

國立臺灣師範大學 112 學年度博士班招生考試試題

科目：專業英文

適用系所：美術學系

美術教育與美術行政暨管理組

注意：1.本試題共 4 頁，請依序在答案卷上作答，並標明題號，不必抄題。
2.答案必須寫在指定作答區內，否則依規定扣分。

與「美術教育理論與實務」考科一併進行考試，總考試時間為 150 分鐘(112 年 4 月 28 日(週五) 上午 9:30-12:00)

1. Please provide a summary and your own critique of the following passage in Chinese. (30 points)

Mindfulness is often used as an intervention to improve teacher reflection and effectiveness and to relieve the stresses of teaching. Mindfulness is also associated with artistic endeavors and with stress management for students.In schools, mindfulness practice can take the form of relaxation, a coping intervention, a way to develop attentiveness, or a tool for human flourishing. Various researchers claim that mindfulness can result in increased mental and physical stamina, enhanced memory retention, and decreased anxiety and stress. Mindfulness might be particularly important in education, a field with high levels of burnout and exhaustion. Educators concerned with the spiritual, ethical, and affective aspects of teaching and learning—aspects often marginalized by modern approaches to schooling—have welcomed the application of mindfulness within education. One such educator, Ellen Langer, experimented with cultivating specific mindsets that promote mindful learning and explored connections between mindfulness and creative pursuits, including artmaking. For Langer, mindful learning is characterized by an openness to new information and an awareness of other perspectives, as well as an ability to continuously find new ways to classify objects. Langer's approach includes an attitude of questioning knowledge or assumptions that are taken for granted.

Within the field of art education, mindfulness can be viewed as a means for inspiring the creative process and creating social engagement. Maxine Greene suggested that experiences with art can create new possibilities of vision and self-reflection, critical awareness, wide-awakeness, and a break with the mundane, all of which could lead to social action. Brooke Anne Hofsess connected mindfulness to a renewal of craftsmanship, or the art of making things well. She noted that the complex attending-to involved in craftsmanship is an important prerequisite for an active and complex understanding of sustainability and of our relationships with the natural world. Based on these views, mindfulness might be defined as a focused convergence of intellect, feeling, and the senses, including the art of noticing, that moves us toward critical pedagogy, social and environmental action, and generative relationships. The idea of connecting of mind, body, and spirit within a holistic approach to education is important for art educators concerned with self-reflection and the ways in which the spiritual aspects of art might overlap with the creative process.

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Recent research has suggested that there are important connections between artmaking and social–emotional learning. Qualities like confidence, self-efficacy, a growth mindset, perseverance, an understanding of emotion, self-regulation, and resiliency are outcomes often associated with social–emotional learning. These same attributes are also associated with both mindfulness practice and art education.Although some research has shown mindfulness practices to be beneficial, critics of mindfulness have posed concerns with using such practices in educational settings. Schools often introduce mindfulness interventions as ideologically neutral self-care exercises, which is troubling for various reasons. For example, mindfulness could be used to help teachers and students adapt to oppressive situations instead of becoming more self-aware and critical of educational structures. In such a situation, mindfulness training becomes a cost-effective approach for supporting teachers who work under oppressive conditions rather than a way for teachers to develop their inner lives.

Excerpted from: Graham, M. A., & Lewis, R. (2023). Mindfulness as art education, self-inquiry, and artmaking. *Studies in Art Education*, 64(1), 75-96.

2. Please read the paragraph below, think of your opinions about imitation in art education. Please write in English. (30 points)

Children learn to draw by looking, copying, and creating anew. When a child looks at his neighbor’s drawing and realizes that a triangle on top of a rectangle makes a house, or that zigzagging lines create scary and ferocious teeth, then he has learned something. Today he may copy his peer’s house. Tomorrow, he has a schema for a house in the woods with wolves all around. The children that I had the pleasure to observe taught me that much learning occurs from student to student, perhaps far more so than from teacher to student. This is consistent with Vygostgy’s (2005) assertion that children learn best from siblings and peers who have slightly more skill than they do in the area in which they seek growth. And when Gardner (1985) was considering how primates learned to use tools, he concluded: “More generally, primates are much more likely to learn use of a tool if they are situated (and play) in proximity to other individuals that are already able to accomplish desirable goals” (p. 217). June King McFee (1984), in reflecting back on her distinguished career as an art educator, recognized the need “for art as a basic communication skill in education” (p. 188) and sought to advocate for it in her teachings and writings. In communicating we come to understand our own thoughts and begin to know the person next to us. As Martin Buber (1958) stated in his classic book, *I and Thou*,

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Throughout the Thou a man becomes I. That which confronts him comes and disappears, relational events condense, then are scattered, and in the change consciousness of the unchanging partner, of the I, grow clear and each time stronger. (p. 28) In interacting with others, we grow more I, more clear of what is essentially us.

As Carolina Blatt-Gross (2010) discusses, there is growing research into the functioning of the brain by neuroscientists and cognitive psychologists that points to “the distinctly social nature of the human brain and the role art plays in satisfying this” (p. 353). According to Johnson and Johnson (1991), in cooperative environments, children with the least skills or understanding can benefit greatly from working with peers who possess greater skill and understanding, and the more-advanced students can develop a deeper understanding of the content by teaching it.

3. Please provide a summary and your own comments/critiques of the following passage on the concept of “arts entrepreneurship” in Chinese. (40 points)

Arts entrepreneurship is a promising field of research that involves different disciplines. In the last 20 years, publications grew considerably, and most of them are placed in specialized journals. The purpose of this chapter is to shed light on arts entrepreneurship literature, trying to make order in a complex scenario constituted by studies on different subthemes, often following different perspectives.

The main themes explored in literature concern, respectively, the entrepreneur in the arts, with a special focus on his identity and characteristics, and entrepreneurship and training in the arts. With respect to the first theme, many studies are based on the culture-business relationship, which seems problematic. Another subtheme concerns the similarities between the artist and the entrepreneur, on which many scholars focus. Finally, we also intercepted another subtheme, concerning the entrepreneur “idealized” in the arts. The second main theme, that is entrepreneurship education and training in the arts, attracted the attention of many scholars interested in identifying best practices to design curricula, in order to favor the development of an entrepreneurial mindset. Moreover, some scholars are focusing on arts incubators, instruments designed to favor entrepreneurship in the arts. Besides these two main themes, other arguments are the object of investigation. Some marketing scholars are interested in entrepreneurship, but in most cases they consider it “collaterally.” Other

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scholars approach arts entrepreneurship in order to investigate its role in the development of new products. Finally, entrepreneurial bricolage is of interest of scholars because it seems suitable to artistic contexts. In sum, literature is not yet consolidate but is already complex.