Amasing Grace'	Cellular/12 pages	
Unit 3	The interaction of religion and arts	Drama	
	Drama in folk festivals; the aesthetics of ancient Greek theatre	Nested/ 8 pages	

Han Lin Y 8-1 V: 54 pages M: 62 pages D: 32 pages T: 148 pages Units:12

Part I	Express My Love	Discipline/ Model	Competence Index
Unit 1	The love of family	Visual arts	1-4-2
	The theme of 'family' in master works; Introduction of the internal space design	Webbed/ 6+8 pages	2-4-5 3-4-9 3-4-10
Unit 2	Hand in hand	<b>Music</b>	
	Simplified notation; 'Love and family' in music; chamber music and Schubert's piano quintet; theme song in movie "Lu Bing Hwa"	Cellular/16 pages	
Unit 3	Concentric circles	Theme	
	Theme – Team work: in different professional practice	Webbed/ 8 pages	
Part II	The Beauty of Chinese Culture		
Unit 1	Dragon and phoenix	<b>Music</b>	1-4-2
	Introduction of traditional Chinese instruments; the philosophy of Chinese traditional music; pentatonic mode; traditional instrumental work [*the title implies an image: Dragon and phoenix the traditional mascot in Chinese culture]	Nested/16 pages	2-4-5 3-4-9 3-4-10
Unit 2	Gardening arts	Visual arts	
	Introduction of Chinese architecture and gardening; appreciation of Chinese classic paintings (gardening as topics); production of gardening mini-model	Sequenced/ 14 pages	
Unit 3	Drama for all	Drama	
	Taiwanese opera; Chinese Opera: the arts of face painting – the arts of masks	Nested/ 8 pages	
Part III	Folk Culture		
Unit 1	Folk arts	Visual arts	1-4-1
	Artefacts: chinese, japan, wood, bamboo etc. and the relation to customs or folk ceremony	Cellular/ 12 pages	1-4-3 2-4-7 3-4-10 3-4-11
Unit 2	The Local Voice	<b>Music</b>	
	Introduction of traditional Taiwanese music: Nan Guang & Bei Guang (twin genre of drama music); Taiwanese folksongs	Cellular/ 16 pages	
Unit 3	The Stories in hands	Drama	
	Introduction of Taiwanese folk puppet arts	Cellular/ 8 pages	
Part IV	Ode to Life		
Unit 1	Hear the applause!	<b>Music</b>	2-4-6
	Biography of Beethoven and his music: Sym no.5 'Fate'; the cultural heritage project in UNESCO	Cellular/14 pages	2-4-7 2-4-8
Unit 2	The thinker	Drama	
	Introduction of the jobs/works/efforts behind the curtain of theatre stage: two important innovators –K. Stanislawski and A. Artaud	Cellular/ 8 pages	
Unit 3	Live with passion!	Visual arts	
	Hardship and unfortunate foster gallant artists' lives	Cellular/ 14 pages	

Part I	The Young generation	Discipline/ Model	Competence Index
Unit 1	The music taste of the Y generation	<b>Music</b>	1-1-3    3-3-4
	Introduction of popular music producers, composers, and singers in Taiwan	cellular/10pages	1-4-5 2-2-4
Unit 2	The sensation in Drama	Drama	2-2-6
	Introduction and appreciation of the Musical	Cellular/ 8 pages	2-3-5
Unit 3	Feeling and Emotions	Drama	2-3-6
	Love stories in paintings; love in artists' lives; colour psychology; beauty of patterns in everyday life	Integrated/ 12 pages	3-1-4 3-2-4
Part II	The interaction among creatures		
Unit 1	The ancient legend	Drama	1-3-4
	Mimicking animals; the pathetic fallacy	Integrated/8pages	1-4-5
Unit 2	Ode to Life	<b>Music</b>	2-2-5
	Music an title of insect/anima:Rimsky-Korsakov's 'Bumble bee', Schumann's 'Butterfly', etc	Cellular/10 pages	2-3-5 2-4-5
Unit 3	Totem in life	Visual arts	2-4-6
	Picture of animals in mural painting; the metamorphosis of animal body pattern; Introduction of Chinese Pictogram	Webbed/ 20 pages	3-2-4 3-3-4 3-4-4
Part III	Popular culture		
Unit 1	The turbulence of fashion industry	Visual arts	1-4-5
	Industrial design: mobile phone design, commodity design, clothing design, etc; Pop art; collage	Integrated/ 12 pages	2-4-5 2-4-6
Unit 2	Colourful commodities	Visual arts	3-4-6
	Knitting design for different purposes	Connected/ 8pages	
Unit 3	The interaction between the traditional and the popular	<b>Music</b>	
	From traditional to modern: Jazz music – Rhapsody in Blue, Maple leaf rag; Disney cartoon music	Cellular/14 pages	
Part IV	Gender ad Arts		
Unit 1	Diverse perspectives	Visual arts	1-4-5    3-4-6
	Stereotype of gender and occupation: female features –their lives and their creation	Nested/ 12 pages	2-2-5 2-4-5
Unit 2	Harmony between male and female	<b>Music</b>	2-4-6
	Wedding music written by Mendelssohn and Wagner	cellular/12 pages	3-3-6
Unit 3	Characteristics of gender	Drama	3-4-4
	The characters in Shakespeare's plays	Nested/ 6 pages	

Han Lin Y 9-1 V: 60 pages M: 66 pages D: 32 pages T: 158 pages Units:12

Part I	Peace in Love	Discipline/ Model	Competence Index
Unit 1	The Holocaust and Reflection	Visual arts	1-4-5
	Sculpture and paintings describing wars and death	Nested/ 12 pages	2-4-5
Unit 2	Praying in Kindness	<b>Music</b>	2-4-6
	Love, peace, forgiveness, and hope: songs <i>Where have all the flowers gone</i> , <i>What a wonderful world</i> ; Beethoven's <i>Ode to Joy</i>	Cellular/16 pages	3-4-4 3-4-6
	Powerful Communication	Drama	
Unit 3	Learning effective strategies to cope with interpersonal collision and international conflict	Nested/ 8 pages	
Part II	When Arts encounter Literature		
Unit 1	Music versus literature	<b>Music+ Literature</b>	1-4-5
	The art of lied: F. Schubert, J.W. von Goethe, H. Heine, W. Muller; Symphonic Poem; P. Dukas – : L'apprenti Sorcier	Shared/18 pages	2-4-5 2-4-6 3-4-4
Unit 2	How to become a playwright	Drama	3-4-5
	Reading a play; the adaptation of novels	Cellular/ 8 pages	3-4-6
Unit 3	The literature in painting	Visual arts	
	Bible stories in paintings; Chinese royal paintings; paintings of realism; illustration and stories	Nested/ 18 pages	
Part III	Capture Nature		
Unit 1	The scenery-like photo arts	Visual arts	1-4-5
	Photography and photographer: Ansel Adams, Jing-Shan Lang; The perspective of 'ideal landscape' in realism; introduction of Barbizon School; Chinese traditional landscape painting	Cellular/ 18 pages	3-4-5 3-4-6
Unit 2	The Impressionism school	<b>Music+ visual arts</b>	
	Impressionism in western music and Chinese music	Shared/20 pages	
Unit 3	Environmental theatre	Drama	
	Introduction of modern theatre and drama theories	Cellular/ 8pages	
Part IV	A Significant Breakthrough in New Ages		
Unit 1	The emancipation of colour and shape in creative arts	Visual arts	1-4-5
	Introduction of surrealism and fauvism; Artists –P. Mondrian, W. Kandinsky, P. Klee, J. Miro, M. Duchamp; installation arts	Cellular/ 12 pages	2-4-5 2-4-6 3-4-4
Unit 2	A new Listening Experience in Modern Music	<b>Music+ visual arts</b>	3-4-5
	Expressionism and primitivism, bruitism, and concrete music	Shared/ 12 pages	3-4-6
Unit 3	Dancing in New Era	Drama	
	History of dance, postmodern dance and 'dance theatre'	Cellular/ 8 pages	

Part I	The Trail of Growth	Discipline/ Model	Competence Index
Unit 1	Voices of youth	<b>Music</b>	1-4-5
	The juvenile times and feelings, i.e. Schumann's 'Träumerei' from 'Scenes from childhood, op.15, no.7', popular song 'Bridge over troubled water' [+illustration]	Connected/ 10 pages	2-4-5 2-4-6 3-4-5 3-4-6
Unit 2	When you were young	Drama	
	The idea of 'group production' (one of the theories of theatre); the retrospective story line	Cellular/ 8 pages	
Unit 3	Good memories	Visual arts	
	How to produce a good graduation album	Nested/ 12 pages	
Part II	A Harmonious life in the world		
Unit 1	Architecture and dwellers	Visual arts	1-4-5
	Introduction of different styles of houses in terms of geographic and climate condition	Nested/ 16 pages	2-4-5 2-4-6 3-4-6
Unit 2	The touching sound in folk music	<b>Music</b>	
	Introduction of Aboriginal music, Japanese music, Gamelan music, African music, and the song of Disney cartoon Lion King 'Circle of Life'	Integrated/ 12 pages	
Unit 3	The Theatre	Drama	
	Introduction of the types of theatre; the light and acoustic design in theatre	Cellular/ 8 pages	
Part III	The Holistic Arts		
Unit 1	New Vision	Visual arts	1-4-5
	Science of the video arts	Cellular/16 pages	2-4-5 3-4-6
Unit 2	Understanding the audio-video media	<b>Music</b>	
	A brief history of film music; the techniques of recording; the creation and production of film music; appreciation of film music	Integrated/ 12 pages	
Unit 3	The world of cinema	Drama	
	Introduction of film industry	Cellular/ 8 pages	
Part IV	Playing with Arts		
Unit 1	The kaleidoscopic world of drama	Drama	1-4-5 3-4-5
	The interaction between the real (life) and the unreal (drama); the language of drama; current theatre performers in Taiwan	cellular/ 8 pages	2-4-5 3-4-6 2-4-6 3-4-4
Unit 2	The world of opera	<b>Music</b>	
	Introduction of opera: a brief history, its language, and well-known works; the other form 'musical' [internal model: 'sequenced' – opera+ musical]	Cellular/20 pages	
Unit 3	The language of visual arts	Visual arts	
	The futurism and other new language in visual arts; the pure arts and fashion industry; the metamorphosis of lines and shapes; installation of arts; a new concept lighting and structure on architecture	Webbed/ 18pages	

Kang Xung Y 7-1 V: 50 pages M: 40 pages D: 26 pages Total: 116 pages Units: 12

Part I	Into the Arts World	Discipline/ Model	Competence Index
Unit 1	Visual arts language	Visual arts	
	Basic elements in visual arts; space and ratio; motions in arts	Cellular/ 12 pages	
Unit 2	Drama language	Drama	
	Introduction of outdoor and indoor folk drama or serious theatre	Cellular/ 6 pages	
Unit 3	Music language	<b>Music</b>	3-4-9
	Basic elements in music; ABC notation; basic conducting skills; one song for singing; different kinds of concert	Cellular/10 pages	3-4-11
Part II	Love and Care		
Unit 1	Love in artworks	Visual arts	
	Birth and death in life; introduction of sketch	Cellular/14 pages	
Unit 2	To love people	<b>Music</b>	1-4-2 2-4-8
	Introduction of human voice and types of vocal performance; music theory: whole tone & semitone; recorder practice	Cellular/10 pages	2-4-7
Unit 3	Let love last	Drama	
	Body language; facial expression; voice and emotions	Cellular/ 8 pages	
Part III	Ode to Seasons		
Unit 1	Nature of seasons	Visual arts	
	Theory of colour; colour psychology; seasonal colour	Cellular/12 pages	
Unit 2	Seasons in music	<b>Music</b>	1-4-2
	One song (Taiwanese); recorder practice; Vivaldi “Four seasons”	Cellular/10 pages	2-4-6
Unit 3	Seasons in dance	Drama	
	Season’s image in body movement; introduction of Ballet	Cellular/ 6 pages	
Part IV	Celebrate new year		
Unit 1	Jubilations!	<b>Music</b>	1-4-2
	Folk music and percussion; F major; introduction of percussion instruments; recorder practice; traditional melodies in new form	Cellular/10 pages	2-4-6
Unit 2	New year atmosphere	Visual arts	
	Cutting arts, paintings, sculpture for New Year decoration	Cellular/12 pages	
Unit 3	New Year in drama	Drama	
	Lantern Monkey in drama (a traditional folk story)	Cellular/ 6 pages	



Kang Xung Y 7-2      V: 48 pages    M: 44 pages    D: 36 pages    Total: 128 pages    Units: 12

Part I	Life and Arts	Discipline/ Model	Competence Index
Unit 1	Taiwan in artists' eyes	Visual arts	
	Introduction of Taiwanese artists; Taiwanese vitality in arts; record Taiwanese development in visual arts	Cellular/12 pages	
Unit 2	Taiwanese musicians' works	<b>Music</b>	1-4-2
	Taiwanese composers and their works; Song "Formosa"; D major; Recorder practice	Cellular/10 pages	2-4-7
Unit 3	Life in theatre	Drama	
	Brief history of public drama; introduction of Taiwanese opera	Cellular/12 pages	
Part II	Formosa Taiwan		
Unit 1	An island of hope	<b>Music</b>	2-4-5    2-4-6
	Folksongs: Taiwanese, Hakka, aboriginal; numbered notation;	Cellular/10 pages	2-4-6    3-4-9
Unit 2	History in poems	Drama	
	To transform a poem (about an architecture) to theatre	Shared/ 8 pages	
Unit 3	Formosa	Visual arts	
	Architecture and architecture in paintings	Cellular/12 pages	
Part III	Future life		
Unit 1	Occupations in arts	Visual arts	
	Jobs, works, professions in paintings	Cellular/12 pages	
Unit 2	Different lives	Drama	
	Career: aptitude, training, and profession	Cellular/10 pages	
Unit 3	My bright future	<b>Music</b>	1-4-3
	Music relevant jobs; recorder practice; song "Tomorrow everything will be all right"; Dvorak "New world"	Cellular/12 pages	2-4-6
Part IV	Images and Sounds		
Unit 1	Music tells stories	<b>Music</b>	1-4-3
	Terminology in music; song "A whole new world"; recorder practice; Taiwanese musical "Witch Tiger"	Cellular/12 pages	2-4-6 2-4-5
Unit 2	Motion images	Drama	
	Sound effect in drama	Cellular/ 6 pages	
Unit 3	To tell a vivid story	Visual arts	
	Visualize music; Kandinsky's musical paintings; production of cartoon; introduction of Disney	Cellular/12 pages	

Kang Xung Y 8-1 V: 54 pages M: 46 pages D: 38 pages Total: 138 pages Units: 12

Part I	Symmetry and Asymmetry	Discipline/ Model	Competence Index
Unit 1	Journey of architecture	Visual arts	
	Introduction of architecture: traditional, modern and postmodern; paper model building	Cellular/ 14 pages	
Unit 2	Compare and contrast in music	<b>Music</b>	1-4-3
	Binary form; introduction of composition skills: competition, sequence, contrary motion, augmentation, diminution; recorder practice; Appreciation of Minuet	Cellular/ 12 pages	2-4-7 2-4-6
Unit 3	Imitation in drama	Drama	
	Talk show and speech skills	Cellular/ 8 pages	
Part II	Light and Shadow		
Unit 1	Reflection in lights	Visual arts	
	Lights and prism; theory of camera; photographing	Threaded/ 14pages	
Unit 2	Light as magician	Drama	
	Brief history of film; elements in film; silent movie: Charlie Chaplin;	Cellular/ 12 pages	
Unit 3	Notes dancing in lights	<b>Music</b>	1-4-3
	Introduction of impressionism; Chinese orchestra “Moonlight, spring, flower and river”; transition	Cellular/ 12 pages	2-4-7 2-4-6
Part III	Creative Idea!		
Unit 1	Eye-catching advertisements	Visual arts	
	Advertisement in daily life: examples	Integrated/ 12pages	
Unit 2	Ring a bell!	Drama	
	Music in TV Commercials	Cellular/ 6 pages	
Unit 3	Creativity in sounds	<b>Music</b>	1-4-1 1-4-3
	Music in TV commercials; music in cinema	Integrated/12 pages	2-4-6 2-4-7
Part IV	Chinese Style		
Unit 1	Chinese water painting	Visual arts	
	Traditional Chinese water painting; tools in painting; facial and body painting; applied painting arts	Cellular/ 14 pages	
Unit 2	Traditional Chinese music	<b>Music</b>	1-4-3
	Pentatonic mode; traditional Chinese music; classic poem in music; instruments: Nan Hu (string) and Suo Na (pipe)	Connected/ 10 Pages	2-4-7
Unit 3	Chinese opera	Drama	
	Features, forms, costume and setting, facial paintings	Cellular/ 12 pages	

Kang Xung Y 8-2      V: 48 pages      M: 48 pages      D: 30 pages      Total: 126 pages      Units: 12

Part I	Life River	Discipline/ Model	Competence Index
Unit 1	Family of artists	Visual arts	
	'Family' as the topic in arts	Cellular/ 12 pages	
Unit 2	Family of musicians	<b>Music</b>	1-4-5 2-4-6
	Bach's musician family and their music [Yo-Yo Ma "Music Garden"]; Johann Strauss's 'waltz' family	Webbed/ 12 pages	
Unit 3	The faces of age	Drama	
	Old family pictures (cultural context); family topic in drama; make up: different ages making upskills	Webbed/ 8 pages	
Part II	Resemblance and difference		
Unit 1	Modern abstract expressionism	Visual arts	
	Introduction of cubism, suprematism, futurism, etc.	Cellular/ 14 pages	
Unit 2	Program music and absolute music	<b>Music</b>	1-4-5 2-4-5
	The definition of the two terms; music examples from works of Haydn, Beethoven, Tchaikovsky, and Ravel	Cellular/ 12 pages	
Unit 3	Realism and surrealism	Drama	
	Works of dramatic arts	Cellular/ 6 pages	
Part III	Variation in Arts		
Unit 1	Music variation	<b>Music</b>	2-4-5 2-4-6
	Introduction of variation: theme and variation; recorder practice; Schumann's <i>Abegg variation, op.1</i> ; improvisation	Cellular/ 12 pages	
Unit 2	Kaleidoscopic design in visual arts	Visual arts	
	Metamorphosis of images; visual cognition; illusion	Cellular/ 10 pages	
Unit 3	Different modes of theatre	Drama	
	Theatre space as dream factory	Cellular/ 8 pages	
Part IV	Cultural Literacy		
Unit 1	Written language and characters	Visual arts	
	Creative design of letters/ applied arts/ public arts	Threaded/ 12 pages	
Unit 2	Asian folk music	<b>Music</b>	2-4-5 3-4-6
	Folk music in Indonesia: Gamelan; folksongs in Korea, Japan, India; Sitar and drums in Indian music	Webbed/ 12 pages	
Unit 3	Asian style in drama	Drama	
	Oriental drama: Indonesian, Japanese; When East meets west: Bach vs Kabuki (Japanese classic drama); movie "The King and I"	Sequenced/ 8 pages	

Kang Xung Y 9-1 V: 48 pages M: 40 pages D: 32 pages Total: 120 pages Units: 12

Part I	Masterpieces in visual arts	Discipline/ Model	Competence Index
Unit 1	Well-known paintings	Visual arts	
	Artworks in multimedia: artworks in movie/ musical; understand the dialogue in drama; the role of conductor	Shared (knowledge) + <b>Webbed</b> (design)/ 14 pages	
Unit 2	The dialogue between artworks and music	<b>Music</b>	1-4-5
	The same title of artworks and music: Mussorgsky's <i>Pictures in an exhibition</i> ; Symphonic poem: the dialogue between music and literature	Sequence/ 12 pages	2-4-6 2-4-5
Unit 3	To mimic artworks	Drama	
	Introduction of parody, pastiche and collage in artworks; applied arts in advertisement	Cellular/ 14 pages	
Part II	Love in Arts		
Unit 1	Love in artworks	Visual arts	
	Topics: love, kiss, marriage; applied arts: wedding invitation design, gift wrapping design	Cellular/ 10 pages	
Unit 2	Love compass	<b>Music</b>	2-4-5
	A major and transition; song "My heart will go on" (from movie <i>Titanic</i> ); recorder practice: theme song in movie <i>Romeo &amp; Juliet</i> ; Appreciation: musical <i>West Side Story</i> , <i>Ling Zhu</i> violin concerto	Cellular/ 12 pages	2-4-6 3-4-6
Unit 3	To witness love in drama	Drama	
	Appreciation: <i>A midsummer night's dream</i> , <i>West Side Story</i> , <i>Romeo &amp; Juliet</i> , modern and traditional Chinese drama	Cellular/ 12 pages	
Part III	God and Human		
Unit 1	Longing for eternity	Visual arts	
	Myth, belief, religion in painting, sculpture, mural painting, and church decoration	Nested/ 16 pages	
Unit 2	Inner voice in your heart	<b>Music</b>	1-4-5
	Handel's <i>Messiah</i> ; recorder practice <i>White Christmas</i> ; Faure's <i>Requiem</i> ; Gounod's <i>Ave Maria</i> ; Music in Buddhism; aborigine's religious music	Cellular/ 12 pages	3-4-6
Unit 3	The relation of God and human in drama	Drama	
	The relationship of God and human in mythology, in the Mid Age, in movies	Cellular/ 4 pages	
Part IV	Periscope in Arts		
Unit 1	Invite you come into arts world	Visual arts	
	How to appreciate arts	Cellular/ 8 pages	
Unit 2	Music in Baroque and Classic School	<b>Music</b>	2-4-5
	Introduction of Baroque and Classic music	Cellular/ 4 pages	3-4-6
Unit 3	Let's go to a theatre!	Drama	
	Introduction of Taiwanese modern drama groups	Cellular/ 2 pages	

Kang Xung Y 9-2

V: 46 pages

M: 46 pages

D: 22 pages

Total: 114 pages

Units: 12

Part I	Dreamer in Arts	Discipline/ Model	Competence Index
Unit 1	Flying in Music	<b>Music</b>	1-4-5
	Popular Song <i>Share</i> ; recorder practice <i>Friends</i> (popular song); Weber's <i>Jubel Overture, op. 59</i> ; Chopin's <i>Etude op. 10 no.3</i> ; the production of a farewell concert	Cellular/ 12 pages	3-4-4 2-4-5
Unit 2	Youth as the source of creation	Drama	
	What's a screenplay?; how to write a good screenplay	Cellular/ 6 pages	
Unit 3	Visual arts in industrial design	Visual arts	
	Applied arts in industry, advertisement	Integrated/ 10pages	
Part II	Public Arts		
Unit 1	Artworks of Public arts	Visual arts	
	Public arts: definition and appreciation	Nested/ 10 pages	
Unit 2	Musical passion	<b>Music</b>	1-4-5
	Introduction of guitar, country music; History of Jazz	Cellular/ 14 pages	2-4-5 3-4-4
Unit 3	The interaction between public performance and the public	Drama	
	Streets performance and performers	Cellular/ 8 pages	
Part III	Art Nova		
Unit 1	New vision	Visual arts	
	Conceptual arts; political arts; POP arts; technology in modern arts; learner's creation	Cellular/ 14 pages	
Unit 2	Creation on the basis of tradition	<b>Music</b>	1-4-5
	Introduction of musical; recorder practice <i>All I ask of you</i> ; song <i>Memory</i> ; fusion of symphony and Jazz: <i>Rhapsody in Blue</i> ; David Darling' <i>Pasi but but</i>	Cellular/ 8 pages	3-4-6 2-4-5
Unit 3	Experiment and creation	Drama	
	Old language, New meaning; new concept of stage, new ways of performance	Cellular/ 6 pages	
Part IV	Periscope in Arts		
Unit 1	To encounter artworks	Visual arts	
	Attitude for arts appreciation; arts mirror lives; arts as imagination; arts reflect personal feelings	Cellular/ 12 pages	
Unit 2	Music in Romantic school and Nationalism	<b>Music</b>	2-4-5
	Introduction of Romantic school and Nationalism	Cellular/ 12 pages	2-4-6 3-4-5
Unit 3	Let's go to a theatre!	Drama	
	Introduction of Taiwanese modern drama groups	Cellular/ 2 pages	

Nan Yi Y 7-1 V: 20 pages M: 15 pages D: 10 pages Theme: 25 pages Total: 70 pages

Part I*	Expressions	Discipline/ Model	Competence Index
Section 1	Knowing yourself	Theme	1-4-2
	Knowing yourself, Love yourself: The hunchback of Notre Dame; Chagall's '7 fingers self-portrait'; Musical 'Cats'. [filtering all content through the lens of 'inner world']	Integrated/ 2 pages	2-4-5 2-4-6 3-4-9 3-4-10
Section 2	I, in the arts world	Visual arts+Music+ Drama	
	Arts of mask in drama/ face painting in drama; the faces in musical 'Cats', opera 'Carmen'; voices & emotions in opera; characteristics and emotions in body language [blending disciplines by overlapping skills and concepts]	Integrated/ 4 (v:2; m:1; d:1) pages	
Section 3	Look at Me, Listen to Me!	Visual arts+ Music+ Drama	
	Using colour to express yourself; self portraits; music theory: major scale; song 'More than just a dream'; human emotions in voice/ tonation/ facial expression, and body language [capturing an entire constellation of disciplines at once (but each discipline stands independently)]	Webbed/ 14 (v:6; m:6; d: 3) pages	
Section 4	Introduce yourself	Theme	
	Synthetic activity for units 1-3 [producing various avenues of explanation & exploration]	Integrated/1 page	
Part II	Jubilations		
Section 1	Big days!	Theme	1-4-1
	Milestones in life: the mixture of music, dance, drama in celebration [multi-dimensions and directions of focus]	Integrated/ 2 pages	1-4-4 2-4-5
Section 2	School festival: preparation	Visual arts+ Music+ Drama	2-4-8 3-4-9
	Propagation: poster design; teamwork on setting preparation; preparation of program [a generic theme to integrate subject matter]	Webbed/ 7 (v:3; m:3; d:1) pages	3-4-10
Section 3	School festival day!	Visual arts+ Music+ Drama	
	To design invitation cards; selecting music for school festivals; costumes for school festivals [a fertile theme to integrate subject matter]	Webbed/ 7 (v:1; m:4; d:2) pages	
Section 4	Unforgettable memories	Visual arts	
	Techniques of photography	Cellular/ 2 pages	
Part III	Times		
Section 1	Wisdom from history	Theme	1-4-1
	Changes and progress in times: wooden houses to modern buildings; wagons to modern vehicles, etc. [filtering all content through the lens of 'innovation']	Webbed/ 2 pages	1-4-3 2-4-6 2-4-7
Section 2	Trace of the past	Music+ Drama+ Visual arts	2-4-8 3-4-10

	The story in a classical poem ‘Chang Hen Ga’: the adaptation of dance and drama; connected with the royal paintings of this story [the conceptual theme provides rich possibilities for the various disciplines]	Webbed/ 10 (m:1; d:3; v:6) pages	3-4-11
Section 3	Bridge the gap in times: new wine in old bottles	Theme	
	‘Chang Hen Ga’[literature+music+drama/4 pages]; music: pentatonic mode[music+literature/4 pages] calligraphy+ dance[visual arts+ dance/ 1 page]; how to draw realistically [visual arts/ 6 pages]; different times, different lifestyle [visual arts+dance/drama/ 3 pages] [filtering all content through the lens of ‘new wine in old bottles’]	Mixed instruction [integrated/ shared/ cellular]/ 15 pages	
Section 4	Aware of changes, Accept with delights	Theme	
	The method of pastiche of two paintings: Seurat’s ‘Sunday Afternoon on the Island of la Grande Jatte’ and Barry Kite’s ‘Sunday Afternoon, Looking for the car’; images of different era and lifestyle [visual arts]; Change of lifestyle [visual arts nested in society]; Traditional and modern dance/ drama [filtering all content through the lens of ‘change’]	Webbed/ 3 pages	

\* Except these three parts as the main learning material, there are six discipline-based units as the supplementary material following the main parts which are designed in terms of the linear structure of knowledge in visual arts, music, and drama/dance.

Nan Yi Y 7-2 V:18 pages M: 21 pages D: 13 pages Theme: 34 pages Total: 86 pages

Part I	Vitality of Aborigine Arts	Discipline/ Model	Competence Index
Section 1	Trace the origin	Theme	1-4-1
	from history, geography of Aborigine to their ceremonies and culture [filtering all content through the lens of ‘Abroginal arts’]	webbed/ 2 pages	1-4-2 1-4-3 2-4-5
Section 2	Authentic Aboriginal culture	Theme	2-4-6
	visual images/ totem as symbols, and its aesthetics & function in cultural context [visual arts]; music and instruments and their function in cultural context [music]; dance in ceremonies and the origin of Aboriginal festivals [dance]	Webbed/24 pages	2-4-7 3-4-9 3-4-10
Section 3	Aborigine as spring	Theme	
	The death and renovation of aboriginal culture [filtering all content through the lens of ‘re-birth’]	Webbed / 2 pages	
Part II	Variation of Seasons		
Section 1	Appreciation of the performance of seasons	Multidisciplines	1-4-2
	Seasonal fruits, flowers, activities, and customs [applying the concept of seasons to make matches among various disciplines as commonalities emerge]	Integrated/2 pages	2-4-5 2-4-6 3-4-9
Section 2	Arts versus seasons	Visual arts+ Music+ Drama	3-4-10
	Seasons in fine arts; seasons in ballet; seasons in Vivaldi’s “The Four Seasons” violin concerto	Webbed/ 16 (v:4; d:5; m:7) pages	
Section 3	Learn from seasons	Music+ Dance+ Visual arts	
	The expression and how to express the idea of ‘seasons’ in arts: adapted “Four seasons” for recorder practice; Taiwanese folksong “Seasons” [this section is designed as the previous section but focuses on ‘practising’ rather than ‘knowing’]	Webbed/ 16 (m:8; d:2; v:4) pages	
Section 4	Seasonal scene in our community	Theme	
	The impact of the change of seasons, i.e. flood, draught [focusing on learners, targeting the necessary resources to create multidimensional focuses]	Integrated / 2 pages	
Part III	Leisure Time		
Section 1	Leisure activities	Visual arts[society]	1-4-1 1-4-2
	Leisure activities in fine arts [content nested in single discipline design; from the core of leisure in painting, to general painting, to social leisure activities]	Nested/ 4 pages	1-4-4 2-4-5 2-4-6 2-4-7
Section 2	Leisure in arts	Visual arts+ Drama+ Music	2-4-8 3-4-9
	Similar resource used as the previous section but focusing on comparing and mimicking: Comparing the means used in two paintings; to mimic Seurat’s “; popular music as leisure (1	Webbed/ 8 (v:2; d:2; m:4) pages	3-4-10



	page)+Beethoven's sym no. 6[deviation!] (1 page)+ 'the flight of the bumblebee' (1 page)+ playing instrument (1 page) [a cross-disciplinary design; each discipline relates to the core idea 'leisure', and without overlapping among disciplines]		
Section 3	The fun of leisure	Visual arts+ Drama+ Music	
	Become a creator/producer: to capture and reproduce leisure time, people in leisure in fine arts/drama; humming/singing and enjoying oneself in music	Webbed/ 8 (v:2; d:4; m:2) pages	
Section 4	Arts as leisure	Theme	
	Performance and exhibitions: Museums, concert halls, theatres [a cross-disciplinary design with informative content]	Webbed/ 2 pages	

\*\*\* 'Theme' instead of 'discipline' is used. This manipulation is arranged as the introduction or conclusion for each part.

\*\*\*\* the differences between 'theme-webbed' and 'theme-disciplines' lie on the elements in 'theme-webbed' are ordinary objects, i.e. fruits, flowers; the elements in 'disciplines-webbed' are systematically constructed bodies of knowledge, i.e. music, drama.

Nan Yi Y 8-1 V: 28 pages M: 35 pages D: 21 pages Theme: 5 pages Total: 89 pages

Part I	My Feeling, My Dream	Discipline/ Model	Competence Index
Section 1	Psychology of dreams	Theme	1-4-1
	Thoughts and dreams; artistic expressions of 'dreams'	Webbed/ 2 pages	1-4-2
Section 2	Fantasy in dreams	Visual arts+ Music+ Drama	1-4-3 2-4-5
	The topic of 'dream' in arts [in the pages of music, pp14-21 transforms to 'desires' and 'emotions'; pp22-25 introduce the fantastic story Schahriar and Sheherazade told in Rimsky-Korsakov's orchestra work 'Sheherazade', op.35]	Webbed/ 8 (v:6; m:8+4;d:6) pages	2-4-6 2-4-7 3-4-9 3-4-10 3-4-11
	Dreams and ideal	Theme	
	To produce a drama and to experience the balance between desires and realities by performing	Integrated / 2 pages	
Part II	Brainstorming creativity		
Section 1	Where to find the creativity	Visual arts+ Music+ Dance	1-4-1 1-4-3
	Examples: F. Arman's "Renour no.124", M. Duchamp's "bicycle's wheel", P. Bausch's idea of 'dance theatre'	Webbed/ 5 (v:2; m:2; d:1) pages	2-4-5 2-4-6
Section 2	Brainstorming in arts	Visual arts+ Music+ Dance	2-4-7 3-4-10
	The assemblage and collage in visual arts; the example of Gounod's "Ave Maria" and Bach's "Prelude in C Major, BWV 864"+ Dvorak "Humoresque" and Foster "The Old Folks at Home"; the idea of J. L. Barrault's 'total theatre'	Webbed/ 5 (v:6; m:7; d:6) pages	3-4-11
Section 3	Mixture of creative ideas	Drama	
	A practice of 'Total theatre'	Cellular/ 2 pages	
Part III	Arts as profession		
Section 1	Aspects of artistic profession	Visual arts	1-4-1
	Jobs/works in paintings; arts related jobs at present times	Nested/ 5 pages	1-4-3
Section 2	Artists' studios	Visual arts+ Music+ Dance	2-4-5 2-4-6
	Materials for working in artists' studios; costumes and accessories in theatre; Schumann's "Happy farmer", Czech's folksong "blacksmith"; aboriginals working song; working song in folksongs	Webbed/ 5 (v:9; d:6; m: 14) pages	2-4-8 3-4-9 3-4-10 3-4-11
Section 3	Arts everywhere	Theme	
	Vocational education: aptitude and future career plan	Integrated /1 page	

Nan Yi Y 8-2 V: 31 pages M: 39 pages D: 21 pages Theme: 2 pages Total: 95 pages

Part I	So Many Differences!	Discipline/ Model	Competence Index
Section 1	Discovering dissimilarity in similarity	V + D [film]+ M	1-4-1 3-4-3
	Different self-portraits: H. Matisse's and A. Warhol's; different actors in '007'; different voice roles in Schubert's "Erlkönig"	Webbed/ 4 (v:1; d:1; m:2) pages	1-4-2 3-4-5 1-4-3 3-4-6 1-4-4 3-4-8
Section 2	Experience the 'difference'	V + M+ D	1-4-6 3-4-9
	The same topic, different presentation [visual arts]; introduction of 'variation'[music]; different point of views [drama]	Webbed/ 5 (v:10; m:9; d:5) pages	1-4-7 2-4-1 2-4-3
Section 3	Exhibition the 'difference'	Theme	2-4-5
	Giving opinions, comments, and evaluations on different works	Webbed/ 5 pages	2-4-8
Part II	Arts versus Environment		
Section 1	Environment protection in action	Drama+ Biology	1-4-2
	Using the knowledge of the habits of animals, insects, etc. to write a dialogue for a play	Shared/ 4 pages	1-4-9 2-4-4
Section 2	Green artists	V + M+ D	2-4-5
	Installation arts and garbage arts; the environmental arts in music (+introduction of percussion instruments); animation "Kaze no Kani no Nawushica"; [different approaches in a cross-disciplinary design]	Webbed/ 20 (v:8; m:10; d:2) pages	2-4-6 2-4-7 3-4-1 3-4-6 3-4-8
Section 3	A pioneer of environmental protection	social studies	3-4-9
	Launch a campaign of environment protection	Integrated/ 2 pages	
Part III	Massive Production		
Section 1	Appreciation of massive production	V + M+ D	1-4-8
	The massive production in painting, sculpture music (Beethoven's sym no.9), and drama	Webbed/ 5 (v:2; m:2; d:1) pages	1-4-9 2-4-3
Section 2	Experience of massive production	M+ V+D	2-4-7
	Beethoven's sym no.9 and Chinese orchestra work 'Boatmen in Yellow River'; a team-work production; massive production in drama	Webbed/ 29 (m:14; v:8; d:7) pages	3-4-3 3-4-4 3-4-6
Section 3	The 'massive production' on a day-to day basis	Theme	
	Social life activities	Webbed/ 2 pages	

Nan Yi Y 9-1 V: 27 pages M: 31 pages D: 20 pages Theme: 9 Total: 87 pages

Part I	Free Imagination	Discipline/ Model	Competence Index
Section 1	The dream and reality of 'flying'	V + M+ D	1-4-1
	The images in mythology and visual arts; 'the flight of bumble bee' and Saint-Saen's The carnival des animaux; the flying image in dance	Integrated/ 5 (v:2; m:2; d:1) pages	1-4-2 1-4-3 2-4-5
Section 2	The artistic expression of 'flying'	V + M+ D	2-4-6
	Examples in Chinese and Western masterpieces of painting; Schumann's "Aufschwung, op.12, no.2" and Mendelssohn's "On Wings of Song, Auf Flugeln des Gesanges, Op.34 No.2" ; idea of 'flying' in dance/drama [to appreciate in a cross-disciplinary design]	Webbed/ 5 (v:7; m:5; d:4) pages	2-4-7 3-4-9 3-4-10 3-4-11
Section 3	Fly your creativity	V + M+ D	
	Creation and composition: draw your own flying dream; keys to compose music; perform the idea of 'flying' with dance/ drama [to create/produce in a cross-disciplinary design]	Webbed/ 5 (v:1; m:4; d:5) pages	
Part II	Public Arts		
Section 1	Evaluation of our arts environment	Theme	1-4-1
	The interaction between human and environment	Webbed/ 2 pages	1-4-2
Section 2	Kaleidoscope of arts in community	V + M+ D	1-4-3
	Public arts: definition, production, and products [visual arts] Introduction of march [music] Outdoor space for drama/dance performance [drama/dance]	Cellular*/ 30 (v:12; m:12; d:6) pages	2-4-5 2-4-6 2-4-7 3-4-10 3-4-11
Section 3	Become an inspector of art activity in community	Theme	
	Community building project: to revive old community and sunset local industry	Threaded/4 pages	
Part III	Unlimited Youth and Creativities		
Section 1	Arts of body movement	Theme	1-4-1
	Rhythm in music, dance and graffiti [filtering all content through the lens of 'rhythm']	Integrated/2 pages	1-4-2 1-4-3
Section 2	To fuel your creativity	D+V+M	2-4-5
	Rhythm in Jazz; RAP, STOMP, and hip hop; introduction of J. Pollock	Webbed/10 pages (d: 4; v:5; m:8)	2-4-6 2-4-8
Section 3	Show your creativity	V + M+ D	3-4-9
	Synthetic activity	Integrated/1 page	3-4-10 3-4-11

Nan Yi Y 9-2 V: 37 pages M: 35 pages D: 22 pages Theme: 7 pages Total: 101 pages

Part I	Architecture, Theatre, and Music Suite	Discipline/ Model	Competence Index
Section 1	Where to find art activities	Theme	1-4-2
	Basic knowledge of art history, social context, genre, and function	Webbed/ 2 pages	1-4-3 2-4-5
Section 2	Appreciation the <i>structure</i> of architecture, theatre, and music suites	Architecture+M	2-4-6 2-4-7
	The Western, Eastern, traditional, modern architecture; theatre in Rome, Middle-Ages, Renaissance, 17 <sup>th</sup> -19 <sup>th</sup> century, and modern design; Suite in music (Bach's French Suite BWV 815 + Peer Gynt)	Webbed/ 29 (a:14; d:6; m:9) pages	3-4-9
Section 3	Experience the arts of architecture, theatre, and music suites	V+M+D	
	Architecture as the theme in paintings; theatre design; the popular songs with matching emotions in Peer Gynt	Webbed/ 7 (v:4; d:2; m:1) pages	
Part II	The World of Cinema: Super stars in Milky Way		
Section 1	Odyssey in the film Milky way	M+V+Science+D	1-4-1
	Holst's "The Planets" op.32; Chinese ancient astronomy; 12 horoscope images designed by Taiwanese artist+ pictures taken by astronomical telescope; "Star wars" and other space movies [the core part of the 'webbed' model is <i>astronomy</i> ]	Webbed/ 11 (m:2; v:4; s:3; d:2) pages	1-4-2 1-4-3 1-4-4 2-4-6 2-4-7
Section 2	Creativity of multimedia	V+M+D	3-4-9
	Introduction of 'video art'; the language of images in motion; music in films+ watching the movie "The great Waltz" [the core part of the 'webbed' model is <i>technology</i> ]	Webbed/ 18 (v:5; d:6; m:7) pages	
Section 3	Techniques in multimedia	Theme	
	The role of a director in advertisement ['learning by doing']	Integrated /2 pages	
Part III	Chinese Arts		
Section 1	Discovery of Chinese arts	Theme	1-4-8
	The philosophy of Chinese arts	Webbed/ 3 pages	1-4-9
Section 2	Appreciation of Chinese arts	D+V+M	2-4-3
	The arts of Chinese Opera; Traditional Chinese water paintings; Chinese traditional instruments and classic music	Webbed/ 24 (d:5; v:5; m:14) pages	2-4-7 3-4-3 3-4-4
Section 3	Experience of Chinese arts	M+D+ V	3-4-6
	To sing (Yang Guang San Dei+ Dao Qing), to play, and to draw [focusing on 'experiencing' with the similar material as section 2]	Webbed/ 5 (m:2; d:1; v:2) pages	
Part IV	Kaleidoscopic Arts	Theme	1-4-1 2-4-8
	Different genre of arts and activities of artistic entertainment in life The focus rests on how political, economic, cultural, conceptual and technological factors affect the form and materials of arts.	Webbed/ 16 pages	2-4-1 3-4-3 2-4-2 3-4-5 2-4-4 3-4-6 2-4-6

U Chen Y 7-1      V: 49 pages      M: 45 pages      D: 27 pages      Total: 116 pages      Units: 16

Theme I	Human and Nature	Discipline/ Model	Competence Index
Unit 1	Unit Title: The call for the Nature	Visual arts	1-4-2    3-4-9 1-4-4    3-4-10 2-4-5    3-4-11
	Description: The sound and rhythm of nature; Schubert's <i>Die Forelle</i> and Beethoven's <i>Pastoral</i> ; the environmental protection	Webbed / 8 pages	
Unit 2	Colours of the seasons	Visual arts+ <b>music</b>	
	The nature of colour; the theory of colour; the psychological theory of colour; the theory of the colour of music	Webbed/10 pages	
Unit 3	The life trail	<b>Music</b>	1-4-1    3-4-9
	Human voice; the origin of instrumental sound – percussion, pipe, and strings; sound as signal and coding	Cellular/ 6 pages	1-4-3    3-4-11 2-4-8
Unit 4	Nature as the guru on body intimation	Dance + <b>music</b>	
	Tribal dance; the observation and imitation of dance; innovation and expression	Webbed/4 pages	
Unit 5	The memory marked on the rocks	Visual arts	
	The ancient rock paintings; the enchantment of lines; non-stopping line drawing	Cellular/ 8 pages	
Theme II	Human and God		
Unit 1	The ancient dance and religious ceremony	Dance[+ <b>music</b> + culture]	
	The arts of traditional masks, dance, rites, and music	Integrated/ 8 pages	
Unit 2	Greek mythology – the womb of arts	<b>Music</b>	1-4-1    3-4-9
	Greek mythology; ancient Greek drama; music in Greek drama	Nested/ 13 pages	1-4-2    3-4-11 2-4-7
Unit 3	Drama about human and God	Drama	
	Opera <i>Orfeo</i> by C. Monteverdi	Cellular/ 5 pages	
Unit 4	Loyalty in beliefs	Visual arts [+architecture+ music]	
	Architecture of church/temple; Mass and Requiem; arts of stained glass windows in church	Webbed/ 10 pages	
Unit 5	The union of God and human	Visual arts [+ literature]	
	Chinese legends; the images of the union of God and human in sculpture and embroidery	Shared/ 8 pages	
Theme III	Human and Society		
Unit 1	Bunun's Pasi But But	<b>Music</b> [+dance]	1-4-1
	Bunun's legend/ culture; Bunun's ceremony; Bunun's music	Nested/ 4 pages	2-4-8 3-4-10
Unit 2	Aboriginal totem	Drama	

	Introduction of totem: its function, meaning, and representation	Cellular/ 5 pages	
Unit 3	The visual message	Visual arts	
	The function of symbols of tribes/nations; the added value of trademark	Cellular/ 5 pages	
Unit 4	The beauty of human voice	<b>Music</b>	1-4-1
	Introduction of forms of vocal performance: solo, ensemble, unison, and chorus; the tonality of human voice	Cellular/ 8 pages	3-4-9 3-4-11
Unit 5	The instruments in the band	<b>Music</b>	1-4-1
	Introduction of wind instruments (woodwind and brass) and percussion	Cellular/ 8 pages	3-4-9 3-4-11
Unit 6	Music in theatre	<b>Music</b>	2-4-8
	The role of music in theatre; the introduction of instruments in theatre	Cellular/ 6 pages	3-4-9

U Chen Y 7-2    V: 64 pages    M: 40 pages    D: 12 pages    Total: 116 pages    Units: 16

Theme I	Artists and Aristocracy: artists' contribution to the royalty	Discipline/ Model	Competence Index
Unit 1	Unit Title: Maestri in the Renaissance	Visual arts	
	Description: The introduction of the Renaissance: the brief biography and masterpieces of L. da Vinci, Michelangelo Buonarrotti, and Raphael Sanzio	Cellular/ 10 pages	
Unit 2	Louis XIV and his art world	<b>Music</b> (opera)	1-4-5
	The history of French opera: composer—J.B. Lully and playwright—J.B. Poquelin	Cellular/ 8 pages	2-4-5 2-4-6
Unit 3	The beauty of architecture	Visual arts [Architecture]	
	Introduction of world well-known architecture; the combined two-dimensional design	Webbed/ 8 pages	
Unit 4	Messiah	<b>Music</b>	1-4-5
	Introduction of Baroque music: G.F. Handel and J.S. Bach	Cellular/ 6 pages	2-4-5 3-4-5
Unit 5	Royal artists and the portrait of Kings/ Queens	Visual arts	
	The brief history of portrait painting in Quin Dynasty	Cellular/ 6 pages	
Theme II	Artists and Society: master works of arts		
Unit 1	Out of the ivory tower into the society	Visual arts	
	A brief history of portrait painting since 16 <sup>th</sup> century: from D. Velazquez to Picasso	Cellular/ 6 pages	
Unit 2	Symphony and Haydn	<b>Music</b>	1-4-5
	The form of symphony and the structure of symphony orchestra	Cellular/ 8 pages	2-4-5 3-4-5 3-4-6
Unit 3	The charm of the stage in theatre	Drama	
	Introduction of theatre stage	Cellular/ 6 pages	
Unit 4	Reality as beauty	Visual arts	
	Introduction of realism	Cellular/ 6 pages	
Unit 5	The reconstruction of the 921 aftermath	Visual arts [+Architecture]	
	Creative arts in aftermath: a reconstruction after the earthquake in 1999 in Taiwan	Nested / 6 pages	
Theme III	Artists' Fantasy: the mirage in artists' eyes		
Unit 1	The legend of Lorelei	<b>Music</b> [+ literature]	1-4-5 3-4-7 2-4-6
	From the legend of Lorelei, J.V. Eichendorf's poem about Lorelei, to Schumann's Ballade <i>Waldeggespräch</i>	Connected/ 8 pages	3-4-5 3-4-6
Unit 2	The Mid Summer Night	Drama	
	Introduction of Shakespeare's plays	Cellular/ 6 pages	
Unit 3	The story of <i>Don Quixote</i>	Drama + <b>music</b>	
	M. de Cervantes, a playwright and his masterpiece <i>Don Quixote</i> ; the song 'The Impossible Dream' the version of musical <i>Man of La Mancha</i>	Webbed/10 pages	
Unit 4	Scales and intervals	<b>Music</b>	1-4-5



	The structure of major/minor scale; the theory of intervals	Cellular/ pages	10	2-4-5
Unit 5	Colour water painting	Visual arts		
	The basic knowledge of colour painting; the well-known Taiwanese artists	Cellular/ pages	12	
Unit 6	Metamorphosis in visual arts and in music	Visual arts+		
	Metamorphosis in visual arts: skills and examples – E. Greco, A. Modigliani, S. Dali, and Chinese artists during 13 <sup>th</sup> to 17 <sup>th</sup> century; The example of metamorphosis in music: the same melody with different tempo/ the same melody with different dynamics and rhythm/ the change of the pattern of melody	Sequenced/ 10 pages		

U Chen Y 8-1    V: 54 pages    M: 40 pages    D: 22 pages    Total: 116 pages    Units: 14

Theme I	Time and the Techniques in arts	Discipline/ Model	Competence Index
Unit 1	The stars surrounded form in music – concerto	<b>Music</b>	1-4-5
	The definition of concerto and its history	Cellular/ 6 pages	2-4-5 3-4-4
Unit 2	Trials on new tools/techniques	Visual arts	
	Introduction of the traditional and innovative methods of ‘Print’: serigraphy print, lithography print, digital print, etc.	Cellular/14 pages	
Unit 3	The world of Beethoven’s symphony	<b>Music</b>	1-4-5
	The mixed genre in Beethoven’s symphonies is a significant breakthrough	Cellular /8 pages	2-4-6 3-4-6
Unit 4	The magician on sound effect	Drama [sound effect]	
	Using simple ways to create sound effect	Connected/6 pages	
Unit 5	Keys to become a screenwriter	Drama [film]	
	What does a screenplay do; how movies are produced	Cellular/ 6 pages	
Theme II	Times and the Materials in Arts		
Unit 1	The play –Phoenix	Drama	
	The realistic story of SARS in 2003	Cellular/ 6 pages	
Unit 2	The metamorphosis of light and shadow in arts	Visual arts	
	Introduction of the arts of sketch	Cellular/10 pages	
Unit 3	The king of lied – F. Schubert	<b>Music</b> +literature	1-4-5    2-4-6
	The dialogue between music and the literature	Shared/ 14 pages	2-4-5    3-4-5
Unit 4	Chinese water colour arts	Visual arts	
	An introduction of the expression of ‘nature’ in terms of the perception of ‘nature’ has been changed over time	Cellular/10 pages	
Theme III	Times and the Style		
Unit 1	Neo-classic versus Romantics	Visual arts	
	The collision of Neo-classic and Romantics	Cellular/12 pages	
Unit 2	The intimate conversation –Chamber Music	<b>Music</b>	1-4-5
	Introduction of chamber music	Cellular/ 4 pages	2-4-6 2-4-5 3-4-4
Unit 3	The artistic design of Chinese characters in different era	Visual arts [applied arts]	
	Chinese characters in different era; the creative and interesting design of Chinese characters in advertisement	Nested/ 8 pages	
Unit 4	Film: a window to see the world	Drama	
	Movies are more than just entertainment; it offers windows to see the world.	Integrated/4 pages	
Unit 5	Christmas is on the corner!	<b>Music</b> [+ drama]	1-4-4
	A holiday of love and charity: Christmas songs and the ballet <i>Nutcracker</i>	Shared/ 8 pages	3-4-1 2-4-7 3-4-7

U Chen Y 8-2    V: 78 pages    M: 38 pages    D: 54 pages    Total: 170 pages    Units: 13

Theme I	Human Feelings	Discipline/ Model	Competence Index
Unit 1	Life as a drama	Drama+ <b>Music</b>	
	The basic elements in drama: theme, plot, characters, and dialogue; languages in opera and in movie	Webbed/ 22pages	
Unit 2	Families and friends	Visual arts	
	The close relationships of people in pictures: from the eyes of feminists' eyes – F. Kahol, A. Neel; Other work of arts by male artists –A. Dürer, P. Cézanne, and E. Manet, etc.	Cellular/14 pages	
Unit 3	Wedding ceremony	Visual arts	
	Family as the nuclear unit in society; Wedding as the topic in paintings; the customs in different culture	Webbed/10 pages	
Unit 4	The wedding blessing	<b>Music</b>	2-4-5
	Music in wedding ceremony: the wedding march –F. Mendelssohn and R. Wagner	Cellular/10 pages	2-4-6 3-4-5
Unit 5	Grab special moments	Photographing	
	Introduction of basic techniques of photography; media and advertisement	Webbed/20 pages	
Theme II	The Feelings Between Human and Animals		
Unit 1	Let's have a party with animals!	<b>Music</b>	1-4-5
	The <i>Carnival des animaux</i> by C. Saint-Saëns; music jargons; the song <i>Beauty and the Beast</i>	Cellular/14 pages	2-4-6 3-4-5 3-4-7
Unit 2	The touching moment with animals	Visual arts	
	Animals in arts: from the awe to animals, the use of animals, to adore animals	Integrated/14 pages	
Unit 3	The world of puppets	Drama [+history]	
	the general introduction of puppets; animal shape puppets; animals in history stories	Connected/8 pages	
Unit 4	Wolf! Wolf!: Prokofiev's <i>Peter and Wolf</i>	Visual arts	
	S.S. Prokofiev and orchestra work <i>Peter and Wolf</i>	Cellular/ 6 pages	
Theme III	Human and Nations		
Unit 1	Love to My Nation	Dance	
	Introduction of traditional dance: specific gestures and supplementary tools, i.e. fans in Chinese traditional dance and castanets in Flamenco	Cellular/ 8 pages	
Unit 2	The Emotional connection with homeland	<b>Music</b>	2-4-6
	Introduction the school of Nationalism in music history – J. Sibelius, B. Smetana, and Wen-Yei Jing	Cellular/ 14 pages	3-4-5 3-4-6
Unit 3	Formosa Taiwan!	Visual arts+ <b>Music</b>	
	Taiwanese artists' admiration to Taiwan; Taiwanese folk song employed in activities	Sequenced/ 14pages	
Unit 4	Musical: Les Misérables	Drama[+ literature]	
	Introduction of Musical; appreciation of <i>Les Misérables</i>	Connected/16 pages	

U Chen Y 9-1      V: 40 pages      M: 70 pages      D: 18 pages      Total: 128 pages      Units: 12

Theme I	Aspiration and Imagination	Discipline/ Model	Competence Index
Unit 1	The yearning for flying	Visual arts [+literature]	2-4-6 3-4-5
	From Greek mythology and other ancient stories of flying to the paintings and sculpture in fine arts	Connected/ 14pages	
Unit 2	The lights and colour of the Impressionism	Visual arts	
	The introduction of the Impressionism in fine arts	Cellular/16 pages	
Unit 3	Exotic images: Paris	<b>Music</b>	
	Introduction of Impressionism in music: Debussy and Ravel	Cellular/10 pages	
Unit 4	A longing for beauty, youth, and eternity	Drama [+ <b>music</b> ]	
	From J.W. von Goethe's <i>Faust</i> to A. L. Webber's Musical <i>The Phantom of the Opera</i> and Movie <i>Devil's Advocate</i>	Webbed/ 6 pages	
Theme II	The Call for the Motherland		
Unit 1	The Passion in Life	Visual arts	
	Introduction of Fauvism and Cubism	Cellular/10 pages	
Unit 2	The fire underneath the Ice: Carmina Burana	<b>Music</b>	2-4-5    3-4-6 2-4-6 3-4-5
	Music educator and composer Carl Orff and his work <i>Carmina Burana</i>	Cellular/10 pages	
Unit 3	An adoration of mother earth: The Rite of Spring	<b>Music</b>	2-4-5    3-4-5 2-4-6    3-4-6
	I. Stravinsky and his ballet music: <i>The Rite of Spring</i>	Cellular/ 14pages	
Unit 4	Dancing and Human Body: Modern Dance	Dance	
	The body language — From classic ballet to modern dance	Cellular/ 10pages	
Theme III	Regularity and irregularity		
Unit 1	The World of Jazz	<b>Music</b>	1-4-4    2-4-7 2-4-5    3-4-4 2-4-6
	A brief history of Jazz: music and musicians	Cellular/ 14pages	
Unit 2S	Vertical, horizontal, spot, line, and dimension	Visual arts	
	From the 'De Stijl' (P. Mondrian & V. Kandinsky) to the 'Abstract' (P. Klee & J. Pollock) and Taiwanese contemporary artists	Cellular/ 14pages	
Unit 3	The pearl-like language: Expressionism	<b>Music</b>	
	The brief history of Expressionism –A. Schoenberg and his disciples; A new music language –STOMP	Cellular/ 16pages	
Unit 4	Traditional Taiwanese Opera and its costume and makeup	Drama [+ <b>music</b> ]	
	The brief history of Traditional Taiwanese Opera –the features and characteristics	Connected/8 pages	

U Chen Y 9-2 V: 40 pages M: 30 pages D: 22 pages Synthesised: 30 pages Total: 122 pages Units: 10

Theme I	Aspiration and Imagination	Discipline/ Model	Competence Index
Unit 1	Contemporary art	Visual arts	
	Graffiti art, Op art, Land art, etc.	Cellular/ 14pages	
Unit 2	Neo-classical music	<b>Music</b>	2-4-5 3-4-5
	J.S. Bach in the 21th century	Threaded/ 20 pages	2-4-6 3-4-6
Unit 3	Environmental arts	Visual arts	
	Installation art, public art	Sequenced/ 12pages	
Theme II	Graduation ceremony		
Unit 1	Artistic professions	Synthesised	1-4-1 1-4-8
	Aspects of visual art, drama, music and mass communication	Webbed/10pages	1-4-2 2-4-4
Unit 2	Personalising your graduation book	Synthesised	1-4-3 2-4-8
	Multimedia application and visual design	Integrated/10pages	1-4-4 3-4-8
Unit 3	A production of a great graduation	Synthesised	1-4-7 3-4-9
	Design, plan, operation	Integrated/10pages	
Theme III	Global view		
Unit 1	World museum	Visual arts	
	Domestic and foreign famous museums	Cellular/ 14 pages	
Unit 2	World dance	Dance	
	Dance arts in <u>Asia</u> , <u>Africa</u> , <u>North America</u> , <u>South America</u> , <u>Antarctica</u> , <u>Europe</u> , and <u>Australia</u> .	Cellular/ 14 pages	
Unit 3	World cinema and significant film festivals	Drama	
	Major film festivals: Berlin, Cannes, Venice, and Oscar	webbed/ 8 pages	
Unit 4	World concert halls and opera houses	<b>Music</b>	
	Sydney Opera House, Metropolitan Opera Association of <u>New York City</u> , Teatro alla Scala in Milan, etc.	Webbed/10 pages	

## Appendix 5 A match of the content knowledge with Sub-Goals

Han Lin Y7-1

Part I	Aesthetics of Arts	Sub-Goals match
Unit 1	Aesthetics of Music	Aesthetics
	*The dimensions of music	
Unit 2	Aesthetics of Visual Arts	Aesthetics
	The dimensions of creative arts [the same idea as the previous unit]	
Unit 3	Aesthetics of Performing Arts	Aesthetics
	The dimensions of performing arts	
Part II	The Call for Nature	
Unit 1	The magnificent Nature	Aesthetics
	Appreciation of natural and artificial colours and shapes	
Unit 2	Amazing labyrinth in visual world	Aesthetics
	Theories of colour	
Unit 3	Songs of the Nature	Aesthetics + Creation
	Appreciation of Beethoven's symphony 'Pastoral'; creative writing	
Unit 4	Festival and Ritual	Aesthetics + Multi-cultures
	The language of dance; the choreography and the body movement	
Part III	Arts on a day-to-day basis	
Unit 1	Creativity in Arts	Creation
	Introduction of the arts in industrial design	
Unit 2	Varieties of Sound	Creation
	Human voice; the origin of instrumental sound; sound as signals	
Unit 3	Varieties of Rhythm	Creation
	Introduction of rhythmic notation; environmental arts in music	
Unit 4	The Shapes and Colours in Everyday Life	Creation
	Five senses versus the kaleidoscopic aspects of societies	
Part IV	The beauty of Homeland –Formosa	
Unit 1	Nostalgia	Multi-cultures
	Folksongs: Taiwanese, Hakka, Aborigines in Taiwan	
Unit 2	The People of Homeland	Multi-cultures + Aesthetics
	The faces in the history; Introduction of the art of sketch	
Unit 3	The Local Voices	Multi-cultures
	Introduction of Taiwanese opera	

Part I	Seasons	
Unit 1	The Poem of Seasons	Aesthetics
	The seasons in Chinese classic painting	
Unit 2	Varieties of Seasons	Aesthetics
	Terminology; basic theory of music; Vivaldi's 'The Four Seasons'	
Unit 3	Colourful Seasons	Creation
	An introduction of water colour painting	
Unit 4	The Legend of Seasons	Multi-cultures
	The relevant mythology, legend, and customs	
Part II	Human feelings	
Unit 1	Love in Music	Creation
	Production of popular music; industry of recording	
Unit 2	More than just a small potato	Creation
	Images in real life; the arts of photography; techniques of photography	
Unit 3	Sympathy to Others	Multi-cultures
	Experiencing the 'sympathy' in drama; to express 'sympathy' through body movement	
Part III	Establishing Intimacy with Oneself	
Unit 1	Self-image	Aesthetics
	Pictures of person; appreciation of portrait: Rembrandt van Rijn, P. Klee, V. van Gogh, and H. Rousseau; caricature	
Unit 2	My Musical Diary	Creation
	How to purchase commercial products; the theory of transposition and modulation; become the producer of your musical diary	
Unit 3	Open a Dialogue with Yourself	Creation
	Knowing oneself through the role-playing in drama	
Part IV	Peace Pilgrim	
Unit 1	Tranquility in heart	Multi-cultures
	The architecture of religious building; Western and Eastern mural painting; appreciation of sculpture of God and Buddha	
Unit 2	The Sincere Admire to God	Multi-cultures
	Religious: forms and instruments; introduction of Gregorian Chant, Cantata, 'Amazing Grace'	
Unit 3	The interaction of religion and arts	Multi-cultures
	Drama in folk festivals; the aesthetics of ancient Greek theatre	

Han Lin Y 8-1

Part I	Express My Love	
Unit 1	The love of family	Aesthetics
	The theme of 'family' in master works; Introduction of the internal space design	
Unit 2	Hand in hand	Aesthetics
	Simplified notation; 'Love and family' in music; chamber music and Schubert's piano quintet; theme song in movie "Lu Bing Hwa"	
Unit 3	Concentric circles	Creation
	Theme – Team work: in different professional practice	
Part II	The Beauty of Chinese Culture	
Unit 1	Dragon and phoenix	Multi-cultures
	Introduction of traditional Chinese instruments; the philosophy of Chinese traditional music; pentatonic mode; traditional instrumental work	
Unit 2	Gardening arts	Aesthetics
	Introduction of Chinese architecture and gardening: appreciation of Chinese classic paintings (gardening as topics)	
Unit 3	Drama for all	Multi-cultures
	Taiwanese opera; Chinese Opera: an art of masks	
Part III	Folk Culture	
Unit 1	Folk arts	Multi-cultures
	Artefacts: chinese, japan, wood, bamboo etc. and the relation to customs or folk ceremony	
Unit 2	The Local Voice	Multi-cultures
	Introduction of traditional Taiwanese music: Nan Guang & Bei Guang	
Unit 3	The Stories in hands	Multi-cultures
	Introduction of Taiwanese folk puppet arts	
Part IV	Ode to Life	
Unit 1	Hear the applause!	Aesthetics
	Biography of Beethoven and his music: Sym no.5 'Fate'; the cultural heritage project in UNESCO	
Unit 2	The thinker	Creation
	Introduction of the jobs/works/efforts behind the curtain of theatre stage: two important innovators –K. Stanislawski and A. Artaud	
Unit 3	Live with passion!	Aesthetics
	Hardship and unfortunate foster gallant artists' lives	



Han Lin Y 8-2

Part I	The Young generation	
Unit 1	The music taste of the Y generation	Aesthetics
	Introduction of popular music producers, composers, and singers in Taiwan	
Unit 2	The sensation in Drama	Aesthetics
	Introduction and appreciation of musical	
Unit 3	Feeling and Emotions	Aesthetics
	Love stories in paintings; love in artists' lives; colour psychology; beauty of patterns in everyday life	
Part II	The interaction among creatures	
Unit 1	The ancient legend	Creation
	Mimicking animals; the pathetic fallacy	
Unit 2	Ode to Life	Aesthetics
	Music with the name of insect/animal as the title: Rimsky-Korsakov's 'Bumble bee', Schumann's 'Butterfly', etc	
Unit 3	Totem in life	Creation
	Picture of animals in mural painting; the metamorphosis of animal body pattern; Introduction of Chinese Pictogram	
Part III	Popular culture	
Unit 1	The turbulence of fashion industry	Creation
	Industrial design: mobile phone design, commodity design, clothing design, etc; Pop art; collage	
Unit 2	Colourful commodities	Creation
	Knitting design for different purposes	
Unit 3	The interaction between the traditional and the popular	Creation
	From traditional to modern: Jazz music – Rhapsody in Blue, Maple leaf rag; Disney cartoon music	
Part IV	Gender ad Arts	
Unit 1	Diverse perspectives	Creation
	Stereotype of gender and occupation: female features – their lives and their creation	
Unit 2	Harmony between male and female	Aesthetics
	Wedding music: the wedding march by Mendelssohn and Wagner	
Unit 3	Characteristics of gender	Aesthetics
	The gender role in drama: characters in Shakespeare's plays	

Han Lin Y 9-1

Part I	Peace in Love	
Unit 1	The Holocaust and Reflection	Aesthetics
	Sculpture and paintings describing wars and death	
Unit 2	Praying in Kindness	Aesthetics
	Love, peace, forgiveness, and hope: songs <i>Where have all the flowers gone, What a wonderful world</i> ; Beethoven's <i>Ode to Joy</i>	
Unit 3	Powerful Communication	Multi-cultures
	Learning effective strategies to cope with interpersonal collision and international conflict	
Part II	When Arts encounter Literature	
Unit 1	Music versus literature	Aesthetics
	The art of lied: F. Schubert, J.W. von Goethe, H. Heine, W. Muller; Symphonic Poem; P. Dukas – : L'apprenti Sorcier	
Unit 2	How to become a playwright	Creation
	How to read a play; how to manage characters; the adaptation of novels	
Unit 3	The literature in painting	Aesthetics
	Bible stories in paintings; Chinese royal paintings; paintings of realism; illustration and stories	
Part III	Capture Nature	
Unit 1	The scenery-like photo arts	Creation + Aesthetics
	Photography and photographer; The idea of 'ideal landscape' in realism; introduction of Barbizon School; Chinese traditional landscape painting	
Unit 2	The Impressionism school	Aesthetics
	Impressionism in music: Debussy and Ravel; 'Bolero' by Ravel; the Impressionism in Chinese music	
Unit 3	Environmental theatre	Aesthetics
	Introduction of modern theatre and drama theories	
Part IV	A Significant Breakthrough in New Ages	
Unit 1	The emancipation of colour and shape in creative arts	Creation
	Introduction of surrealism and fauvism; Other innovators –P. Mondrian, W. Kandinsky, P. Klee, J. Miro, M. Duchamp; installation arts	
Unit 2	An new Listening Experience in Modern Music	Aesthetics
	Introduction of expressionism and primitivism, and concrete music	
Unit 3	Dancing in New Era	Aesthetics + Creation
	The brief history of dance; post-modern dance and the idea of dance theatre	

Part I	The Trail of Growth	
Unit 1	Voices of youth	Aesthetics
	Schumann's 'Träumerei' from 'Scenes from childhood, op.15, no.7', popular song 'Bridge over troubled water' [+illustration]	
Unit 2	When you were young	Creation
	The idea of 'group production' (one of the theories of theatre); the retrospective story line	
Unit 3	Good memories	Creation
	How to produce a good graduation album	
Part II	A Harmonious life in the world	
Unit 1	Architecture and dwellers	Creation
	Introduction of different styles of houses in terms of geographic and climate condition	
Unit 2	The touching sound in folk music	Multi-cultures
	Introduction of Aboriginal music, Japanese music, Gamelan music, African music, and the song of Disney cartoon Lion King 'Circle of Life'	
Unit 3	The Theatre	Creation
	Introduction of the types of theatre; the light and acoustic design in theatre	
Part III	The Holistic Arts	
Unit 1	New Vision	Creation
	Science of the video arts	
Unit 2	Understanding the audio-video media	Creation
	A brief history of film music; the techniques of recording; the creation and production of film music; appreciation of film music	
Unit 3	The world of cinema	Creation
	Introduction of film industry	
Part IV	Playing with Arts	
Unit 1	The kaleidoscopic world of drama	Aesthetics
	The interaction between the real (life) and the unreal (drama); the language of performance on stage; the current theatre performers	
Unit 2	The world of opera	Aesthetics
	Introduction of opera: a brief history, its language, and well-known works; the other form 'musical'	
Unit 3	The language of visual arts	Aesthetics + Creation
	The futurism and other new language in visual arts; the pure arts and fashion industry; a new concept of lighting and structure on architecture	

Kang Xung Y 7-1

Part I	Into the Arts World	
Unit 1	Visual arts language	Aesthetics
	Basic elements in visual arts; space and ratio; motions in arts	
Unit 2	Drama language	
	Introduction of outdoor and indoor folk drama or serious theatre	
Unit 3	Music language	Aesthetics
	Basic elements in music; ABC notation; basic conducting skills; one song for singing; different kinds of concert	
Part II	Love and Care	
Unit 1	Love in artworks	Aesthetics
	Birth, death, gathering and departure between people; introduction of sketch	
Unit 2	To love people	Aesthetics
	Two songs about 'love'; introduction of human voice and types of vocal performance; music theory: whole tone & semitone; recorder practice;	
Unit 3	Let love last	Creation
	Bodylanguage; facial expression; voice and emotions	
Part III	Ode to Seasons	
Unit 1	Nature of seasons	Aesthetics
	Theory of colour; colour psychology; seasonal colour	
Unit 2	Seasons in music	Multi-cultures
	One song (in Taiwanese); G major; recorder practice; Vivaldi "Four seasons"	
Unit 3	Seasons in dance	Creation
	Season's image in kinetic movement; introduction of Ballet; how to appreciate ballet	
Part IV	Celebrate new year	
Unit 1	Jubilations!	Multi-cultures
	Folk music and percussion; F major; introduction of percussion instruments; recorder practice; traditional melodies in new form	
Unit 2	New year atmosphere	Creation
	Cutting arts, paintings, sculpture for New Year decoration	
Unit 3	New Year in drama	Multi-cultures
	Lantern Monkey in drama (a traditional folk story about New year)	

Kang Xung Y 7-2

Part I	Life and Arts	
Unit 1	Taiwan in artists' eyes	Multi-cultures
	Introduction of Taiwanese artists; Taiwanese vitality in arts; record Taiwanese development in visual arts	
Unit 2	Taiwanese musicians' works	Multi-cultures
	Taiwanese composers and their works; Song "Formosa"; D major; Recorder practice	
Unit 3	Life in theatre	Aesthetics
	Brief history of public drama; introduction of Taiwanese opera	
Part II	Formosa Taiwan	
Unit 1	An island of hope	Multi-cultures
	Folksongs: Taiwanese, Hakka, aboriginal; numbered notation;	
Unit 2	History in poems	Aesthetics
	To transform a poem (about an architecture) to theatre	
Unit 3	Formosa	Aesthetics
	Architecture and architecture in paintings	
Part III	Future life	
Unit 1	Occupations in arts	Creation
	Jobs, works, professions in paintings	
Unit 2	Different lives	Creation
	Career: aptitude, training, and profession	
Unit 3	My bright future	Creation
	Music relevant jobs; recorder practice; song "Tomorrow everything will be all right"; Dvorak "New world"	
Part IV	Images and Sounds	
Unit 1	Music tells stories	Creation
	Terminology in music; song "A whole new world"; recorder practice; Taiwanese musical "Witch Tiger"	
Unit 2	Motion images	Creation
	Sound effect in drama	
Unit 3	Te tell a vivid story	Aesthetics + Creation
	Visualize music; Kandinsky's musical paintings; production of cartoon; introduction of Disney	

Kang Xung Y 8-1

Part I	Symmetry and Asymmetry	
Unit 1	Journey of architecture	Aesthetics + Creation
	Introduction of architecture: traditional, modern and postmodern; paper model building	
Unit 2	Compare and contrast in music	Creation
	Binary form; introduction of composition skills: competition, sequence, contrary motion, augmentation, diminution; recorder practice; Appreciation of Minuet	
Unit 3	Imitation in drama	Creation
	Talk show and speech skills	
Part II	Light and Shadow	
Unit 1	Reflection in lights	Creation
	Lights and prism; theory of camera; photographing	
Unit 2	Light as magician	Creation
	Brief history of film; elements in film; silent movie: Charlie Chaplin;	
Unit 3	Notes dancing in lights	Aesthetics + Creation
	Introduction of impressionism; Chinese orchestra “Moonlight, spring, flower and river”; transition	
Part III	Creative Idea!	
Unit 1	Eye-catchy advertisements	Creation
	Advertisement in daily life: examples	
Unit 2	Ring a bell!	Creation
	Music in TV Commercials	
Unit 3	Creativity in sounds	Creation
	Music in TV commercials; music in cinema	
Part IV	Chinese Style	
Unit 1	Chinese water painting	Aesthetics + Creation
	Traditional Chinese water painting; tools in painting; facial and body painting; applied painting arts	
Unit 2	Traditional Chinese music	Aesthetics
	Pentatonic mode; traditional Chinese music; classic poem in music; instruments: Nan Hu (string) and Suo Na (pipe)	
Unit 3	Chinese opera	Aesthetics
	Features, forms, costume and setting, facial patterns and meanings	

Kang Xung Y 8-2

Part I	Life River	
Unit 1	Family of artists 'Family' as the topic in arts	Aesthetics
Unit 2	Family of musicians Bach's musician family and their music [using Yo-Yo Ma's "music garden" as the media to know Bach's BWV 1007]; John Strauss's 'waltz' family	Aesthetics
Unit 3	The faces of age Old family pictures (cultural context); family topic in drama; make up: different ages making upskills	Creation
Part II		
Unit 1	Modern abstract expressionism Introduction of cubism, suprematism, futurism, etc.	Creation
Unit 2	Program music and absolute music The definition of the two terms; music examples from works of Haydn, Beethoven, Tchaikovsky, and Ravel	Aesthetics
Unit 3	Realism and surrealism Works of dramatic arts	Aesthetics
Part III	Variation in Arts	
Unit 1	Music variation Introduction of variation: theme and variation; recorder practice; Schumann's <i>Abegg variation, op.1</i> ; creative composition	Aesthetics + Creation
Unit 2	Kaleidoscopic design in visual arts Metamorphose of images; visual cognition; illusion	Creation
Unit 3	Different modes of theatre Theatre space as dream factory	Creation
Part IV	Cultural Literacy	
Unit 1	Written language and characters Creative arts of letters/ characters in daily life/ applied arts/ public arts	Creation
Unit 2	Asian folk music Folk music in Indonesia: Gamelan; folksongs in Korea, Japan, India; Sitar and drums in Indian music	Multi-cultures
Unit 3	Asian style in drama Oriental drama: Indonesian, Japanese; When East meets west: Bach vs Kabuki (Japanese classic drama); movie "The King and I"	Multi-cultures

Kang Xung Y 9-1

Part I	Masterpieces in visual arts	
Unit 1	Well-known paintings	Creation
	Artworks in multimedia: artworks in movie/ musical; understand the dialogue in drama; the role of conductor	
Unit 2	The dialogue between artworks and music	Aesthetics
	The same title of artworks and music: Mussorsky's <i>Pictures in an exhibition</i> ; Symphonic poem: the dialogue between music and literature	
Unit 3	To mimic artworks	Creation
	Introduction of parody, pastiche and collage in artworks; applied arts in advertisement	
Part II	Love in Arts	
Unit 1	Love in artworks	Creation
	Topics: love, kiss, marriage; applied arts: wedding invitation design, gift wrapping design	
Unit 2	Love compass	Aesthetics
	Song "My heart will go on" (from movie <i>Titanic</i> ); Appreciation: musical <i>West Side Story</i> , <i>Ling Zhu</i> violin concerto	
Unit 3	To witness love in drama	Aesthetics
	Appreciation: A <i>midsummer night's dream</i> , <i>West Side Story</i> , <i>Romeo &amp; Juliet</i> , modern and traditional Chinese drama love story	
Part III	God and Human	
Unit 1	The long for eternity	Aesthetics + Creation + Multi-cultures
	Myth, belief, religion in painting, sculpture, mural painting	
Unit 2	Inner voice in your heart	Aesthetics
	Handel's <i>Messiah</i> ; recorder practice <i>White Christmas</i> ; Faure's <i>Requiem</i> ; Gounod's <i>Ave Maria</i> ; Music in Buddhism; aborigine's religious music	
Unit 3	God and human	Aesthetics
	God and human in mythology, in the Mid Age, in movies	
Part IV	Periscope in Arts	
Unit 1	Invite you come into arts world	Aesthetics
	How to appreciate arts	
Unit 2	Music in Baroque and Classic School	Aesthetics
	Introduction of Baroque and Classic music	
Unit 3	Let's go to a theatre!	Multi-cultures
	Introduction of Taiwanese modern drama groups	



Kang Xung Y 9-2

Part I	Dreamer in Arts	
Unit 1	Flying in Music Popular Song <i>Share</i> ; recorder practice <i>Friends</i> (popular song); Weber's <i>Jubel Overture, op. 59</i> ; Chopin's <i>Etude op. 10 no.3</i> ; the production of a farewell concert	Aesthetics
Unit 2	Youth as the source of creation What's a screenplay; how to write a good screenplay	Creation
Unit 3	Visual arts in industrial design Applied arts in industry, advertisement	Creation
Part II	Public Arts	
Unit 1	Artworks of Public arts Public arts: definition and appreciation	Aesthetics
Unit 2	Musical passion Introduction of guitar, country music; History of Jazz	Aesthetics
Unit 3	The interaction between public performance and the public Streets performance and performers	Aesthetics + Creation
Part III	Art Nova	
Unit 1	New vision Conceptual arts; political arts; POP arts; technology in modern arts; learner's creation	Creation
Unit 2	Creation on the basis of the tradition Introduction of musical; recorder practice <i>All I ask of you</i> ; song <i>Memory</i> ; fusion of symphony and Jazz: <i>Rhapsody in Blue</i> ; David Darling' <i>Pasi but but</i>	Creation + Multi-cultures
Unit 3	Experiment and creation Old language, New meaning: new concept of stage, new ways of performance	Creation
Part IV	Periscope in Arts	
Unit 1	To encounter artworks Attitude for arts appreciation; arts mirror lives; arts as imagination; arts reflects personal feelings	Aesthetics
Unit 2	Music in Romantic school and Nationalism Introduction of Romantic school and Nationalism	Aesthetics
Unit 3	Let's go to a theatre! Introduction of Taiwanese modern drama groups	Multi-cultures

Part I*	Expressions	
Section 1	Knowing yourself	Creation
	Knowing yourself, Love yourself: The hunchback of Notre Dame; Chagall's '7 fingers self-portrait'; Musical 'Cats'	
Section 2	I, in the arts world	Creation
	Arts of mask in drama/ face painting in drama; the faces in musical 'Cats', opera 'Carmen'; voices & emotions in opera	
Section 3	Look at Me, Listen to Me!	Creation
	Using colour to express yourself; self portraits; human emotions in voice/ tonation/ facial expression, and body language	
Section 4	Introduce yourself	Creation
	Synthetic activity for units 1-3	
Part II	Jubilations	
Section 1	Big days!	Creation
	Milestones in life: the mixture of music, dance, drama in celebration	
Section 2	School festival: preparation	Creation
	Propagation: poster design; teamwork on setting preparation; preparation of program	
Section 3	School festival day!	Creation
	To design invitation cards; music for school festivals; costumes for school festivals	
Section 4	Unforgettable memories	Creation
	Techniques of photography	
Part III	Times	
Section 1	Wisdom from the history	Creation
	Changes and progress in times: wooden houses to modern buildings; wagons to modern vehicles, etc.	
Section 2	Trace of the past	Creation
	The story in a classical poem 'Chang Hen Ga': the adaption of dance and drama; connected with the royal paintings of this story	
Section 3	Bridge the gap in times: new wine in old bottles	Creation
	Classical poems in modern music; calligraphy vs dance; how to draw realistically	
Section 4	Aware of changes, Accept with joy	Creation
	The method of pastiche of two paintings; images of different era and lifestyle; changes of lifestyle	

Part I	Vitality of Aborigine Arts	
Section 1	Trace the origin	Creation
	from history, geography of Aborigine to their ceremonies and culture	
Section 2	Authentic Aboriginal culture	Multi-cultures
	visual images/ totem, music and instruments as symbols, and its aesthetics & function in cultural context	
Section 3	Aborigine as spring	Multi-cultures
	The death and renovation of aboriginal culture	
Part II	Shifts of Seasons	
Section 1	Appreciation of the performance of seasons	Aesthetics
	Seasonal fruits, flowers, activities, and customs	
Section 2	Arts versus seasons	Aesthetics
	Seasons in fine arts; seasons in ballet; seasons in Vivaldi's "The Four Seasons" violin concerto	
Section 3	Learn from seasons	Creation
	The expression and how to express the idea of 'seasons' in arts: adapted "Four seasons" for recorder practice; Taiwanese folksong "Seasons"	
Section 4	Seasonal scene in our community	Creation
	The impact of the change of seasons, i.e. flood, draught	
Part III	Leisure Time	
Section 1	Leisure activities	Creation
	Leisure activities in fine arts	
Section 2	Leisure in arts	Creation
	Comparing the means used in two paintings; to mimic Seurat's " "; popular music as leisure activities	
Section 3	The fun of leisure	Creation
	Become a creator/producer: to capture and reproduce leisure time, people in leisure in fine arts/drama; humming/singing and enjoying oneself in music	
Section 4	Arts as leisure	Creation
	Performance and exhibitions: Museums, concert halls, theatres	

Part I	My Feeling, My Dream	
Section 1	Psychology of dreams	Creation +
	Thoughts and dreams; artistic expressions on the topic of 'dreams'	Aesthetics
Section 2	Fantasy in dreams	Creation
	'Dream' in arts	
Section 3	Dreams and ideal	Creation
	To produce a drama and to experience the balance between desires and realities by preforming	
Part II	Brainstorming creativity	
Section 1	Where to find the creativity	Aesthetics +
	Examples: F. Arman's "Renour" no.124, M. Duchamp's "bicycle's wheel", P. Bausch's idea of 'dance theatre'	Creation
Section 2	Brainstorming in arts	Creation
	The assemblage and collage in visual arts; the example of Gounod's "Ave Maria" and Bach's "Prelude in C Major", BWV 864+ Dvorak "Humoresque" and Foster "The Old Folks at Home"; the idea of J. L. Barrault's 'total theatre'	
Section 3	Mixture of creative ideas	Creation
	A practice of 'Total theatre'	
Part III	Arts as profession	
Section 1	Aspects of artistic profession	Creation
	Jobs/works in paintings; arts related jobs at present times	
Section 2	Artists' studios	Creation
	Materials for working in artists' studios; costumes and accessories in theatre; Schumann's "Happy farmer", Czech's folksong "blacksmith"; aborigine's working song; working song in folksongs	
Section 3	Arts everywhere	Creation
	Vocational education: aptitude and future career plan	

Part I	So Many Differences!	
Section 1	Discovering dissimilarity in similarity	Creation
	Different self-portraits: H. Matisse's and A. Warhol's; different actors in '007'; different voice roles in Schubert's "Erlkönig"	
Section 2	Experience the 'difference'	Creation
	The same topic, different presentation [visual arts]; introduction of 'variation'[music]; different point of views [drama]	
Section 3	Exhibition the 'difference'	Creation
	Giving opinions, comments, and evaluations on different works	
Part II	Arts versus Environment	
Section 1	Environment protection in action	Creation
	Using the knowledge of the habit of animals, insects, etc. to write a dialogue for a play	
Section 2	Green artists	Creation
	Installation arts and garbage arts; the environmental arts in music (+introduction of percussion instruments); animation "Kaze no Kani no Nawushica"; [different approaches in a cross-disciplinary design]	
Section 3	A pioneer of environmental protection	Creation
	Launch a campaign of environment protection	
Part III	Massive Production	
Section 1	Appreciation of massive production	Aesthetics
	The massive production in painting, sculpture, music (Beethoven's sym no.9), and drama	
Section 2	Experience of massive production	Aesthetics
	Beethoven's Sym no.9 and Chinese orchestra work 'Boatmen in Yellow River'; a team-work production; massive production in drama	
Section 3	The 'massive production' on a day-to day basis	Creation
	Social life activities	

Part I	Free Imagination	
Section 1	The dream and reality of 'flying'	Aesthetics
	The images in mythology and visual arts; 'the flight of bumble bee' and Saint-Saen's The carnival des animaux; the flying image in dance	
Section 2	The artistic expression of 'flying'	Aesthetics
	Examples in Chinese and Western masterpieces of painting; Schumann's "Aufschwung, op.12, no.2" and Mendelssohn's "On Wings of Song, Auf Flügeln des Gesanges, Op.34 No.2" ; idea of 'flying' in dance/drama [to appreciate in a cross-disciplinary design]	
Section 3	Fly your creativity	Creation
	Creation and composition: draw your own flying dream; keys to compose music; perform the idea of 'flying' with dance/ drama [to create/produce in a cross-disciplinary design]	
Part II	Public Arts	
Section 1	Evaluation of our arts environment	Creation
	The interaction between human and environment	
Section 2	Kaleidoscope of arts in community	Aesthetics
	Public arts: definition, production, and products [visual arts] Introduction of march [music] Outdoor space for drama/dance performance [drama/dance]	
Section 3	Become an inspector of art activity in community	Creation
	Community building project: to revive old community and sunset local industry	
Part III	Unlimited Youth and Creativities	
Section 1	Arts of body movement	Aesthetics + Creation
	Rhythm in music, dance and graffiti [filtering all content through the lens of 'rhythm']	
Section 2	To fuel your creativity	Creation
	Rhythm in Jazz; RAP, STOMP, and hip hop; introduction of J. Pollock	
Section 3	Show your creativity	Creation
	Synthetic activity	

Part I	Architecture, Theatre, and Music Suite	
Section 1	Where to find art activities	Aesthetics
	Basic knowledge of art history, social context, genre, and function	
Section 2	Appreciation the <i>structure</i> of architecture, theatre, and music suites	Multi-cultures
	The Western, Eastern, traditional, modern architecture; theatre in Rome, Middle-Ages, Renaissance, 17 <sup>th</sup> -19 <sup>th</sup> century, and modern design; Suite in music (Bach's French Suite BWV 815 + Peer Gynt)	
Section 3	Experience the arts of architecture, theatre, and music suites	Aesthetics
	Architecture as the theme in paintings; theatre design; the popular songs with matching emotions in Peer Gynt	
Part II	The World of Cinema: Super stars in Milky Way	
Section 1	Odyssey in the film Milky way	Aesthetics
	Holst's "The Planets" op.32; Chinese ancient astronomy; 12 horoscope images designed by Taiwanese artist+pictures taken by astronomical telescope; "Star wars" and other space movies [the core part of the 'webbed' model is <i>astronomy</i> ]	
Section 2	Creativity of multimedia	Creation
	Introduction of 'video art'; the language of images in motion; music in films+ watching the movie "The great Waltz" [the core idea of the 'webbed' model is <i>technology</i> ]	
Section 3	Techniques in multimedia	Creation
	Be a director to produce a commercial film [focusing on 'learning by doing']	
Part III	Chinese Arts	
Section 1	Discovery of Chinese arts	Aesthetics
	The philosophy of Chinese arts	
Section 2	Appreciation of Chinese arts	Aesthetics
	The arts of Chinese Opera; Traditional Chinese water paintings; Chinese traditional instruments and classic music	
Section 3	Experience of Chinese arts	Aesthetics
	The praxial experience of Chinese arts: to sing (Yang Guang San Dei+ Dao Qing), to play, and to draw	
Part IV	Kaleidoscopic Arts	Creation
	Different genres of arts and activities of artistic entertainment in life The focus rests on how political, economic, cultural, conceptual and technological factors affect the form and materials of arts.	

Theme I	Human and Nature	
Unit 1	Unit Title: The call for the Nature	Aesthetics
	The sound and rhythm of nature; Schubert's <i>Die Forelle</i> and Beethoven's <i>Pastoral</i>	
Unit 2	Colours of the seasons	Aesthetics
	The theory of colour; the theory of the colour of music	
Unit 3	The life trail	Aesthetics
	Human voice; the origin of instrumental sound as signals	
Unit 4	Nature as the guru on body intimation	Multi-cultures + Creation
	Tribal dance; the observation, innovation and expression	
Unit 5	The memory marked on the rocks	Multi-cultures + Creation
	Ancient rock paintings; non-stopping line drawing	
Theme II	Human and God	
Unit 1	The ancient dance and religious ceremony	Multi-cultures
	The arts of traditional masks, dance, rites, and music	
Unit 2	Greek mythology – the womb of arts	Aesthetics
	Greek mythology; ancient Greek drama; music in Greek drama	
Unit 3	Drama about human and God	Aesthetics
	Opera <i>Orfeo</i> by C. Monteverdi	
Unit 4	Loyalty in believes	Aesthetics + Creation
	Architecture of church/temple	
Unit 5	The union of God and human	Multi-cultures
	Chinese legends; the images of God in sculpture and embroidery	
Theme III	Human and Society	
Unit 1	Bunun's Pasi But But	Multi-cultures
	Bunun's legend/ culture; Bunun's ceremony; Bunun's music	
Unit 2	Aboriginal totem	Multi-cultures
	Introduction of totem: its function, meaning, and representation	
Unit 3	The visual message	Multi-cultures
	The function of symbols of tribes/nations; the added value of trademark	
Unit 4	The beauty of human voice	Aesthetics
	Forms of vocal performance: solo, ensemble, unison, and chorus	
Unit 5	The instruments in band	Aesthetics
	Introduction of wind instruments (woodwind and brass) and percussion	
Unit 6	Music in theatre	Aesthetics
	The role of music in theatre; the introduction of instruments in theatre	



Theme I	Artists and Aristocracy: artists' contribution to the royalty	
Unit 1	Unit Title: Maestri in the Renaissance	Aesthetics
	Introduction of the Renaissance: da Vinci, Michelangelo Buonarroti, and Raphael Sanzio	
Unit 2	Louise XIV and his art world	Aesthetics
	The history of French opera: Lully and Poquelin	
Unit 3	The beauty of architecture	Aesthetics
	Introduction of world well-known architecture	
Unit 4	Messiah	Aesthetics
	Introduction of Baroque music: G.F. Handel and J.S. Bach	
Unit 5	Royal artists and the portrait of Kings/ Queens	Aesthetics
	The brief history of portrait painting in Quin Dynasty	
Theme II	Artists and Society: master works of arts	
Unit 1	Out of the ivory tower into the society	Aesthetics
	A brief history of portrait painting since 16 <sup>th</sup> century	
Unit 2	Symphony and Haydn	Aesthetics
	The form of symphony and the structure of symphony orchestra	
Unit 3	The charm of the stage in theatre	Aesthetics
	Introduction of theatre stage	
Unit 4	Reality as beauty	Aesthetics
	Introduction of realism	
Unit 5	The reconstruction of the 921 aftermath	Creation
	Creative arts in aftermath	
Theme III	Artists' Fantasy: the mirage in artists' eyes	
Unit 1	The legend of Lorelei	Aesthetics + Creation
	Lorelei: J.V. Eichendorf's poem and Schumann's <i>Waldesgespräch</i>	
Unit 2	The Mid Summer Night	Aesthetics
	Introduction of Shakespeare's plays	
Unit 3	The story of <i>Don Quixote</i>	Aesthetics
	M. de Cervantes and his masterpiece <i>Don Quixote</i>	
Unit 4	Scales and intervals	Aesthetics
	The structure of major/minor scale; the theory of intervals	
Unit 5	Colour water painting	Aesthetics
	The well-known Taiwanese artists in colour painting	
Unit 6	Metamorphosis in visual arts and in music	Aesthetics + Creation
	Metamorphosis in visual arts: skills and examples	

U Chen Y 8-1

Theme I	Time and the Techniques in arts	
Unit 1	The stars surrounded form in music – concerto	Aesthetics
	The definition of concerto and its history	
Unit 2	Trials on new tools/techniques	Creation
	Introduction of the traditional and innovative methods of ‘Print’: serigraphy print, lithography print, digital print, etc.	
Unit 3	The world of Beethoven’s symphony	Aesthetics
	The mixed genre in Beethoven’s symphonies is a significant breakthrough in the development of symphony	
Unit 4	The magician on sound effect	Creation
	Using simple ways to create sound effect	
Unit 5	Keys to become a screenwriter	Creation
	What does a screenplay do; how movies are produced	
Theme II	Times and the Materials in Arts	
Unit 1	The play –Phoenix	Multi-cultures
	The realistic story of SARS in 2003	
Unit 2	The metamorphosis of light and shadow in arts	Aesthetics
	Introduction of the arts of sketch	
Unit 3	The king of lied – F. Schubert	Aesthetic
	The dialogue between music and the literature	
Unit 4	Chinese water colour arts	Aesthetics
	An introduction of the expression of ‘nature’ in terms of the changing perception of ‘nature’	
Theme III	Times and the Styles of Arts	
Unit 1	Neo-classic versus Romantics	Aesthetics
	The collision of Neo-classic and Romantics	
Unit 2	The intimate conversation –Chamber Music	Aesthetics
	Introduction of chamber music	
Unit 3	The artistic design of Chinese characters in different era	Aesthetics +
	The metamorphosis and application of Chinese characters	Creation
Unit 4	Film: a window to see the world	
	Movies are more than just entertainment; it offers windows to see the world.	Creation
Unit 5	Christmas is on the corner!	Creation
	A holiday of love and charity: Christmas songs and the ballet <i>The Nutcracker</i>	

## U Chen Y 8-2

Theme I	Human Feelings	
Unit 1	Life as a drama	Creation + Aesthetics
	The basic elements in drama: theme, plot, characters, and dialogue; languages in opera and in movie	
Unit 2	Families and friends	Aesthetics
	The close relationships of people in pictures: from the eyes of feminists' eyes – F. Kahol, A. Neel; Other work of arts by male artists –A. Dürer, P. Cézanne, and E. Manet, etc.	
Unit 3	Wedding ceremony	Creation
	Family as the nuclear unit in society; Wedding as the topic in paintings; the customs in different culture	
Unit 4	The wedding blessing	Creation
	Music in wedding ceremony	
Unit 5	Grab special moments	Creation
	Introduction of photography; media and advertisement;	
Theme II	The Feelings Between Human and Animals	
Unit 1	Let's have a party with animals!	Aesthetics
	The <i>Carnival des animaux</i> by C. Saint-Saëns	
Unit 2	The touching moment with animals	Aesthetics
	Animals in arts: from the awe to animals, the use of animals, to adore animals	
Unit 3	The world of puppets	Creation
	Introduction of puppets: a topic of animal	
Unit 4	Wolf! Wolf!: Prokofiev's <i>Peter and Wolf</i>	Aesthetics
	S.S. Prokofiev and orchestra work <i>Peter and Wolf</i>	
Theme III	Human and Nations	
Unit 1	Love to My Nation	Multi-cultures
	Traditional dance: specific gestures and supplementary tools	
Unit 2	The Emotional connection with homeland	Multi-cultures
	Introduction the school of Nationalism in music history	
Unit 3	Formosa Taiwan!	Aesthetics + Multi-cultures
	From Chagall's nostalgia to Taiwanese artists' admiration to Taiwan; Taiwanese folk song employed in activities	
Unit 4	Musical: Les Misérables	Aesthetics
	Introduction of Musical; appreciation of <i>Les Misérables</i> ; learning the song 'On my own' from <i>Les Misérables</i>	

Theme I	Aspiration and Imagination	
Unit 1	The yearning for flying	Aesthetics + Creation
	From Greek mythology and other ancient stories of flying to the paintings and sculpture in fine arts	
Unit 2	The lights and colour of the Impressionism	Creation
	The introduction of the Impressionism in fine arts	
Unit 3	Exotic images: Paris	Aesthetics + Multi-cultures
	The introduction of the Impressionism in music: A. Debussy and M. Ravel	
Unit 4	A longing for beauty, youth, and eternity	Creation + Aesthetics
	From J.W. von Goethe's <i>Faust</i> to A. L. Webber's Musical <i>The Phantom of the Opera</i> and Movie <i>Devil's Advocate</i>	
Theme II	The Call for the Motherland	
Unit 1	The Passion in Life	Aesthetics
	Introduction of Fauvism and Cubism	
Unit 2	The fire underneath the Ice: Carmina Burana	Aesthetics
	Music educator and composer Carl Orff and his work <i>Carmina Burana</i>	
Unit 3	An adore to mother earth: The Rite of Spring	Aesthetics
	I. Stravinsky and his ballet music: <i>The Rite of Spring</i>	
Unit 4	Dancing and Human Body: Modern Dance	Aesthetics + Creation
	The body language — From classic ballet to modern dance	
Theme III	Regularity and irregularity	
Unit 1	The World of Jazz	Aesthetics
	A brief history of Jazz: music and musicians	
Unit 2	Vertical, horizontal, spot, line, and dimension	Aesthetics + Creation
	From the 'De Stijl' (P. Mondrian & V. Kandinsky) to the 'Abstract' (P. Klee & J. Pollock) and Taiwanese contemporary artists	
Unit 3	The pearl-like language: Expressionism	Aesthetics + Creation
	The brief history of Expressionism in early 20 <sup>th</sup> century –A. Schoenberg and his disciples; A new music language –STOMP	
Unit 4	To take a role in the play: Traditional Taiwanese Opera and its costume and makeup	Aesthetics + Creation
	The brief history of Traditional Taiwanese Opera –the features and characteristics	

Theme I	Aspiration and Imagination	
Unit 1	Contemporary art	Aesthetics
	Graffiti art, Op art, Land art, etc.	
Unit 2	Neo-classical music	Aesthetics +
	J.S. Bach in the 21th century	Creation
Unit 3	Environmental arts	Aesthetics +
	Installation art, public art	Creation
Theme II	Graduation ceremony	
Unit 1	Artistic professions	Aesthetics +
	Aspects of visual art, drama, music and mass communication	Creation
Unit 2	Personalising your graduation book	Creation
	Multimedia application and visual design	
Unit 3	A production of a great graduation	Creation
	Design, plan, operation	
Theme III	Global view	
Unit 1	World museum	Multi-cultures
	Domestic and foreign famous museums	
Unit 2	World dance	Multi-cultures
	Dance arts in <u>Asia</u> , <u>Africa</u> , <u>North America</u> , <u>South America</u> , <u>Antarctica</u> , <u>Europe</u> , and <u>Australia</u> .	
Unit 3	World cinema and significant film festivals	Aesthetics +
	Major film festivals: Berlin, Cannes, Venice, and Oscar	Creation
Unit 4	World concert halls and opera houses	Aesthetics +
	Sydney Opera House, Metropolitan Opera Association of New York City, Teatro alla Scala in Milan, etc.	Creation

## Appendix 6 Content knowledge in music units

Note: Chinese musical materials (including Chinese, Taiwanese, Hakka, and indigenous music) are marked in bold; sources from other non-western cultures are italicised; otherwise the western musical materials

Han Lin (24 units)	Kang Xung (24 units)
Y 7-1 I-1 dimensions of music	Y 7-1 I-3 basic knowledge
Y 7-1 II-3 Beethoven Sym No.6	Y 7-1 II-2 basic knowledge
Y 7-1 III-2 voice, origin of instrument	Y 7-1 III-2 Vivaldi ‘The Four Seasons’/ Taiwanese song
Y 7-1 III-3 rhythm, STOMP	Y 7-1 IV-1 <b>Chinese festival music</b>
Y 7-1 IV-1 <b>Taiwanese folksongs (Pasi But But)</b>	Y 7-2 I-2 <b>Taiwanese music</b> [broader scope]
Y 7-2 I-2 Vivaldi ‘The Four Seasons’	Y 7-2 II-1 <b>Taiwanese folksongs</b> [focus on songs]
Y 7-2 II-1 Britten (knowing orch)	Y 7-2 III-3 Dvorak new world
Y 7-2 III-2 music and personal life	Y 7-2 IV-1 <b>Taiwanese musical/</b> Disney
Y 7-2 IV-2 Religious music	Y 8-1 I-2 Minuet
Y 8-1 I-2 Schubert Piano quintet	Y 8-1 II-3 Debussy, Ravel + <b>Chinese traditional instrumental music</b>
Y 8-1 II-1 <b>Chinese traditional music</b>	Y 8-1 III-3 Music in Commercial Film
Y 8-1 III-2 <b>Taiwanese traditional drama music</b>	Y 8-1 IV-2 <b>Pentatonic music</b>
Y 8-1 IV-1 Beethoven Sym No.5	Y 8-2 I-2 J.S. Bach + J. Strauss
Y 8-2 I-1 <b>Taiwanese popular musicians</b>	Y 8-2 II-2 Haydn, Beethoven (No.6), Tchaikovsky, and Ravel
Y 8-2 II-2 Rimsky-Korsakov, Schumann, etc.	Y 8-2 III-1 Schumann’s Abegg Variation
Y 8-2 III-3 Jazz music	Y 8-2 IV-2 <i>Asian folk music</i>
Y 8-2 IV-2 wedding music: Mendelssohn + Wagner	Y 9-1 I-2 Mussorgsky + symphonic poem
Y 9-1 I-2 Beethoven Sym No.9 + Jazz	Y 9-1 II-2 <u>Film &amp; film music</u>
Y 9-1 III-2 Debussy + Ravel	Y 9-1 III-2 Gounod’s Ave Maria; Faure’s Requiem
Y 9-1 IV-2 20 <sup>th</sup> century music	Y 9-1 IV-2 Baroque+ the classical school
Y 9-2 I-1 Schumann + American popular song	Y 9-2 I-1 Weber + Chopin
Y 9-2 II-2 <i>world folk music: <b>Taiwanese</b>, Japanese, Gamelan, African (Disney Lion King)</i>	Y 9-2 II-2 guitar + Jazz
Y 9-2 III-2 <u>Film music</u> (JS Bach ‘Goldberg Variation’; Rachmaninoff ‘Rhapsody on a theme of Paganini’)	Y 9-2 III-2 <b>Pasi But But</b> + Jazz + Gershwin
Y 9-2 IV-2 Opera + musical	Y 9-2 IV-2 Romantic+ Nationalism

Nan Yi (24 units)	U Chen (29 units)
Y 7-1 I-2 Musical + opera	Y 7-1 I-1 Schubert 'Die Forelle', Beethoven Sym no.6
Y 7-1 I-3 Minor/major scale	Y 7-1 I-3 Voice, origin of instrument
Y 7-1 III-2 <b>Chinese cantata 'Chang Hen Ga'</b> (using illustration, no music extraction)	Y 7-1 II-1 Religious music
Y 7-1 III-3 <b>Pentatonic+ Chinese cantata</b>	Y 7-1 II-2 <i>Music and Greek drama</i>
Y 7-2 I-2 <b>Aboriginal culture (Pasi But But)</b>	Y 7-1 III-1 <b>Bunun's music (Pasi But But)</b>
Y 7-2 II-2 Vivaldi 'The Four Seasons'	Y 7-1 III-4 Modes of vocal performance
Y 7-2 II-3 <b>Taiwanese folksong</b>	Y 7-1 III-5 Wind instruments
Y 8-1 I-2 Rimsky-Korsakov 'Sheherazade' op.35	Y 7-1 III-6 Music in theatre
Y 8-1 II-2 Gounod's 'Ave Maria', Bach's 'Prelude' BWV 864', Dvorak 'Humoresque', Foster 'The Old Folks at Home'	Y 7-2 I-2 Lully and Baroque opera
Y 8-1 III-2 <i>Working song in folksongs</i> ( includes Schumann 'Happy farmer')	Y 7-2 I-4 Bach and Handel
Y 8-2 I-1 Schubert 'Erlkönig'	Y 7-2 II-2 Symphonies and Haydn
Y 8-2 I-2 Introduction of variation	Y 7-2 III-1 Schumann's Ballad
Y 8-2 II-2 Percussion instruments	Y 7-2 III-4 Music theory: minor & major scale
Y 8-2 III-1 Beethoven sym no.9	Y 7-2 III-6 Metamorphosis of music
Y 8-2 III-2 Beethoven sym no.9 + <b>Chinese orchestra work 'Boatmen in Yellow River'</b>	Y 8-1 I-1 Concerto
Y 9-1 I-1 'The flight of bumble bee' + Saint-Saën 'The carnival des animaux'	Y 8-1 I-3 Beethoven's symphonies
Y 9-1 I-2 Schumann 'Aufschwung', Op.12, no.2 + Mendelssohn 'On Wings of Song', Op.34 No.2	Y 8-1 II-3 Schubert's lieder
Y 9-1 II-2 Introduction of march	Y 8-1 III-2 Chamber music
Y 9-1 III-2 Jazz+ STOM	Y 8-1 III-5 Tchaikovsky 'The Nutcracker'
Y 9-2 I-2 Introduction of suite (J.S. Bach 'French Suite' BWV 815, Grieg 'Peer Gynt')	Y 8-2 I-1 Opera and <u>movie</u>
Y 9-2 I-3 Peer Gynt	Y 8-2 I-4 Wedding music: Mendelssohn + Wagner
Y 9-2 II-1 Holst 'The Planets' Op.32	Y 8-2 II-1 Saint-Saen 'The carnival des animaux'
Y 9-2 II-2 <u>Film music</u>	Y 8-2 II-IV Prokofiev and orchestra work "Peter and Wolf"
Y 9-2 III-2 <b>Chinese opera</b>	Y 8-2 III-2 Nationalism: Smetana
Y 9-2 III-3 <b>Yang Guang San Dei+ Dao Qing</b>	Y 8-2 III-3 <b>Taiwanese folksongs</b>
	Y 9-1 I-3 Debussy + Ravel
	Y 9-1 I-4 Opera + Musical
	Y 9-1 II-2 Carl Orff 'Carmina Burana'
	Y 9-1 III-1 Jazz
	Y 9-1 III-3 20 <sup>th</sup> century music + STOMP

## Appendix 7 Classical music in music units (in chronicle order of composers)

Han Lin	Kang Xung
<p><b>Composers</b>  <b>A. Vivaldi</b> (1678-1741)  ‘The four seasons’ (<i>Le quattro stagioni</i>)  <b>J.S. Bach</b> (1685-1750)  ‘Goldberg Variation’  <b>L. van Beethoven</b> (1770-1825)  Symphonies No.5, 6, 9  <b>F. Schubert</b> (1797-1828)  Piano quintet  <b>R. Schumann</b> (1810-1856)  Piano works  <b>F. Mendelssohn</b> (1809-1847) + <b>W.R. Wagner</b> (1813-1883)  Wedding music  <b>N. Rimsky-Korsakov</b> (1844-1928)  Orchestra works &amp; Nationalism:  <b>A. Debussy</b> (1862-1918) &amp; <b>Ravel</b> (1875-1937)  Works in impressionistic period  <b>S.V. Rachmaninoff</b> (1873-1943)  ‘Rhapsody on a theme of Paganini’  <b>B. Britten</b> (1913-1976)  ‘Youth person’s guide to the orchestra’ (1946)  <b>20<sup>th</sup> century music</b></p>	<p><b>Composers</b>  <b>A. Vivaldi</b> (1678-1741)  ‘The four seasons’ (<i>Le quattro stagioni</i>)  <b>J.S. Bach</b> (1685-1750)  His music works and his families  <b>F. J. Haydn</b> (1732-1809)  Symphonies  <b>L. van Beethoven</b> (1770-1825)  Symphonies No. 6  <b>C. M. von Weber</b> (1786-1826) + <b>F. Chopin</b> (1810-1849)  Music in the classical period  <b>J. Strauss</b> (1804-1849)  Waltzes  <b>R. Schumann</b> (1810-1856)  ‘Abegg Variation’  <b>C. Gounod</b> (1818-1893)  ‘Ave Maria’  <b>M. Mussorgsky</b> (1839-1881)  ‘Pictures at an Exhibition’ (orchestra) &amp; Nationalism  <b>P.I. Tchaikovsky</b> (1840-1893)  Musical works for ballets  <b>A. Dvorak</b> (1841-1904)  ‘Symphony No.9’ (<i>the New World Symphony</i>) &amp; Nationalism  <b>G. Faure</b> (1845-1924)  ‘Requiem’ Op.48  <b>A. Debussy</b> (1862-1918) + <b>J. Ravel</b> (1875-1937)  Works in impressionistic period  <b>G. Gershwin</b> (1898-1937)  ‘<u>Rhapsody in Blue</u>’ (for piano and orchestra, 1924)</p> <p><b>History</b>  The Baroque period &amp; The classical school  The Romantic period &amp; Nationalism in music  <b>Musical genre</b>  Minuet/ Symphonic poem</p>



Nan Yi	U Chen
<p><b>Composers</b>  <b>A. Vivaldi</b> (1678-1741)  ‘The four seasons’ (<i>Le quattro stagioni</i>)  <b>J.S. Bach</b> (1685-1750)  ‘French Suite’ BWV 815; ‘Prelude in C Major, BWV 864’; ‘Goldberg Variation’  <b>J. Foster</b> (1762-1822)  Song – ‘The Old Folks at Home’  <b>L. van Beethoven</b> (1770-1825)  Symphonies No. 9  <b>F. Schubert</b> (1797-1828)  Lieder – ‘Erlkönig’  <b>F. Mendelssohn</b> (1809-1847)  ‘On Wings of Song’, Op.34 No.2  <b>R. Schumann</b> (1810-1856)  ‘Aufschwung’, Op.12, no.2  <b>C. Gounod</b> (1818-1893)  ‘Ave Maria’  <b>C. C. Saint-Saën</b> (1835-1921)  ‘The Carnival des Animaux’  <b>A. Dvorak</b> (1841-1904)  Piano work – ‘Humoresque’  <b>E.H. Grieg</b> (1843-1907)  ‘Peer Gynt Suite’ &amp; Nationalism  <b>N. Rimsky-Korsakov</b> (1844-1928)  ‘Sheherazade’ Op.35; ‘The flight of bumble bee’  <b>G. Holst</b> (1874-1934)  ‘The Planets’ Op.32 (1918)</p> <p><b>Instruments</b>  Percussion</p> <p><b>Musical genre</b>  Musical &amp; Opera  Variation</p> <p><b>Theory</b>  Minor/major scale</p>	<p><b>Composers</b>  <b>J. Lully</b> (1632-1687)  His works &amp; Baroque opera  <b>J.S. Bach</b> (1685-1750) + <b>G.F. Handel</b> (1685-1759)  Their works and the Baroque period  <b>F. J. Haydn</b> (1732-1809)  Symphonies  <b>L. van Beethoven</b> (1770-1825)  Symphonies  <b>F. Schubert</b> (1797-1828)  Lieder – ‘Die Forelle’  <b>R. Schumann</b> (1810-1856)  Piano works – Ballad  <b>F. Mendelssohn</b> (1809-1847) + <b>W.R. Wagner</b> (1813-1883)  Wedding music  <b>B. Smetana</b> (1824-1884)  His works &amp; Nationalism  <b>C. C. Saint-Saën</b> (1835-1921)  ‘The Carnival des Animaux’  <b>P.I. Tchaikovsky</b> (1840-1893)  Musical works for ballets: ‘The Nutcracker’  <b>A. Debussy</b> (1862-1918) + <b>J. Ravel</b> (1875-1937)  Works in impressionistic period  <b>S.S. Prokofiev</b> (1891-1953)  Orchestra work ‘Peter and Wolf’  <b>C. Orff</b> (1895-1982)  ‘Carmina Burana’ (1937)  <b>20<sup>th</sup> century music</b></p> <p><b>Instruments</b>  Woodwinds</p> <p><b>Modes of performance</b>  Vocal/ Chamber music</p> <p><b>Musical genre</b>  Musical &amp; Opera/ Concerto</p> <p><b>Theory</b>  Minor/major scale/ Metamorphosis of music</p>

## Appendix 8 Competency Benchmarks in the case study of film music

Han Lin	Y9-2 III-2	1-4-5 to demonstrate musical performing abilities by singing or instrumental performing.
		2-4-5 learning music forms, theories of instruments, genre of music, etc. to cultivate aesthetic abilities
		3-4-6 understanding the interrelation of space, culture, and music and to comprehend the impact of culture and history on music.
Kang Xung	Y8-1 III-3	1-4-1 to understand the relation of artistic creation and the social content; to develop independent thinking ability and attempt multiple ways of artistic creation.
		1-4-3 to combine art with technology to explore different styles of creation.
		2-4-6 with the capability to differentiate diverse style and periods of music; with the ability to express the impression within music.
		2-4-7 participating performing arts to cultivate personal aesthetic experience, aesthetic values, and individual aesthetic perspectives.
Nan Yi	Y9-2 Appendix	1-4-1 to understand the relation of artistic creation and the <b>social context; to develop</b> independent thinking ability and attempt multiple ways of artistic creation.
		2-4-1 <b>appreciating</b> all kinds of natural material, artificial goods, and human-made artefacts to cultivate personal aesthetic recognition.
		2-4-2 <b>applying</b> aesthetics and other related theories to appreciate the beauty of form, the beauty of material, and the beauty of content of visual arts.
		2-4-4 <b>to interrogate</b> the relation between technology and arts and to recognise the importance of the ecological environment to arts, and in terms of this concern, to develop constructive solution for environment protection.
		2-4-6 with the capability to <b>differentiate</b> diverse style and periods of music; with the ability <b>to express</b> the impression within music.
		2-4-8 <b>to develop</b> creative cooperation by sharing self and others' ideas, respecting others' different viewpoints, and adjusting self to adapt to mutual agreement.
		3-4-3 <b>exploring</b> the histories and characteristics of the domestic and foreign works of art in order to cultivate the respectful attitude towards multi-culture.
		3-4-5 be able <b>to compare</b> and analyse different works of music by applying knowledge of style, genre, and history.
		3-4-6 understanding the interrelation of space, culture, and music and to comprehend the impact of <b>culture and history on music</b> .
U Chen	Y8-1 I-4 Y8-1 I-5 Y8-1 III-4 Y8-2 I-1	1-4-1 to understand the relation of artistic <b>creation</b> and the social content; to develop <b>independent thinking ability</b> and attempt multiple ways of artistic creation.
		1-4-2 to contrive topics focusing on caring by using proper material <b>to create</b> artworks which embedded with feelings, human experiences, and perspectives through individual unique expression.
		1-4-7 via kinetic movement or literary plays to <b>co-produce</b> drama to demonstrate ideas, feelings, and <b>creation</b> .
		1-4-8 selecting key issues in society and through arts as a means to <b>express</b> human feelings.
		1-4-9 via performing arts to <b>express</b> care and love for society, natural

		environment, and the vulnerable people; also develop <b>independent thinking</b> and clarify values.
		2-4-1 appreciating all kinds of natural material, artificial goods, and human-made artifacts to cultivate personal <b>aesthetic recognition</b> .
		2-4-3 <b>analytically comparing</b> the structure, form, connotation, and philosophies embedded within works of art.
		2-4-7 participating performing arts to cultivate personal <b>aesthetic experience</b> , aesthetic values, and individual <b>aesthetic perspectives</b> .
		3-4-7 in group and <b>cooperative way</b> to mingle different culture integrally to <b>create</b> performing arts.

## Appendix 9 Competency Benchmarks in the case study of Beethoven's works

Han Lin	Y 7-1 II-3	1-4-4 applying traditional/non-traditional (electronic) instruments to conduct music creation
		1-4-5 to demonstrate musical performing abilities by singing or instrumental performing.
		2-4-6 with the capability to differentiate diverse style and periods of music; with the ability to express the impression within music.
		3-4-10 via planned group creation and performance to learn the attitude of cooperation, respect, order, communication and adaptation.
	Y 8-1 IV-1	2-4-6 with the capability to differentiate diverse style and periods of music; with the ability to express the impression within music.
		2-4-7 participating performing arts to cultivate personal aesthetic experience, aesthetic values, and individual aesthetic perspectives.
		2-4-8 to develop creative cooperation by sharing self and others' ideas, respecting others' different viewpoints, and adjusting self to adapt to mutual agreement.
Kang Xung	Y8-2 II-2	1-4-1 to understand the relation of artistic creation and the social culture; to develop independent thinking ability and attempt multiple ways of artistic creation.
		1-4-5 to demonstrate musical performing abilities by singing or instrumental performing.
		2-4-2 applying aesthetics and other related theories to appreciate the beauty of form, the beauty of material, and the beauty of content of visual arts.
		2-4-3 analytically comparing the structure, form, connotation, and philosophies embedded with works of art.
		2-4-5 learning music forms, theories of instruments, genre of music, etc. to cultivate aesthetic abilities..
		2-4-8 capable of differentiating style and periods of music; the ability to express the impression within music
		3-4-3 exploring the histories and characteristics of the domestic and foreign works of art in order to cultivate an attitude of multi-cultural consciousness.
Nan Yi	Y8-2 III-2	1-4-8 selecting key issues in society and through arts as a means to express human feelings.
		1-4-9 via performing arts to express care and love for society, natural environment, and the vulnerable people; also develop independent thinking and clarify values.
		2-4-3 analytically comparing the structure, form, connotation, and philosophies embedded within works of art.
		2-4-7 participating performing arts to cultivate personal aesthetic experience, aesthetic values, and individual aesthetic perspectives.
		3-4-3 exploring the histories and characteristics of the domestic and foreign works of art in order to cultivate an attitude of multi-cultural consciousness.
		3-4-4 to foster interests and customs to participate music activities with activity.
		3-4-6 understanding the interrelation of space, culture, and music and to comprehend the impact of culture and history on music.

U Chen	Y7-1 I-1	1-4-2 to contrive topics focusing on caring by using proper material to create artworks which embedded with feelings, human experiences, and perspectives through individual unique expression.
		1-4-4 applying traditional/non-traditional (electronic) instruments to conduct music creation.
		2-4-5 learning music forms, theories of instruments, genre of music, etc. to cultivate aesthetic abilities
		3-4-9 via synthesized performing activities to know and treasure all kinds of art vocation and art workers and artists; to realize the relationship among issues of ecology, gender, politics, and society via the appreciation and comprehension of works of art.
		3-4-10 via planned group creation and performance to learn the attitude of cooperation, respect, order, communication and adaptation.
		3-4-11 following individual aptitude, interests, and abilities to continue personal art learning.
	Y8-1 I-3	1-4-5 to demonstrate musical performing abilities by singing or instrumental performing.
		2-4-6 with the capability to differentiate diverse style and periods of music; with the ability to express the impression within music
		3-4-6 understanding the interrelation of space, culture, and music and to comprehend the impact of culture and history on music.

## Appendix 10 Competency Benchmarks in the case study of multicultural learning

Han Lin	Y7-1 IV-1	1-4-1 to understand the relation of artistic creation and the social content; to develop independent thinking ability and attempt multiple ways of artistic creation.
		2-4-5 learning music forms, theories of instruments, genre of music, etc. to cultivate aesthetic abilities
		2-4-6 with the capability to differentiate diverse style and periods of music; with the ability to express the impression within music.
		2-4-7 participating performing arts to cultivate personal aesthetic experience, aesthetic values, and individual aesthetic perspectives.
		3-4-9 via synthesized performing activities to know and treasure all kinds of art vocation and art workers and artists; to realize the relationship among issues of ecology, gender, politics, and society via the appreciation and comprehension of works of art.
Kang Xung	Y9-2 III-2	1-4-5 to demonstrate musical performing abilities by singing or instrumental performing.
		2-4-5 learning music forms, theories of instruments, genre of music, etc. to cultivate aesthetic abilities
		3-4-6 understanding the interrelation of space, culture, and music; moreover, to comprehend the impact of culture and history on music.
Nan Yi	Y7-2 I-2	1-4-1 to understand the relation of artistic creation and the social context; to develop independent thinking ability and attempt multiple ways of artistic creation.
		1-4-2 to contrive topics focusing on caring by using proper material to create artworks which embedded with feelings, human experiences, and perspectives through individual unique expression.
		1-4-3 to combine art with technology to explore different styles of creation.
		2-4-5 learning music forms, theories of instruments, genre of music, etc.; to cultivate aesthetic abilities
		2-4-6 with the capability to differentiate diverse style and periods of music; with the ability to express the impression within music.
		2-4-7 participating performing arts to cultivate personal aesthetic experience, aesthetic values, and individual aesthetic perspectives.
		3-4-3 exploring the histories and characteristics of the domestic and foreign works of art in order to cultivate an attitude of multi-cultural consciousness.
		3-4-9 via synthesized performing activities to know and treasure all kinds of art vocation and art workers and artists; to realize the relationship among issues of ecology, gender, politics, and society via the appreciation and comprehension of works of art.
		3-4-10 via planned group creation and performance to learn the attitude of cooperation, respect, order, communication and adaptation.
U Chen	Y7-1 III-1	1-4-1 to understand the relation of artistic creation and the social context; to develop independent thinking ability and attempt multiple ways of artistic creation.
		2-4-8 to develop creative cooperation by sharing self and others' ideas, respecting others' viewpoints, and adapting self to achieve mutual agreement.
		3-4-10 via planned group creation and performance to learn the attitude of cooperation, respect, order, communication and adaptation.

## Appendix 11 Categories of material culture

Taxonomy Pictures	Art	diversions	Adornment	Modifications of the landscape	Applied arts	Devices	Music material
01 (p.6)	√						
02 (p.6)						√	
03 (p.7)			√				
04 (p.7)				√			
05 (p.7)		√					
06 (p.7)			√				
07 (p.8)			√				
08 (p.8)						√	
09 (p.8)	√						
10 (p.8)	√						
11 (p.8)						√	
12 (p.9)			√				
13 (p.9)			√				
14 (p.9)			√				
15 (p.9)			√				
16 (p.10)				√			
17 (p.10)				√			
18 (p.11)				√			
19 (p.11)				√			
20 (p.11)					√		
21 (p.11)					√		
22 (p.12)			√				
23 (p.12)	√						
24 (p.13)		√					
25 (p.13)	√						
26 (p.13)			√				
27 (p.13)		√					
28 (p.15)	√						
29 (p.15)	√						
30 (p.16)	√						
31 (p.16)	√						
32 (p.17)		√					
33 (p.18)		√					
34 (p.19-21)	√						√
35 (p.22)						√	
36 (p.22)		√					
37 (p.22)						√	
38 (p.23)						√	
39 (p.23)						√	
40 (p.23)						√	
41 (p.23)						√	
42 (p.23)						√	
43 (p.24)		√					
44-49 (p.25)	√						
50 (p.26)		√					
51 (p.26)		√					
52-53 (p.27)		√					
54-62 (p.28-31)		√					
63 (p.32)				√			
64 (p.32)				√			
65 (p.32)		√					
Total	10	12	9	7	2	9	1