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Editorial Statement

International Journal of Progressive Education (IJPE) fills a long existing need for an international journal of educational theory and practice that is interdisciplinary in scope and multilingual in coverage. The absence of such a multilingual journal was especially unfortunate because cross-cultural and multilingual representation and understanding of theory and practice in education studies and social sciences are essential for strengthening the understanding of world peace, and justice and equality. It is one of the aims of IJPE to represent multiple languages- multiple ways of being in the world- in the field of education and social sciences to become an alternative voice against the invasion and domination of Eurocentric and Euro-American scholarship which aims to establish an intellectual, cultural, and political hegemonic identity in academia as superior to the rest of the world.

In order to promote the development and exchange of ideas on educational theory and practice in multiple languages, IJPE will avoid exclusive identification with any particular school or orientation. The editorial board is truly multinational and special efforts will be made to publish valuable articles from throughout the world. IJPE will be the major publication of the International Association of Educators, and, in a sense, one of the main reasons for its existence.

One of the most difficult questions which the editors had to face was the name of the journal. The present name was finally selected after much discussion because of the historical and political contentious discourses on "progress" in the world and "progressive education" especially in the history of US Education.

We are all interested in progress; "progress" is a word too much abused in our day. It is clear as we look over the human history that there are some "progressive" agendas which are fruitful and some which are not, some progressive activities which lead to peace, freedom, and justice, some which lead to hegemony, war, and political and social instability. We have a practical as well as a theoretical approach to this issue. Although we are all interested in "progress" and "progressive education", we do not have any fixed definitions for them. Progressive education in our view is not an instrumental tool or a product which can be stored, applied, or quantified, but an *existential experience,* an unfinished, incomplete language which break the artificial, hegemonic, sexist language disengage us from the ethical and political discourses on freedom, peace, justice and social equality. This approach to progressive education explores educational theory and practice as a political, ideological, gendered, sexual, racial, transformative, social, discursive, and performative Praxis.

We also believe that our responsibility as educators is to find partial thick definitions to "progress" and "progressive education", and compare them with other alternative ethical understandings which are at least potentially capable of expanding our way of being in the world. Thus, we can check on the adequacy of our understanding of progress and progressive education which are historically conditioned, and incomplete. In order to do such reflexive evaluation, International Journal of Progressive Education provides an open transnational space for educators to further the development and exchange of the ideas on progress and education. IJPE welcomes diverse disciplinary, theoretical, and methodological perspectives on these issues from all spheres of education studies and social sciences which may move us toward greater knowledge and understanding in all areas of educational theory and practice.

International Journal of Progressive Education will have at least three essays an issue in different areas, including Critical Pedagogy, Multicultural Education, New Literacies, Educational Evaluation and Policy, Postmodernism, Globalization and Educational Technology. However, IJPE will not attempt in any way to devalue the work which has been done in these areas, and our hope is to complement this work rather than to compete with it, utilizing especially the ideas of sociologists, psychologists, educators, and political theorists. Periodically, a special issue dedicated exclusively to a single topic will also appear. A Book Review section will consider one or at most two recently published works that have significance for educational theory and practice. Furthermore, certain well-known authors will be asked to review their own books, thereby finding an opportunity to respond to criticisms and to reflect on their own writing objectives.

Dedication

On behalf of the editorial board of IJPE, we would like to dedicate our first issue to the victims and families affected by the Southern Asia tsunami disaster, and to the nations of Europe and Turkey which has decided to create a European Union where civilizations meet and reconcile and build a new world on peace and hope together.

Mustafa Yunus ERYAMAN   Chen Xinren
Managing Editor   Editor

编者语

长期以来，人们就一直希望能有一份跨学科、接受用不同语言撰写的有关教育理论和实践的国际刊物，《进步教育国际学刊》（IJPE）就试图满足这样的期望。从事教育研究和社会科学研究经常需要进行跨文化、多语言的描述和理解，因为这十分有助于推进人们关于世界和平、公正和平等的理解，在一定程度上甚至是十分必要的。所以，过去缺少一份像《进步教育国际学刊》这种以多种语言刊印发表的刊物实在是遗憾。正因为如此，我们创建本刊的宗旨之一就是在教育和社会科学领域代表不同的语言（亦即这一世界上不同的存在方式）发出抗衡学术侵略及学术控制的声音，因为我们知道以欧洲为中心以及欧美为典范的学术传统一直试图在学术界建立起知识、文化、及政治的霸权地位。

为了以多种语言推进教育理论和实践的发展和有关观点的交流，《进步教育国际学刊》拒绝成为任何特别学术流派和学术方向的特别代言人。编辑部所有成员来自各个不同的国家，将不遗余力发表来自世界各地的有价值的文章。本刊将会成为教育者国际联合会的主要出版物，在某种意义上讲，这也是我们当初要创建该联合会的主要原因之一。

《进步教育国际学刊》的编辑们曾经面对的最大难题之一就是本刊的命名问题。鉴于历史上、政治上对
"进步"的涵义在世界范围内发生的争论，以及美国历史上曾有过的"进步教育"，编辑们经过多番商讨，终于决定将该刊命名为《进步教育国际学刊》。

我们都对进步感兴趣，然而，"进步"也是一个在我们这个时代备受滥用的一个词。翻开人类历史，我们就会对此有清楚的认识：有些"进步"规划硕果累累，有些则不；有些进步活动使人类走向了和平、自由和公正，而有些则给人类带来了霸权、战争和社会动荡。对于这个问题我们将采取理论与实践相结合的方法。尽管我们都对"进步"和"进步教育"感兴趣，却没人对它们下过任何明确的定义。我们认为，所谓进步教育，不是一种工具，也不是一种可以储存、应用或者量化的产品；它是一种实实在在的经历，一种未完的、尚不完整的语言，这种语言可以打破人为的、霸权的、充满性别歧视

的语言，可以使我们从有关自由、和平、公正和社会平等的民族和政治话语中解脱出来。从这个视角研究进步教育，就可以把教育理论和实践当作政治的、意识形态的、性别的、性的、种族的、改革的、社会的、话语的以及行为的实践来探索。

同时，我们认为，作为编辑，我们有责任去发现有关"进步"和"进步教育"的坚实定义，并与那些至少可能会扩充我们生活方式的其它理论相比较。这样，我们就可以检查我们是否已经完全理解了受到历史条件限制的、不完整的进步和进步教育。为了达到这样的反思性评价，《进步教育国际学刊》将为教育家们提供一个开阔的跨国平台，以推进人们关于进步和教育的认识，并促进这方面的交流。本刊欢迎所有从教育研究和社会科学的各个方面来探讨这些问题的学科、理论和方法论视角，以深化人们对教育理论和实践的各个领域的认识和理解。

《进步教育国际学刊》面向的主要领域包括评论教育学、多元文化教育、新读写能力、教育评论和政策、后现代主义、全球化、教育技术等。当然，本刊绝不会以任何方式来贬低在这些领域的原有工作，相反，我们希望我们能够特别利用社会学家、心理学家、教育家和政治理论家的观点来为这项工作做一些有益补充而不是与之竞争。本刊每期将会收录至少三篇研究论文，我们还会定期出一些专辑，发表一些针对同一主题的文章。我们会在每期的书评部分评论一两本对教育理论和实践有意义的新书。不仅如此，我们还会邀请一些知名学者来评论他们自己的书，并请他们回应读者对他们的评论，让人们知道他们当初写作某著作的目的。

致谢

我们深信自己事业的价值，并希望我们能对此领域作出巨大的贡献，基于这样的自信和希望，我们创建了这份刊物。不管我们有多么自信，也不管我们的希望是多么的美好，如果没有所有成员的合作，这份刊物怎么也不会像我们所希望的那样成功。我们要对以下博士致以特别的谢意，感谢他们为这份刊物所做的一切，他们是苏珊·阿德勒博士、伯特兰·布鲁斯博士、杨常荣博士、诺尔曼·丹金博士、卡罗尔·吉尔斯博士、彼德·麦拉仁博士、苏珊·莫夫克博士、佩基·普拉西尔博士、沙龙·泰特加博士等。

穆斯塔法·云禄斯·欧亚曼　　　　　　　　陈新仁
　　执行主编　　　　　　　　　　　　　　主编

Declaración editorial (Translated by Juny Montoya)

La Revista Internacional de Educación Progresista (RIEP) cubre una necesidad por largo tiempo no satisfecha de contar con una revista internacional de teoría y práctica educativa escrita con el objetivo en mente de la interdisciplinariedad y dando cabida al multilingüismo. La ausencia de una revista multilingüe era especialmente desafortunada porque la representación y el entendimiento transcultural y multilingüe de la teoría y la práctica en los estudios educativos y en las ciencias sociales son esenciales para fortalecer la comprensión de la paz mundial, la justicia y la igualdad. Una de las finalidades de RIEP es representar esos múltiples lenguajes, que aparecen como distintas maneras de ser en el mundo, dentro del campo de la educación y las ciencias sociales, esperando convertirse en una voz alternativa frente a la invasión y la dominación del trabajo académico eurocéntrico y euroamericano que pretende establecer una identidad hegemónica cultural, política e intelectual en el mundo académico, constituyéndose como superior al resto del mundo.

Con el fin de promover el intercambio y el desarrollo de ideas en el campo de la teoría y de la práctica educativa en distintos idiomas, RIEP evitará identificarse con cualquier tendencia o escuela. Su consejo editorial es realmente multinacional y se hará un esfuerzo especial por publicar artículos notables de cualquier lugar del mundo. La RIEP será una de las publicaciones importantes de la International Association of Educators y, en un cierto sentido, una de las principales razones para su existencia.

Una de las cuestiones más difíciles que abordaron los editores fue cuál sería el nombre de esta revista y el nombre actual se seleccionó después de una larga discusión que ponderó favorablemente los discursos política e históricamente agitadores en torno a la idea de "progreso" en el mundo y acerca de la "educación progresista", especialmente en la historia de la educación estadounidense.

Todo estamos interesados en el progreso, aunque se abuse excesivamente del uso de esa palabra en nuestros días. Es evidente que si contemplamos la historia del hombre hay algunas agendas "progresistas" que son fructíferas y otras que no, que algunas actividades progresistas conducen a la paz, la libertad y la justicia, mientras que otras llevan a la hegemonía, la guerra y la inestabilidad política y social. Tenemos una perspectiva práctica y teórica sobre esa cuestión. Aunque todos podamos estar interesados en el "progreso" y en la "educación progresista", no tenemos definiciones inmutables de esas ideas. La educación progresista, en nuestra opinión, no es un instrumento o un producto que pueda almacenarse, aplicarse o cuantificarse, sino una *experiencia existencial*, un lenguaje incompleto, inacabado, que rompe con el lenguaje artificial, hegemónico y sexista que nos aparta de los discursos políticos y éticos sobre la libertad, la paz, la justicia y la igualdad social. Esta aproximación hacia la educación progresista explora la teoría y la práctica educativas como una praxis política, ideológica, sexual, determinada por el género, racial, transformativa, social, discursiva y performativa.

Creemos también que nuestra responsabilidad como educadores es encontrar definiciones densas, a pesar de que siempre sean parciales y permanezcan inacabadas, y compararlas con otras formas de comprensión alternativas que sean, potencialmente al menos, capaces de expandir nuestro ser en el mundo. Por consiguiente, podemos comprobar y revisar nuestra comprensión del progreso y de la educación progresista, aunque estén históricamente condicionadas y sean incompletas. Para realizar una evaluación reflexiva de ese tipo, la Revista Internacional de Educación Progresista proporciona un espacio transnacional abierto para que los educadores puedan profundizar en el desarrollo e intercambio de las ideas acerca del progreso y de la educación. La RIEP acoge con placer las distintas perspectivas disciplinarias, teóricas y metodológicas sobre estos temas desde todas las esferas de los estudios educativos y las ciencias sociales que puedan conducirnos hacia un mayor conocimiento y comprensión de todas las áreas de la teoría y la práctica educativas.

Cada número de la Revista Internacional de Educación Progresista contendrá al menos tres artículos en distintas áreas, incluyendo la pedagogía crítica, la educación multicultural, la política y evaluación educativa, nuevas formas de alfabetización y postmodernismo, globalización y tecnología educativa. Sin embargo, la RIEP no intentaré en ningún caso repudiar el trabajo hecho en esas áreas y nuestra esperanza es complementarlo más que competir con él, usando especialmente las ideas de

sociólogos, psicólogos, educadores y teóricos políticos. Periódicamente el número correspondiente de la revista se dedicará a un único tema. Una sección de reseñas bibliográficas presentará uno o dos trabajos recientemente publicados de importancia para la práctica y la teoría educativas. Incluso en ocasiones se les pedirá a autores reputados que presenten sus propios libros, permitiendo así que respondan a las críticas recibidas y que reflexionen sobre sus propios objetivos intelectuales.

Agradecimientos

Mustafa Yunus ERYAMAN   Chen Xinren
Editor Ejecutivo   Editor

Editörden

Uluslararası Yenilikçi Eğitim Dergisi eğitim teorisi ve pratiği alanında uluslararası düzeyde uzun süredir eksikliği hissedilen, çok dilde yayın yapabilecek ve aynı zamanda disiplinlerarası konuları işleyebilecek bir derginin boşluğunu doldurmayı amaçlamaktadır. Birden fazla dilde vede disiplinlerarası alanda böyle bir derginin şu ana kadar olmayışı üzücü olduğu kadar düşündürücüdürde. Çünkü eğitim ve sosyal bilimlerde kültürlerarası diyalog, anlayış ve temsil, dünyada barışı, adaleti vede eşitliği sağlamada temel rollerden birini oynarlar. Uluslararası Yenilikçi Eğitim Dergisi'nin editörleri olarak bizler çeşitli dillere ve kültürlere dergide temsil olanağı vererek hem yukarda belirtilen değerlere katkıda bulunmayi, hemde eğitim ve sosyal bilimler üzerinde İngilizce yoluyla kurulan Avrupa ve Amerika merkezli akademik, politik ve entellektüel hegamonyaya karşı çoksesli alternatif bir kimlik oluşturmayı hedeflemekteyiz. Dergimiz bu amaçları gerçekleştirmek için bu tür çok sesli ve çok kültürlü diyalogları herhangi bir düşünce sistemi yada ideolojik gruba bağlı olmaksızın devam ettirmeyi amaçlayan bir politika izlemeye çalışacaktir. Dergimizin değerlendirme kurulu üyelerinin farklı ülkelerden vede etnik kökenlerden oluşlarıda, derginin bu amaçlarını gerçekleştirmede kültürlerarası diyaloğa ve çoksesl_liğe verdiği önemin göstergesi olarak görülebilir.

Dergi editörlerinin, derginin yayın aşaması boyunca karşılaştığı en önemli sorunlardan biri dergi adının seçimiydi. Derginin şuanki ismine ancak çok uzun tartışmalar sonucunda karar verilebildi. Dergi adı üzerine yapılan tartışmaların bu kadar uzun sürmesinin nedeni dünyada "yenileşme, ilerleme" kelimeleri üzerine, ve özelliklede Amerika merkezli akademik çevrelerde "yenilikçi eğitim" üzerine yapılmış vede yapılmakta olan tarihi ve politik tartışmalardı.

Pekçoğumuz yenilik vede ilerleme kavramları üzerine konuşmayı, vede bu konular üzerine politik ve toplumsal projeler üretmeyi önemli sayarız. Ancak günümüzde bu kavramlara tarih boyunca çeşitli kısı, grup yada güç olakları tarafından ideolojik anlamlar yüklenmesinden ötürü kuşkuyla yaklaşılmaya başlanmıştır. Eğer insanlık tarihine bakılacak olursa, bazı yenilikçi, toplumsal kalkınma ve ilerlemeyi amaçlayan projelerin başarılı olduklarını, ve toplumsal barışa ve refaha katkı sağladıklarını görürüz. Ancak, bunun tam tersi olarak, tarih, yenilik adı altında ortaya atılmış olan, ancak toplumsal anarşiye vede adaletsiliğe yol açmış, pek çok sosyal mühendislik projesinede şahitlik etmiştir. Bu kavramlar üzerine, derginin editörleri olarak, teorik olduğu kadar, pratik bir yaklaşımımız oldu. Her ne kadar bizler "yenilik" ve "yenilikçi eğitim" kavramlarına ilgi duyuyorsakta, bu kavramlara evrensel ve objektif tanımlamalar yapma , değizmez anlamlar yükleme yerine, bu kavramların yerel düzeyde ve pratiğe dayalı diyaloglarla nasıl formüle edilebileceği ve nasıl geliştirilebileceğini tartışmaya açma çabası içinde

olacağız. Editörler olarak böyle pratik bir yaklaşımın, eğitimi toplumsal dönüşüm projelerinin mühendislik aracı olarak gören anlaşıyları engellemede önemli bir adım olacağını düşünmekteyiz. Aynı zamanda pratiği ve yerel değerleri merkeze alan bu tür çoğulcu ve demokratik eğitim teorisi yaklaşımlarının, toplumda ve akademik çevrelerde özgürlük, eşitlik, barış ve sosyal adalet gibi konuların üzerine süregelen politik ve etik tartışmaların olumlu yönde gelişip, mutabakata ulaşılmasında önemli bir rol oynayacağını düşünmekteyiz. Yenilikçi Eğitim Dergisi olarak yukarda belirtilen konulardaki tartışmalara ek olarak, kadın erkek eşitliği, cinsel ayrımcılık, kültürel çeşitlilik gibi konuların eğitim politikalarına ve pratiğine etkileri üzerine yerel ve küresel düzeyde devam eden tartışmalarada yer vermeyi düşünmekteyiz.

Uluslararası Yenilikçi Eğitim Dergisi her sayısında en az üç makale ve iki kitap eleştirisine yer vermeyi planlamaktadır. Yayınlanacak makalelerin ve kitap eleştirilerinin günümüzde eğitim teorileri ve pratiği üzerine, Eleştirel Pedagoji, Çok Kültürlü Eğitim, Yeni Edebi Yaklaşımlar, Eğitim Politikası ve Değerlendirme Pratiği, Küreselleşme, Postmodern Teori ve Eğitim Teknolojileri alanlarında süregelmiş ve devam etmekte olan tartışmalara yeni ve alternatif bakış açıları getireceklerini ummaktayız. Belirli aralıklarla, dergimizin bazı sayılarını, eğitim bilimlerine önemli ölçüde katkı sağlayabileceğini düşündüğümüz belirli konular yada projeler üzerine ayırmayıda derginin editörleri olarak düşünmekteyiz. Buna ek olarak, eğitim bilimleri alanında üstün başarı göstermiş değerli akademisyenleri kendi kitap eleştirilerini yazmaya davet etmeyi, ve böylece bu akademisyenlerin eserlerinde hedeflemiş oldukları amaçlara ulaşıp ulaşamadıkları, ulaşmışlarsa, ulaştıkları amaçların eğitim ve sosyal bilimlerde ne gibi değişim ve gelişmelerin oluşmasına sebebiyet verdiklerini öğrenmeye çalışacağız.

Yayın hayatına "merhaba!" demeye hazırlanan dergimizin, uluslararası düzeyde eğitim ve sosyal bilimlere teori vede pratik alanlarında önemli katkılar sağlayacağı inancını taşımaktayız. Bizlerde bu inancın oluşmasını sağlayan en büyük etken, yayın kurulunda yer alan değerli akademisyenlerin bizlere vermiş olduğu sonsuz destektir. Vermiş oldukları destekten ötürü yayın kurulu üyelerimize teşekkür etmeyi bir borç biliriz. Bunun yanısıra, dergimizin yayın hayatına geçmesinde bizlere önemli katkılar sağlayan ve yardımlarını esirgemeyen değerli profesörler, Susan Adler, Bertram Chip Bruce, Yang Changyong, Norman Denzin, Carol Gilles, Peter McLaren, Susan Noffke, Peggy Placier, ve Sharon Tettegah'a da özellikle şükranlarımızı sunarız.

Dergimizin yayın kurulu adına, dergimizin ilk sayısını, bir süre önce meydana gelen Tsunami felaketinde hayatlarını ve yakınlarını yitiren insanlarımıza, ve Avrupa Birliği'ni kültürlerin buluşma ve barış içerisinde bir arada yaşama alanı haline getirmeyi amaçlayan anlaşmaya birlikte imza atan Avrupa ülkelerine ve Türkiye Cumhuriyeti'ne ve onların değerli halklarına ithaf etmek isteriz.
Saygılarımızla,

Mustafa Yunus Eryaman   Chen Xinren
Yonetici Editör   Editör

Critical Pedagogy and the Visual Arts Curriculum in the Singapore Art Museum

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Abstract
This study explores the primacy of developing a critical pedagogy appropriate for art museum education, with particular reference to the curriculum in the Singapore Art Museum (SAM). To create conditions for a pedagogy which is meaningful to the experience of visitors, the art museum curriculum needs to empower visitors to construct and reflect about issues of identity and culture. The role that critical pedagogy might play in addressing the educational approaches in SAM is presented. Finally, the implications for practice are explored in the form of community-based art education. Together, it is argued that collaborative and interdisciplinary educational experiences should be the purpose and outcome for developing the Art museum as a vehicle / site for community empowerment.

Introduction

The rise of broad-based political and cultural movement towards pluralism has significantly challenged the accepted definitions and purposes of museums in the 21st century. The notion of 'pluralistic museums' (Edward 1996, 14) in the contemporary society is evident among museums which have moved beyond embracing traditional roles – collection, conservation, research, exhibition, interpretation – to acting as cultural centre and social instrument. As museums become more conscious that objects can be used to bring understanding and appreciation to contemporary life, as well as contribute to the community or social welfare.

> The emphasis given educational functions by museums also had social implications.
> Some museums tried to reach all parts of their audience and to use their collection,
> research, exhibition, and interpretive functions for the benefit of the entire
> community (*Ibid,*13).

The growing interest in the social and cultural roles that museums play within communities can be seen in research conducted in the fields of art and museum education (e.g. Karp 1992; Kaplan 1996). In general, art museums do not only contribute to the production of cultural knowledge but also influence the ways in which we imagine our community and ourselves.

At the national level, the Singapore Art Museum (SAM) has made considerable efforts in the development of the educational role of the museum through its exhibition and outreach programmes. Since its establishment in 1996, SAM has become part of a network of art centres and community centres to provide arts education for schools and the general adult population. As a national art museum, it is also accorded the role to engender a sense of nationhood through the understanding of the artistic heritage of Singapore. This however, raises a fundamental question: how might the curriculum in an art museum articulate the purposes of education from the perspectives of the individual (self-development, equality, empowerment and emancipation) and at the same time affirms the state's objective for promoting national and cultural identity?

To evaluate the mediation of theory and practice, it is the intention of this paper to bring forth the concept of critical pedagogy to address the educational role of museums. Although critical pedagogy has not been developed with museums in mind, it has arisen "from a need to name the contradiction between what schools claim they do and what they actually do" (Giroux 1992, 153). Schools claim to offer equality of education and opportunity to all, but children from different social and cultural backgrounds have manifestly different school experiences. Museums, too, claim to be for everyone, but research studies indicated that museums are not experienced equally by all (e.g. Bourdieu and Darbel 1990;

Hooper-Greenhill 1994; Merriman 1997). In the case of an art museum, not every visitor is equally motivated, equipped and enabled to experience art directly (Wright 1997).

Drawing upon the theory of critical pedagogy, this discussion is split into three sections: the first outlines the principles and assumptions of critical pedagogy in relation to art museum education. The second part deals specifically with the constraints of SAM's exhibition and educational programmes and the role that critical pedagogy might play in addressing issues of identity and culture. Finally the third objective looks into the outcome and purpose of the development of a critical pedagogy for art museum education. The potential for developing the art museum as a site for community empowerment through community-based art education will be discussed.

1.   Critical Pedagogy and Art Museum Education

Museums are not neutral sites but are implicated in the construction of knowledge, we need to consider 'museum pedagogy' in terms of different ideas and values that shaped their formation and functioning. Hooper-Greenhill (2000a) maintains that 'museum pedagogy' can be defined and analysed in relation to both content and style:

> Pedagogic content refers to what is said, or the subject matter of teaching; in museums this means the statements made by the museum with its collections, the subject-matter of the permanent displays or the temporary exhibitions. Pedagogic style refers to the way in which something is said, or the teaching method; in museums this refers to the style of communication in displays, which includes the way the objects are used or placed, the way the text is written, the provision within the exhibition for various forms of sensory engagement (including visual, tactile, auditory senses), the use of light and colour, the use of space and so on. (*Ibid,* 5)

To discuss how critical pedagogy can inform practice in an art museum*,* it is crucial to outline the principles of critical pedagogy and then employ them to examine the relationship between the content and style as the mode of communication in SAM.

1.1 Principles and Issues addressed by Critical Pedagogy

As a politicised view of teaching and schooling, critical pedagogy raises serious challenges about traditional approaches to curriculum. Critical pedagogy is "primarily concerned with the kinds of educational theories and practices that encourage both students and teachers to develop an understanding of the interconnecting relationship among ideology, power, and culture" (Leistyna and Woodrum 1996, 3).

The writings of Giroux (1981, 1989) and Apple (1990) in particular highlighted the diminished emphasis upon solving the daily and technical problems of schooling and focused on analysing and revealing social justice problems such as domination, alienation and repression. Giroux (1981) contends that schools reproduce the values and attitudes needed to maintain dominant social groups. They do this through their formal and informal curricula. There is little opportunity given to students to generate their own meanings about knowledge. Knowledge is imposed overtly upon students or covertly via the subtle interactions of the 'hidden curriculum'. Under these circumstances, learning becomes a mode of control and domination. Critical pedagogy addresses the inequalities and differentials of power in and through education and ultimately, focuses on the empowerment or emancipation of individuals and communities.

The notions of 'emancipation' and 'empowerment' in critical pedagogy resonate Habermas' emancipatory interest in knowledge (1972). Habermas' theory of knowledge-constitutive interests, which identifies three fundamental human interests – technical, hermeneutic and emancipatory interests – have been applied to curricula analysis (Grundy 1987; Morrison 1995, 1996; Swartz 1996).

A Habermasian analysis of curricula can draw on Bernstein's typologies of educational codes, with reference to 'classification' and 'framing'. 'Classification' refers to 'the degree of boundary maintenance between contents' whereas 'framing' is "the degree of control teacher and pupil possess over the selection, organization and pacing of the knowledge transmitted and received in the pedagogical relationship" (Bernstein 1971, 205-206). From the perspective of this analysis, knowledge that is constructed in the museum context, with weak classification and framing, often presented in a more open and flexible manner than in the school context, embodies the potential to move from technical and hermeneutic interests to the emancipatory interest.

1.2 The *'Ideal Speech Situation'* in Art museum education

To further understand the implications of Habermas' knowledge-constitutive interests for museum practices, it is necessary to consider the relationship of his *ideal speech situation* to communication. It can be argued that school knowledge serves the technical and hermeneutic interests rather than the emancipatory interest and that this contributes to the reproduction of the societal status quo – an inegalitarian society – rather than the egalitarian society and openly democratic society which Habermas sees as being the goal of the *ideal speech situation* – the principles are outlined as (Morrison 1995, 188): (i) equal opportunity to select and employ speech acts; (ii) orientation to a common interest ascertained without deception; (iii) freedom to reflect on the nature of knowledge; (iv) freedom to modify a given conceptual framework; (v) the consensus resulting from discussion derives from the force of the better argument alone and not from the positional or political power of the participants.

The possibilities to link the ideal speech situation in the art museum to construct knowledge among visitors are immense. At issue here are two areas that challenge curriculum planners in an art museum. The first concerns the issues of narrative and voice, and the second focuses on the issue of interpretation, understanding and the construction of meaning – both areas are identified by Hooper-Greenhill (2000b, 18) as challenges to art museums of the post-modern world.

A curriculum that leads visitors to question, constructively, their previously unexamined cultural assumptions and values is of particular importance in promoting understanding about cultural politics. Through critical engagement in discussing about art, teachers and museum educators could encourage visitors to be reflective, critical and inquiring individuals. The potential of using original art works to expand both teachers' and students' knowledge in art museums parallels the exploration of critical pedagogy in art classrooms. Yokley (1999) explores the principles of critical pedagogy in an art classroom by encouraging students to speak from their own histories and experiences and strive to engage critical and reflective examination on issues such as identity and culture through artistic expression.

1.3   Critical Hermeneutics and Museum Pedagogy

Lumley (1988, 15) argues that "the notion of the museum as a collection for scholarly use has been largely replaced by the idea of the museum as a means of communication". It is important therefore, to note how museums communicate to their visitors and the ways visitors construct and interpret meanings in museums. The unique qualities of learning in a museum setting where the objects became the centre of the educational experience have been addressed in literature of the past two decades (e.g. Luca 1973; Berry and Mayer 1989; Hooper-Greenhill 1991; Karp et al 1992).

Of particular importance to this discussion is research conducted on the development of art museum curriculum along the lines of hermeneutic understanding, whereby learners actively interpret (Hooper-Greenhill 1999a), rather than act as passive recipients of knowledge. This approach echoes Hein's (1998) view of the 'constructivist museum' in which visitors act as active creators of knowledge.

In broad terms, arts education has the potential to promote understanding and construction of knowledge (Greene 1988). The contribution that art education plays in the development of cognition and in promoting intelligent thinking has been addressed in the context of multiple interpretation of artworks

(e.g. Perkins 1994). It has been noted that the presence of arts as an integral part of school curriculum enable students to follow their own expressive interests while using the artistic process as way for acquiring knowledge (Gallas 1991). Visual arts offer opportunities for reflection upon the content and the process of learning and foster a deeper level of communication about what knowledge is and who is truly in control of the learning process. By a 'deeper level of communication', it means the pursuance of in-depth critical examination of imagery through comparison, contrast, dialogue and debate. As such, the questioning and conversational encounters become political acts by opening possibilities for change through self and societal introspection and reflection (Yokley 1999).

In the context of an art museum, the construction of meaning from art objects is an active process, involving both individual interpretive strategies as well as social and cultural background/knowledge. While audiences actively construct what they experience in the museum, the meaning that is constructed grows from an individual's previous knowledge and experience, but also from the interpretive communities to which the individual is affiliated (Hooper-Greenhill 2000b, 23-24).

To encourage alternative and multiple interpretations in an art museum is to acknowledge that museums are no longer traditional authoritative institutions. Nor is the curatorial voice the only voice that could be heard. Roberts maintains that:

> [b]y promoting interpretations that reflect visitors' worlds and experiences, museum educators have brought the debate about the canon into the institution. Questions about what collections represent and who controls their representation parallel closely wider disputes over how knowledge should be defined (1997, 72).

However, in Habermas' views, hermeneutics is insufficient for a critical pedagogy, it needs emancipatory interest, which can be achieved through the ideal speech situation. In other words, "everyone should be able to take part in a societal discourse or should be able to start such a discourse. All should be able to give legitimations of their actions and should be able to challenge the legitimations given by others" (Miedema and Wardekker 1999, 71)

To develop the art museum as a site for critical pedagogy, it must be grounded in critical theory. Apple (1990) states that curriculum theorists should be grappling with questions such as: Whose knowledge is taught in schools? Why is it being taught to this particular group, in this particular way? What are its real or latent functions in the complex connections between cultural power and control? These are pertinent questions which can be applied to the museum context. It is because

> [t]he very nature of museums as repositories for knowledge and objects of value and visual interest makes them key institutions in the production of social ideas in many nations. Museum collections and activities are intimately tied to ideas about art, science, taste, and heritage. Hence they are bound up with assertions about what is central or peripheral, valued and useless, known or to be discovered, essential to identity or marginal (Karp et al 1992, 6-7).

Critical theorising in the museum context raises questions about the relationship between knowledge construction and power through:

(i)   Recognising museums as sites of contention and potential sites for initiating change;

(ii)   Understanding how curatorial power regulates discourses and legitimises notions of 'identity' and 'culture';

(iii)   Drawing upon individual visitors' own histories and experiences in developing an understanding of the relationship between the museum's 'narratives' and how a person's social and historical context shapes his/her view of museum collections and display.

(iv)   Promoting self-reflection through direct relationship with museum displays so that changes of perspective can be developed;

(v)   Being empowered or emancipated from dominant ideologies and power structures embedded in the curriculum of museums.

If the fundamental interest of emancipated knowledge is equity and social justice through participatory democracy in and through education, it can be argued that critical pedagogy empowers the visitors to reflect, analyse and understand as well as reconstruct the meaning being presented through the displays for transformation and empowerment. The empowered learners are those who choose to construct their own understandings, "to navigate their own course of learning, to decide for themselves what they will and will not look at and what information best facilitates the unique understanding they are constructing" (Davis and Gardner 1999, 103). Museum educators will no longer be standing in front of a group of visitors, pouring facts into ready but empty vessels. Knowledge is no longer conceptualised as something that can be transferred from one mind to another. The emancipated museum visitors are those who identify dominant patterns of knowledge, reconstruct them and demonstrate how to replace them with patterns that are multi-perspectival and antithetical to privileging relations of power.

2. What role might critical pedagogy play in addressing the educational approaches in SAM?

Having established a conceptual linkage between critical pedagogy and art museum education in the former section, it is important to discuss the role that critical pedagogy might play in addressing the tensions between the functions of SAM and the state's socio-cultural agendas.

On a macro level, Kong (2000) highlights the possible conflict between the social and cultural development priorities as envisaged by art practitioners as opposed to economic development priorities as embodied in the state's cultural economic policies. The government's interest in the culture business (or arts industry) is seen as a way to promote economic growth and a way to preserve traditional values admired by the government (Tamney, 1996: 154-7). The national museums are therefore accorded the role to engender a sense of nationhood through the understanding of the history and heritage of Singapore. The National Heritage Board stated that more than 150,000 school children visit the museums as part of their national education curriculum annually (SNHB Online).

Although the last decade witnessed a gradual opening up of the arts scene in Singapore, the government's penchant for central planning leads to the state's dominating approach to the arts (Kuo 1999, 21). This raises the issue of artistic freedom in the context of a national art museum, in which self-censorship becomes a deeply entrenched phenomenon. In face of the constraints within the Singaporean context, what arrangements are perhaps necessary for developing the art museum as a site for articulating the diverse experiences of the visitors? As mentioned earlier, the pedagogic functions of museums can be analysed by reviewing both what is said, and how is said. This is closely linked to the ideal speech situation as discussed in 1.2. The following will discuss the content and style in SAM's museum pedagogy by examining issues relating to 'collections', 'display' and 'public education'.

2.1 From collection to display

Exhibitions form the basic the museum experience for a vast majority of visitors. Exhibits are not simply displays as they express message about objects and the worlds from which they came. The very act of creating an exhibit is thus subject to the same conditions and limitations that apply to the production of knowledge. In other words, they are hermeneutic interpretation in the museum context as "many exhibits are driven by messages from which the collections, when they exist, serve as a vehicle, since an object's presented meaning is ultimately shaped by decisions about its interpretation and display… Messages no longer emerge from an object's 'inherent' meaning. Messages express meanings that people create" (Roberts *ibid*, 75).

The vision of SAM as a cultural site for fostering a sense of local and regional identity can be seen in the approaches of the exhibition programmes. The assertion of a sense of local identity through

exhibitions is a deliberate move on the part of the museum. The exhibition content has also revolved around the interrogation of artistic issues in contemporary Southeast Asian art (Leong, 2003).

However, the role of art exhibitions in defining national and cultural identity is problematised as the question about whose 'voice' is being represented in the museum could be posed. It foregrounds a larger issue of the power of the state in constructing a 'local heritage' in its visual arts development. The Singaporean tension lies in its attempt for asserting a sense of local identity (uniqueness and individuality) and the desire for gaining parity with the West and to be part of the international art scene. In the visual arts scene, there is a tendency for the state museum to 'honour' selected local artists as a means to construct a sense of 'cultural identity'. The question of why some local artists were chosen to present their works in the art museum over the others has yet to be addressed. In other words, "what we see and do not see in art museums – and on what terms and by whose authority we do or do not see it – is closely linked to larger questions about who constitutes the community and who defines its identity" (Duncan 1995, 8-9).

The tension between the open-ended creativity of the arts and the role of a state-funded national art museum raises the issue of artistic freedom in deciding the content of exhibition programmes, especially experimental art forms. To a certain extent, the government continues to reserve their power to determine whether any particular form of expression counts as art. Kuo (1999, 19-22) argues for the necessary empowerment of the arts community in order for creativity to truly flourish. One of the major concerns for contemporary artists has been the question of what constitutes art. Artistic freedom means "allowing artists to explore this question without suddenly having arts' cloak torn form their shoulders" (Jeyaretnam 2000, ix). The censorship incident in the1998 'Artists' Regional Exchange 5' exhibition in SAM is a case in point. The artworks by a Hong Kong artist, depicting local political figures in the style of 'cartoon caricatures' were removed by museum officials prior to the exhibition opening on the grounds of 'insensitivity' to the cultural context of the exhibit's venue (Lenzi 1999; Lee 1999). That SAM has yet to embrace humorous political art as a valid and acceptable art form remains a contentious issue.

It can be argued that to attain a balance between the voice of the state and the rest of the community, the curatorial power should be mediated through more frequent dialogues with artists and the public about the exhibition programme. If this were done on the basis of 'critical policy' (adapting Giroux's notion of critical pedagogy) there is considerable potential for the museum's role in developing a critical mass for visual arts appreciation, and in empowering the public and schools in defining their cultural experiences. Furthermore, where Giroux (1989, 149) advocates that the school curriculum policies and modes of pedagogy have to "draw upon student experience as both a narrative for agency and a referent for critique", so the strategies in SAM's education provisions might also be developed to critically engage student/visitors' knowledge and experience. In fact, the museum could develop partnerships with private galleries and non-commercialised art spaces to give a 'voice' to more artists in the community, and to engage larger audiences.

Giroux (1992) uses the term 'border pedagogy' to denote the shifting borders that affect the different configurations of culture, power and knowledge. The term also signals the need for teachers to create learning situations so that students become border crossers – allowing them to write, speak and listen in a language in which meaning becomes multi-accentual and dispersed and resists permanent closure. He speaks of a 'language of possibility' in which 'one speaks with rather than exclusively for others' (*ibid*, 29). The opening up to richer and deeper possibilities will bring museums closer to an expanded range of communities, including allowing minority groups in the society to voice their cultures and identity. Instead of privileging dominant perspectives, it is high time for museums to discover new ways to democratise working practices that give sub-groups and difference a voice (Hooper-Greenhill 1999b, 23-24).

To perceive the educational role of the museum as a form of critical pedagogy entails the recognition of the museum displays not as authoritative meta-narrative, but museums as a site for negotiating meanings and significance of collections, and view their displays as provisional statements only. Museum visitors should be encouraged to reflectively construct or reconstruct meaning, as

'emancipation does not follow automatically from enlightenment' (Grundy 1987, 112), but lies in the possibility of taking action autonomously. By encouraging input and feedback, it will pave the way for empowering visitors through the *ideal speech situation*, by acknowledging that museums present information that is 'interpreted' and communicated in a particular manner based on particular assumptions and decisions. As such, "the work of interpretation becomes an act of empowerment, as it provides visitors with both the knowledge and consent to engage in critical dialogue about the messages museums present" (Roberts *ibid*, 79).

On the contrary, by omitting any mention about the decisions behind the determination of an object's meaning, museums exclude visitors not only from an awareness that knowledge is something that is produced but also from the possibility that they themselves may participate in its production. The opportunity to develop a dialogic approach in the museum curriculum will be addressed in section 3.

2.2   The promotion of cultural identity through educational programmes

The Art Museum as a cultural site for fostering a sense of cultural identity among its visitors remains a key issue for exploration. The educational programmes offered by SAM have been designed to promote an understanding of the nation's visual arts history as well as nurture an appreciation of the art of Southeast Asia and the world. These include school programmes that cater for schools, ranging from kindergarten to tertiary levels, and public programmes for the general audience.

Over the years, art museum educators have adopted an interdisciplinary approach by encouraging children to study art exhibits in their cultural context through making links with history, literature, drama and religion. Some of the recent workshops for school children involve art production techniques as well as developing critical and analytical skills through art writing. Furthermore, teacher-training workshops, art camps and art competitions are among the proactive ways of involving schools in the museum educational programmes. Schools are encouraged to use the art museum as a resource centre for developing their art curriculum.

As mentioned in 1.3, the development of an empowering curriculum by using art objects as the centre of learning should be the guide for programmes designed for school visitors. The exhibitions presented in the recently established Art Education Galleries and Corridors in SAM are designed to provide multidisciplinary access points for students and young visitors to engage with art (C.A.S.T brochure, Online).

It is equally important that in-service courses and workshops be conducted to prepare teachers to meet the challenges of integrating museum resources in the art curriculum. Although the Art Museum has made considerable efforts to develop its educational services for schools, there are still barriers that hinder the success of such programmes (Leong, 1997). It is crucial for museum educators to develop an understanding of the factors that inhibited teachers and students from using the art museum as a resource for educational purposes.

If teachers are to use critical pedagogy as a framework to approach the art museum curriculum, it is necessary to rethink and restructure the role of teachers as 'transformative intellectuals' who "treat students as critical agents, problematizes knowledge, utilizes dialogue, and makes knowledge meaningful, critical, and ultimately emancipatory" (Aronowitz and Giroux 1986, 36-37). Thus, a network of collaborations could be created to facilitate the sharing of ideas and resources among school community, museum educators and visual arts research institutions to raise the discourse about arts education in museums.

The objective of the public educational programmes in SAM is to nurture a wider range of audiences by raising their awareness of the artistic heritage of Singapore and the Southeast Asian region. The notion of an abstract mythical body 'the general public', however, impoverishes our view of the characteristics, agendas and desires of museum visitors. As the visitors of museums are not a uniform group, the museum curriculum should address differentiated audiences through research of their needs (Hooper-Greenhill 2000b, 29*)*. At present, not all the curators at SAM are responsive to the fact that

exhibitions should be fundamentally interpretive (the basis of a hermeneutic curriculum which has the potential to foster empowerment).

The exhibition, entitled "Landscapes in Southeast Asian Art" (August 2000- December 2001) is a case in point. As the curator(s) aimed at broadening the boundaries of the term 'landscapes' from the geographical to a metaphysical level, visitors were encouraged to choose their own route when viewing the artworks displayed in various galleries according to five interrelated themes. A closer look at the exhibition design, however, reveals that the curator(s) assumed the conventional authoritarian stance when presenting information of each artwork using lengthy captions and jargon in the accompanying texts (Pereira 2001). Instead of empowering the visitors (i.e. to promote understanding and interpretation of the artworks), the overuse of 'academic language' and curatorial jargon might disempower ordinary viewers (i.e. to thwart understanding and autonomy of interpretation). If SAM is to promote an understanding of local and regional artistic heritage, the challenge for curators is to experiment with exhibition designs that try to present multiple perspectives or at least admit the highly contingent nature of the interpretation offered.

There is an urgent need for SAM to develop methods to evaluate visitors' experience in both the short and long term. Merriman (1997) notes that the cultural context of museum visiting can be examined through the study of visitor experience as well as that of non-visitors. This is certainly one of the research areas for SAM as it could survey the main characteristics of its museum visitors. For instance, a study of the difference in attendance patterns by age, social and educational background of its visitors will benefit curators and educators in the planning of the museum curriculum. After all, this has profound implication on the assertion that the art museum aims at promoting a 'cultural identity' through its educational programmes. It is important to elucidate the notion of 'identity' as constructed through a dynamic interaction of personal, social and cultural factors. It is also significant to highlight that one can neither sustain a 'pure' tradition/heritage nor a 'whole' identity in the contemporary environment. The concrete expressions of a tradition, and traditions more generally, do not develop 'automatically'. For a tradition to continue, it cannot remain the same because human history unfolds with new circumstances and new challenges (Kwok 1994).

In the Singaporean context, public policies about cultural identity assume that there are naturally defined ethnic groups, and each person belongs to only one of them (Tamney *ibid*, 189). The local/official interpretation of 'multiculturalism' is based on a four-culture framework (Chinese, Malay, Indian and Eurasian) and becomes more of an exercise to keep the different communities peacefully apart than to draw them dynamically together. Indeed, the concept 'multiculturalism' has been turned into part of the arsenal of government to rationalise polices and administrative practices on issues of race, ranging from macro-national language policies to micro-processes of allocation and the use of public spaces (Chua 2003, 75-76). Some local art practitioners and academics have proposed an 'open ended' and global approach to cultural and artistic development rather than a single authoritative approach (e.g. Kwok 1994; Kuo 1998, 1999). Although the art museum is well placed as a location for the community to engage in a cultural dialogue, a tension still exists as such an aspiration contrasts sharply with the current cultural and educational reality of Singapore.

3. The Art Museum as a Social Instrument: Implications for Practice

To develop a critical pedagogy as applicable in the educational context of an art museum, it is not sufficient to raise questions about the relationships between the construction of knowledge and power. A framework for practice could be developed so that critical pedagogy will not be just a utopian 'concept' with limited comments on practice. As mentioned earlier, contemporary museums have realised the potential for transforming themselves as a 'social instrument' by contributing to the community and social welfare. In the Singaporean context, it can be argued that SAM could develop as a site for community empowerment by encouraging various communities to articulate about notions of cultural and national identities.

3.1 Towards community-based art education

Marché (1998) noted the various interpretations of the term 'community' as applied to the educational context by researchers. On the one hand, 'community' may refer to a collection of individuals within the school settings, who participate directly in the educational process. On the other hand, the same term may refer to the local environment that exists outside classroom walls. In art educational research, there has been a renewed interest in community arts, in which art educators actively explore community history, cultural traditions, popular art, and material culture with students (e.g. Binns 1991; Blandy and Hoffmann 1993).

Insofar as education is concerned with the construction of identity through knowledge and experience, and it is perhaps here that art museums can begin to fulfil some of the potential for individual and group empowerment through the promotion of collaborative art projects. Giroux (1992, 170) maintains that critical pedagogy can make a difference by making marginal cultures visible, and by legitimating difference. To follow this line of argument, the museum curriculum should aim at developing museums as sites of multiple contact zones where different histories, languages, experiences and voices intermingle amidst diverse relations of power. A 'language of possibility' can be used to engage different groups in the community to explore issues about identity and culture, and permeate the apparently homogeneous borders of dominant cultural practices.

The following presents a successful example of an affiliated Art Museum project which implicitly incorporated critical pedagogy principles and has potential to develop into a framework for community-based art education in Singapore.

The project was initiated by Plastique Kinetic Worms (PKW), a local art space managed by a group of artists, in response to the curatorial theme 'City/Community' in the *1999 Singapore Art* exhibition held at SAM. It is significant that the project, entitled 'Cow Car Water' (牛車水), a literal translation of Chinatown in Singapore, was chosen as the theme. During the exhibition, PKW was located in one of the shop spaces in Chinatown, a district where traces of Singaporean history have not yet been erased, despite the incessant onslaught of urban redevelopment. A diversity of small business survives in the current neighbourhood of PKW, including stores for Chinese medicine and dried ingredients, for instance.

By exploring the 'community' in Chinatown, a group of artists, architects, designers, students and trainee-teachers brainstormed, shared common knowledge, and in the process generated questions about the community within and beyond the selected location. The objective of the project was about making art collectively – revolving around the 'car't', a symbol of mobility, which is embedded in the Chinese transliteration of Chinatown ('*niu che shui*'). An old car was eventually chosen as the mode of artistic expression. (See Appendix A)

A series of dialogues was conducted before the construction of the 'car't'. Role-play was employed throughout the discussion sessions and the art-making process to allow participants to investigate their thoughts and feelings about the chosen theme. The possibilities of creating memories and inventing myths are also explored through the two workshops, in which the participants transformed the used car into an art work at the pedestrian walkway outside the gallery. The choice of working in the vicinity of the gallery enabled the group to engage the nearby shops and business to participate and contribute to the project.

This project challenges the traditional divide between art and life and the notion of display in the museum. The car was eventually parked outside the Art Museum throughout the two-month exhibition period. Viewers/audience participation was involved as visitors took rides on the car along specified routes in the city. A commentator provided information about the concept and development of the art project during the short journeys around the city's historic monuments.

This project has further implications for the schools and can be adapted for various communities to transform individual and groups' understanding of issues relating to identities and culture (as addressed in 2.2). Through a collaborative project, the participants worked as a group, yet each speak

from a distinctive perspective by articulating from different ethnic backgrounds, occupations and experience. It is crucial that learning takes place in a 'contingent' environment as communities define their own ways of knowing through exploration and interrogation.

Based on the above analysis, the "Cow-Car-Water' project has successfully integrated some major principles of critical pedagogy, as identified by Morrison (1996) in an emancipatory model of curriculum (which derives from the notion of the *ideal speech situation*) and can be served as a guide for the development of community-based art education:

   i.   The need for co-operative and collaborative work;
   ii.   The need for extended discussion based work;
   iii.   The need for autonomous experiential and flexible learning;
   iv.   The need for negotiated learning;
   v.   The need for community-related learning;
   vi.   The need for problem-solving activities
   vii.   The need to increase students' right to employ talk
   viii.   The need for teachers to act as 'transformative intellectuals'.

CONCLUSION

This paper has considered the viability of critical pedagogy within the art museum context through a close analysis of the art curriculum in SAM. It began by outlining the concept of critical pedagogy and main issues for debate when applied to the art museum context. The second part deals specifically with critical pedagogy theories as applied to art museum pedagogic approaches and discussed the significance of such theories in relation to SAM's approaches and strategies. Finally the third section highlights the principles of critical pedagogy when fused into a community-based art education project, thereby serving as a guide for collaborative educational experiences in the art museum.

In relation to the educational role of art museums in the contemporary society, SAM is regarded as a significant contribution to the cultural development of the nation. The following implications are drawn from this study and constitute key messages for art museum curriculum planners:

The Art Museum has potential to develop into a 'discursive space' where the community debates and defines meaning by drawing on their experiential base – it is therefore important for museum educators to develop programmes based on an understanding of the differentiated needs of visitors.

Development in audience research will inform curators of visitors' experience and the survey of visitors' profiles in the long term will help identify the various ways that museum exhibits may communicate to its audience.

The provision for a diversity of programmes and the needs for regular review and assessment are crucial to ensure that the museum curriculum stay abreast of the global developments in the 21st century. Furthermore, the implications of learning theory and visitors study will be essential to museum professionals in their planning and management of educational programmes.

There is a need for collaborative planning by museum educators, school teachers and students in developing a framework for integrating art museum programmes more fully into the school curricula. It is crucial to take advantage of museum learning to broaden the existing educational environment, while maintaining a certain degree of flexibility so that the museum identity would not be sacrificed.

To spearhead the community-based art education approach, the museum could devise 'outreach programmes' by bringing art to the various institutions of the community, including hospitals, nurseries, elderly care centers, and those with special needs.

SAM as a seat for learning and as a space for cultural dialogue is crucial to the development of the nation. Using critical pedagogy as a theoretical underpinning for museum curriculum offers the principles for both educators and museum professionals to chart future directions of museum pedagogy. The art museum has the potential to develop into a discursive space for empowering the community through the arts – the 'language of possibility' (Giruox 1992) for articulating the diverse experiences of the visitors.

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APPENDIX A: A community-based art education project initiated by *Plastique Kinetic Worms* as part of the Nokia Singapore Art 99 exhibition programme (Dec. 1999/ Jan. 2000)

A Cow Taxi Pulling Art Cart Horses (Bullock) on Trojan Wheels
(Photos: courtesy of Karee Dahl and Colin Reaney)

Workshop 1

Workshop-2

The car was parked outside the SAM throughout the entire exhibition. Visitors took rides on the car along specified routes in the city. A commentator would provide information about the concept and development of the art project.

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对于中国家庭教育指标体系的理论探索

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[摘　　　　　　　　　　　　　　　　　　　　　　　　　　　　要]

本文论述了当代家庭教育概念的演进和家庭教育的基本特点，简要介绍了国内外学者有关家庭教育评价指标的观点，分析了建立中国家庭教育指标体系的指导原则，提出了由直接教育因素和间接教育因素所组成的家庭教育评价指标体系，直接教育因素包括家长教育观念、家庭教育内容、家庭教育方式和家庭教育策略，间接教育因素包括家庭人际关系、家长道德素质、家长文化素质、家长生活素质、家庭生活条件和家庭生活方式。

[关键词] 家庭教育　评价指标　直接教育因素　间接教育因素

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An Exploration to Establish Family Education Evaluation Criteria System in China

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Abstract:

  The article discussed basic concepts of the evolution and characters of family education. It introduced the Chinese and international views on family education evaluation criteria, analyzed the principles of constructing these criteria. Family education evaluation criteria consist of

dominant and recessive family education factors. The former one includes the concepts, contents, methods and strategies of parent education. The latter one includes the human relationship inside the family, the parents' moral, cultural and living quality, living conditions and life styles.

Key words: family education, evaluation criteria system, dominant and recessive education factors

一、理论辨析：当代家庭教育概念和家庭教育特点

家庭教育通常指在家庭生活中发生的教育，是一种非常古老的教育形式，它的产生远远早于学校教育。从社会变迁及其对于家庭教育的影响来看，当今家庭教育出现了许多前所未有的新特征，但是目前不少的家教理论依然受陈旧经验和传统观念的支配，这就是得有关家庭教育评价指标体系的观点落后于现实的主要原因。为此，必须首先厘清对于家庭教育基本问题的认识。

1. *家庭教育概念的演进*

以往的教育学著作中，通常是把家庭教育理解为长辈、主要是父母对于子女的批评、指导、培养和管理等活动。但是随着社会的变迁，家庭教育的概念正在发生变化。林淑玲(2000, 頁12-13)论述廿世纪六十年代的美国学者如艾娃(Avery,

1962）大都认为家庭教育是家庭内部的事情，是对其成员进行角色与责任的教育，以使每个人承担自己的义务，保证家庭的和睦; 七十年代之后，美国有的学者如莱温(Levin,

1975)强调家庭教育应当增进人际关系,认为家庭教育是 "增进家庭生活并协助个人更加了解各种人际关系中的自己的一种教育方案"；

八十年代后期，美国学者如达翎(Darling,1987)更倾向于把家庭生活教育当成全面提升人的

生活水平与素质的手段，指出家庭生活教育就是"透过个人与家庭其各层面环境资源间的互动状况，来保存及改善人类生活品质。"

台湾学者对于家庭教育概念的理解也差不多和美国学者一样经历了三个阶段的演化，九十年代后期家庭教育的概念吸收了终身学习的思想，认为家庭教育不再是家庭中人际间的事，而是由社会发展的角度来看，是所有家庭成员适应社会的学习与成长的活动。

中国大陆学者对于家庭教育概念的阐释，在改革开放后的廿年间也有很大的变化。廿世纪八十年代末期，赵忠心(1988)

指出家庭教育是指在家庭生活中，由家长、即家里的长者对其子女和年幼者实施的教育和影响。这种教育实施的环境是家庭，教育者是家里的长者，受教育者是子女---

家庭成员中的年幼者。九十年代，马和民(1998)

等指出："若从教育社会学的角度来考察，家庭教育既指在家庭中进行的教育，又指家庭环境因素所产生的教育功能。前者指的是受教育者在家庭中受到由其家庭成员（不论长幼，但主要是指父母）施予的自觉或非自觉的、经验性的或有意识的、有形的或无形的等多种水平上的影响；后者则指家庭诸环境因素（包括家庭的社会背景和生活方式）对受教育者产生的'隐性'影响。" 骆风(2002)

认为，当前在家庭教育的概念上应当实现四个转变：

(1) 从认为家庭教育只是家庭内部的事情，发展到家庭教育是关乎社会的事情；

(2) 从认为家庭教育的任务就是学习生活技能、处理家庭人际关系，发展到在各个方面促进家庭成员的身心健康和全面发展；

(3) 从认为家庭教育就是家长（父母大人）对于子女的教育，发展到家庭成员之间的互相关心、爱护、帮助和指导；

（4）从认为家庭教育只是对学前儿童的教育，发展到终生教育，即人的一生始终都受家庭教育。

2. 当代家庭教育的特点

教育发生的环境大体可以分为学校教育、家庭教育和社会教育，自从奴隶社会出现了专门的教育机构(即学校)之后，它很快以自己的组织严密、目的明确、教师专业、时间和场所固定等优势成为教育系统的中坚力量，这在长达数千年的农业社会和工业社会是无庸质疑的。然而，在社会发展和人的发展达到较高程度的信息社会，学校教育的劣势及其危害逐渐突显，人们对家庭教育的期盼越来越高。

富勒、郝钦思等欧美学者的"学习化社会"（Learning Society）思想认为：应当全面反思现有学校教育，在学校之外还有其它学习途径；确认人在环境、家庭和社会中直接获得经验与接受系统学校教育的各自特点；教育与社会、政治、经济组织在家庭和公民生活中互相渗透；强调构建学习化社会的关键是实施终身教育，特别提倡发展非正规教育，及在教学实践中广泛引进现代教育技术。随着终身教育和学习化社会的思想的传播，家庭教育的功能得到扩展，家长参与学校事务成为西方发达国家教育改革的重要内容。

在当代建设学习型社会和整个社会进步与人的发展的过程中，家庭教育已经不仅仅是学校教育的延伸和补充，真正成为跟学校教育、社会教育既有密切联系、又各有独立体系的现代国民教育的组成部分。

笔者认为，与学校教育相比，当代家庭教育的特点主要体现在五个方面：

（1）从教育者和受教育者的组成来看，学校教育是根据社会的需要形成的，教育者

与受教育者之间是一种社会关系；家庭教育则由于生活的需要而形成，教育者和受教育者形成一种天然的关系。

（2）在从教育的环境来看，学校教育有固定的地点和专门的教师负责，主要是在校园进行；家庭教育主要是在居住场所展开，家庭成员经常往返的社区、街道、村落和亲朋好友家中也是家庭教育的重要场所。

（3）从教育的目标和内容来看，学校教育明显地受到政治、经济制度和文化传统的制约，有比较明确的目标和内容；家庭教育的目标和内容基本上取决于家长的意志，有些家庭还没有明确的教育目标和内容。

（4）从教育的方式方法来看，学校教育通常是群体性直接的"显性教育"，教育者的主导作用比较突出；家庭教育是个别零散的，虽然有表扬批评、辅导训练等"显性教育"，但更为普遍是成年长者的思想行为和家庭生活环境因素对于未成年幼者心灵的影响，间接的"隐性教育"占主导。

（5）从教育的管理体制来看，学校教育是一种制度化的教育，有一套从中央到地方的政府管理系统，有比较严格的规章制度；家庭教育是一种民间性质的自由教育，政府和有关的社会团体可以提出一些政策和观点指导家庭教育的发展，但难以实施带有强制性的管理措施。

3．简要的概括和结论

从上面的分析可以看到，家庭教育和学校教育虽然同为教育，但是各自的教育者和受教育者的组成、教育发生的环境和条件、教育目标和内容、教育方式方法、教育的管理体制是很不一样的。一言以蔽之，学校教育"直接培养"的色彩浓厚，家庭教育"间接影响"的成分较大。如果生搬硬套评价学校教育的评价标准，就可能出现"牛头不对马嘴"的

问题。所以，必须寻找适合家庭教育的评价指标体系。

二、文献检索：国内外家庭教育要素及其评价指标述评

其实，国内外许多学者曾经提出过有关家庭教育评价指标的观点。笔者从检索到的文献中看到，国内外学者和研究机构在研究家庭教育时提出过数十种不同的家庭教育指标体系,这些无不给我们以启发。现只介绍廿世纪后半期在中外文献中影响较大的若干种有关家庭教育评价指标的观点。

1. 中国学者的观点

大陆学者的观点

赵忠心(1994)

论述影响家庭教育的诸因素：（1）家长的自身素质，包括世界观和思想品德、文化素养；（2）家长对子女的态度，包括家长对子女热爱关心的程度和方式、期望；（3）家庭生活环境，包括家庭结构、经济生活状况、成员之间的关系、生活方式；（4）家庭的社会背景，包括所处的历史时代、社会区域、国度。赵忠心还论述家庭教育的目的、家庭教育的任务和内容、家庭教育的方法和艺术等问题。

吴奇程(1996)

把家庭环境因素划分成：（1）包括家庭的自然结构、物质生活条件、以及子女出生第次、是否独生等纯客观性质；（2）包括家庭气氛、家长思想道德等纯主观性质的因素和家长职业、科学文化素质等带有一定主观性质的客观因素；（3）双亲的生活经历、个人能力、个性倾向以及遗传素质等方面差异。

近年在上海家庭教育发展预测研究采用了如下家庭教育质量指标：（1）家庭德性质

量，包括"素质教育"观、"继续教育"观、德性教育策略与内容；（2）家庭智能质量，包括家庭知识结构、把握求知规律与掌握读书方法、注重才能培养与实施成才策略；（3）家庭审美质量，包括家庭物化环境、衣着仪表与举止言谈、家庭休闲文化生活；（4）亲职教育和亲子教育质量，包括"亲职（亲子）教育"观、家庭教养态度与方法。（王绿宁，2000）

<u>台湾学者的观点</u>

中国台湾学者黄乃毓(1988)

参照西方学者的研究成果，提出了影响父母行为的基本因素：（1）社经地位；（2）父母的性格；（3）父母的管教态度；（4）角色示范的影响；（5）人生哲学。

陈奎熹(1997)把家庭影响教育成就的中介因素修改为"学生的家庭社经背景的6个中介因素"：（1）家庭气氛或父母之教育态度；（2）父母之教养方式；（3）家庭结构；（4）家庭教育价值取向；（5）家庭语言类型；（6）家庭物质条件。

林淑玲(2000，頁14-16)介绍台湾教育行政管理部门开展家庭教育工作的五大领域：（1）家庭世代生活伦理教育；（2）夫妻婚姻关系教育；（3）亲职教育；（4）现代化家庭生活教育；（5）家庭和社区关系教育。

2.　　欧美学者的观点

弗雷泽提出的家庭环境的指标是：（1）家庭文化背景，包括父母的教育程度及阅读习惯；（2）家庭经济背景，包括家庭收入、父母职业、家庭规模、住宅房间数量；（3）家庭动机背景，包括父母对子女职业前途的态度以及对子女学习的鼓励；（4）家庭情感背景，包括家庭气氛和谐程度、父母对子女的关心、母亲是否外出工作、家庭是否完

整 (Kellaghan, 1997)。

范斯科德(1984)

提出的家庭环境变量有：家庭所说的语言、提供的教育阅读材料、谈话的质量和数量、

训练年轻的家庭成员的方法和一致性、参加社区活动和参观名胜、外出旅游的质量和数

量、父母对学习和学校的态度。

美国家庭关系全国会议确定家庭生活教育分别从儿童、青少年和成人的角度谈论，

涉及到十个领域：（1）社会中的家庭；（2）家庭互助；（3）人类成长与发展；（4）

人类性需求；（5）人际关系；（6）家庭资源管理；（7）亲职教育与辅导；（8）家庭

法律与公共政策；（9）家庭伦理；（10）家庭生活教育 (林淑玲，2000，頁17-21) 。

3. 简要的分析和归纳

比较上述各家观点，可以首先发现，有学者或研究机构专门研究家庭教育的构成要

素问题，并据此提出比较规范的家庭教育评价指标体系，有的还在大型课题研究中运用

过，但也有学者或研究机构只是指出了家庭教育包括哪些重要组成部分，并未提出比较

严谨的家庭教育评价指标体系。其次，上述各家所使用的家庭教育构成要素名称和实际

内涵存在着较为明显的差异，比如使用的名称就有影响家庭教育的诸因素、教育质量指

标、影响父母行为的基本因素、社经背景的中介因素、生活教育的基本领域等，各自的

内涵亦有不同。再次，上述各家提出家庭教育构成要素的依据和侧重点大致可以分为以

下几类：（1）从教育学的理论体系出发；（2）从教育社会学或者教育生态学等分支的

理论体系出发；（3）从影响家长教育子女的主客观因素出发；（4）从人成长所需要的

家庭生活环境的组成部分出发；（5）从社会开展家庭教育指导与服务工作出发。此外，

还有从心理学的理论、社会学的理论出发论述家庭教育评价指标的若干观点，限于篇幅

不予介绍。

三、指标构建：构建家庭教育评价指标的指导思想和指标体系

家庭教育评价指标属于社会指标，朱庆芳(2001)

认为："科学的社会指标体系，应该是依据不同研究目的的要求和研究对象所具有的特

征，把客观上存在着的、说明社会现象性质的若干个指标，科学地加以分类和组合而形

成的一种社会指标体系"，她还提出了设计社会指标的目的性、科学性、联系性、可行

性等基本原则，这些观点对于制定科学的家庭教育指针，都有借鉴意义。

1．构建家庭教育指标的指导思想

多年来，笔者在思考和讨论、设计和修订家庭教育评价指标的过程中注意了如下几条

原则：

（1）理论与实践的统一：在制定家庭教育评价指标时必须努力寻求理论依据，反复

研究了国内外多套家庭教育评价指标体系和多份大样本调查的问卷，注意各个评价指针的

逻辑关系，反映家庭教育的基本结构和各个要素的内在联系，同时要了解当前中国家庭教

育发展的现状，尽量从其家庭教育发展的现实状况中构建指标，并且保证这些指标能够在

中国家庭教育的评价和研究中应用。

（2）教育学与其它学科的统一：在充分运用教育学的理论和方法（尤其是教育社会

学）研究家庭教育的评价指标，同时又拓宽视野，运用其它学科的理论和方法研究家庭教

育的评价指标，特别吸取了家庭社会学中家庭网络和家庭策略的理论，还吸取了发展心理

学中的人类发展生态模型和亲子互动的理论。为了充分吸收多学科研究成果，在制定指标

过程中特别邀请了中、台、港、澳四地共七间大学不同学科的教授指导和评审笔者提出的

指标。

（3）全面与重点的统一：努力揭示家庭教育内部和外部的各个因素，尽可能充分反映家庭教育的全部面貌，同时又集中反映家庭教育的主要问题，各项指标的名称、含义和口径范围尽可能与家庭教育的主成分相一致；

（4）主观因素与客观因素的统一：客观指标是反映客观存在着的社会现象状况的指标；主观指标是通过数量表现人们对客观事物的态度和愿望的社会指标。家庭教育本身是家庭成员的主观活动，从根本上来看取决家长的素质，但是家庭教育离不开一定的生活环境，客观的生活条件和生活方式对家庭教育也有影响作用，笔者努力使这两种性质不同的因素在家庭教育的指标中都得到了反映。

2. 家庭教育评价指标的体系

笔者前面论述了家庭教育的概念和特点，认为在肯定家庭教育是其成员之间互相影响的前题下，必须看到在未成年人的家庭生活中，成年人（家长）由于其身心发展水平较高和在家庭中处于管理的地位，较多地扮演着教育者的角色，未成年人（子女）则较多地扮演着受教育者的角色，家长可以说是家庭教育的最关键因素。参照国内外学者和研究机构有关家庭教育评价指标的观点，笔者提出直接教育和间接教育两个大类和三个互相"联结"层面的家庭教育评价指针体系：

（1）体现家庭教育的家长教育观念、家庭教育内容、教育方法、教育策略四种主观因素，这些因素直接制约着家长教育子女的活动，就其表现形式来看是一种直接教育，接近于学校教师课堂教学的教育形式。

（2）制约家庭教育的家庭人际关系、家长道德素质及文化素质、家庭生活素质四种主观因素，这些因素既是决定家长教育观念、家庭教育内容、方法和教育策略四种主观

因素的根本原因，也是间接影响子女的态度和行为的榜样力量，通常是间接教育，接近于学校教师人格魅力影响学生的教育方式。

（3）制约家庭教育的生活条件及生活方式两种客观因素，这两种因素在很大程度上是由家长道德素质及文化素质、家庭生活素质及人际关系四种主观因素决定，同时它对于第一和第二层面的诸项主观因素有一定的反作用，而且这两种因素对于子女的身心发展也有一定的影响作用，是一种无意识的间接教育，类似校园文化影响学生的教育方式。

3．两类三层评价指标的关系

我们把家庭教育评价指标分为两个大类三个层面，他们各自的特点和作用是不相同的。家长教育观念、家庭教育内容、家庭教育方法、家庭教育策略四种直接教育指标，表现在家庭生活的一个一个教育事件中，是外在的、具体的、易测的因素；人际关系、家长道德素质、家长文化素质、家长生活素质四种间接教育指标，表现在家庭成员(主要是家长)身心发展的基本品质和功能水平，是内在的、抽象的、难测的因素；家庭生活条件、家庭生活方式也是间接的教育指标，反映了家庭生活的客观和主观条件，是外在和内在、具体和抽象、易测和难测交织的因素。不过，总体来看，人际关系、家长道德素质、家长文化素质、家长生活素质四种因素是更为根本的因素，最终决定着其他因素，因而是反映家庭教育质量的关键因素。

这里还需要说明的是，家庭教育不是在真空中发生的，社会环境（包括学校工作）是其存在和变化的外部条件，它时刻受到社会变迁的影响，家庭教育的结果是其成员的进步发展（主要是子女的成长）。下面，以简图示意社会变迁与家庭教育评价指标及其教育结果的关系：

图一：社会变迁与家庭教育构成要素及其教育结果的关系

社会变迁（政治/经济/文化和学校教育诸多领域）

家庭人际关系

直接家庭教育因素

家长教育观念

家长道德素质

家庭教育内容

家长文化素质

间接家庭教育因素

家庭教育方法

家长生活素质

家庭教育策略

家庭生活条件

家庭生活方式

家 庭 教 育 结 果
家庭成员进步发展（子女成长）
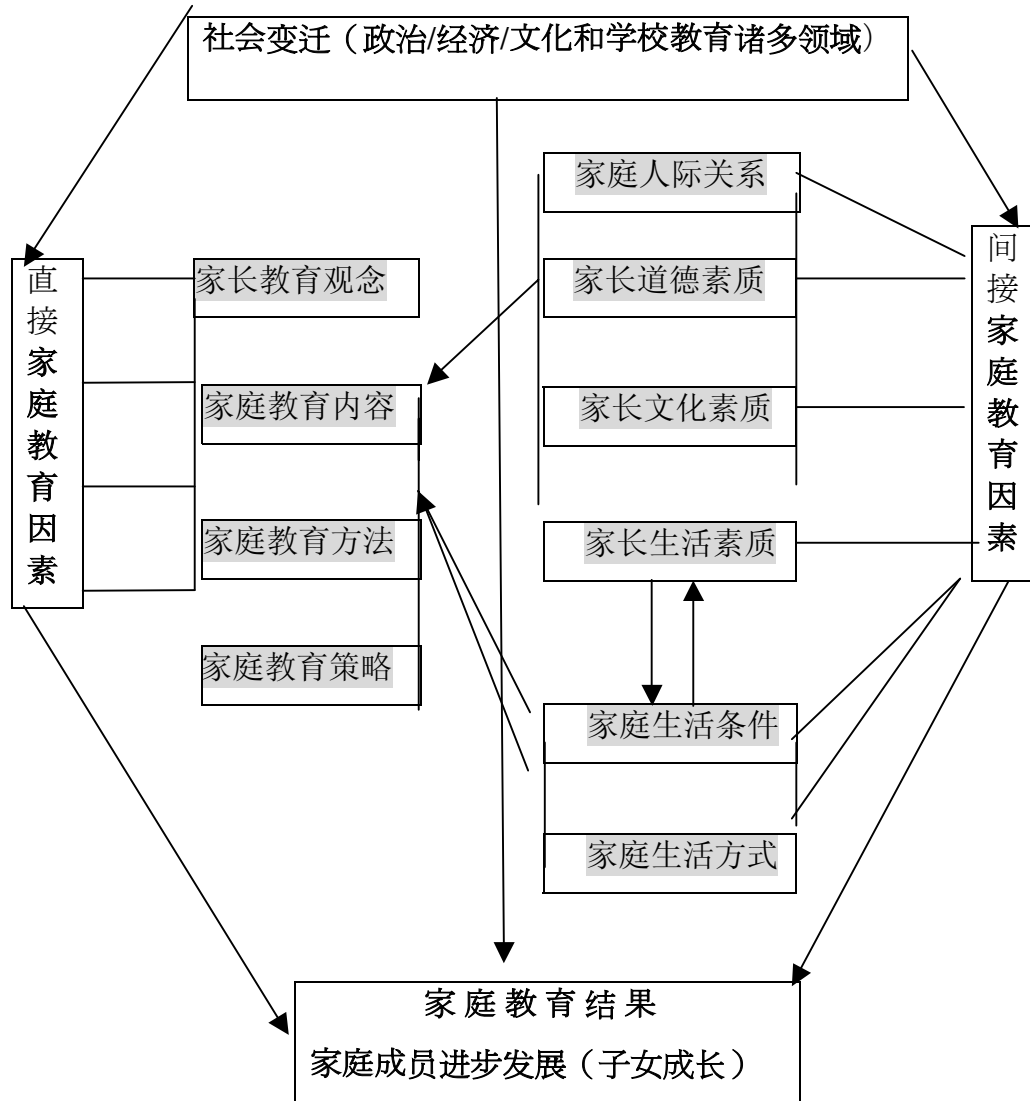
四、指标释义：家庭教育各项指标的内涵和外延

任何教育评价指标的形成，都是通过清晰、准确的语言来表征的，家庭教育评价指标及指标体系的形成也不例外。家庭教育评价指标的表述除了应当达到一般教育指标的要求之外，还需要注意两点，一是必须同名称相同的表示学校教育的评价指标区别开来，准确地反映家庭教育的特点，比如家庭教育的教育内容、方法与学校教育的教育内容、方法都是不一样的；二是必须把家庭教育的科学概念跟日常生活中"通俗概念"区别

开来，尽量用科学的语言来描述。下面是笔者对十个家庭教育的一级指标的内涵和外延做出说明。

1.

家长教育观念，指家长在教育子女的根本问题上的基本看法，是家庭教育的导向和动力。据俞国良(1995)

等学者研究，国外学者对于家长教育观念的看法是建立在对观念的理解基础上的，比较多地关注什么是儿童发展和如何发展。中国近十年来较多研究的是儿童观、亲子观、人才观、教育观。儿童观是对儿童的社会地位、权利义务和儿童发展基本规律的认识；亲子观是对父母子女两代人（或祖、子、孙三代人）各自职责及其关系的认识；人才观是对于人才标准及其价值的认识；教育观是对于教育的性质和功能等教育重大问题的认识。家长对子女的教育期望或育儿目标是家长对子女身心发展的方向、水平的设想和要求，是儿童观、亲子观、人才观、教育观的体现，是家庭教育观念的核心成分。但是相当多的家长对子女并没有明晰的培养目标，笔者没有套用学校教育要素的结构明列家庭教育目标，而是把它归入家庭教育观念，正是反映了广大儿童少年家庭教育的实际。

2.

家庭教育内容，指家长教育孩子的基本领域，即家长从哪些方面指导或促进子女的发展。关鸿羽(1995) 提出的中国家庭教育内容有12项：

(1)养成教育、(2)劳动教育、(3)节俭教育、(4)孝敬父母教育、(5)现代观念教育、(6)非智力因素培养、(7)青春期教育、(8)心理健康教育、(9)人际交往指导、(10)生活指导、（11）学习指导、(12)智力发展。

笔者认为，从家庭的实际出发，未成年人的家庭教育应该首先教导孩子掌握生活基础知识和基本技能，养成良好生活习惯，然后随着孩子的身心发展不断拓宽教育内容，直至形成两代人共同学习和互相交流的"学习型家庭"。廿世纪九十年代以来，台湾和上海建设学习型家庭实践的成功经验，表明家庭教育的内容具有非常广阔的空间。

3.

家庭教育方法，指家长教育子女时采取的方式和手段，是家庭实施教育的具体措施。骆风(2000)

总结中国家庭教育的"十八般武艺"，即有说服教育、榜样引导、暗示提醒、环境熏陶、表扬奖励、批评惩罚、指导阅读、专项训练、家庭会议、家规约束等十八种方法。家庭教育是个别教育，采用什么方法应根据具体情景而定，不过大量的经验表明"言传一身教一境教"

是家庭教育成功的基本方法，家长既要通过言论明确告诫孩子一些基本的道理，又要运用自身的榜样力量和良好的家庭生活环境影响孩子。

4.

家庭教育策略，指在社会变迁中家庭成员适应生存环境的改变调整教育与学习的应对措施，可以看作为家庭成员，尤其是家长对社会变迁影响家庭生存与发展而在教育孩子方面的响应。家庭策略是廿世纪八十年代起西方家庭社会学研究的一个新领域，奥地利学者西德尔在《家庭的社会演变》中详述了社会变迁对西欧不同阶层家庭的影响和家庭对于社会的响应策略，九十年代家庭策略的观点引入中国社会学界，杨善华、沈崇麟(2000)对城乡家长教育子女的动机作过调查。笔者在近年的实证研究发现，城市部分职工失业、城市外来工子女就学困难、农民税收负担加重、村落生态环境恶化使许多城乡居民家

庭遇到前所未有的挑战，设法把孩子送到质优学校学习、鼓励孩子发展特长和获取高学历成了部分家长的家庭教育策略(骆风，2003）。家庭教育策略不同于家庭教育的一般技巧和原则，它强调的是家庭成员对于社会变迁的响应，关注社会、适应环境、加强学习、寻求发展是其基本环节。

    5.

家庭人际关系，指家庭成员之间的亲密或疏离程度,是家庭成员的心理联系，可以说是家庭教育的通道。国改革开放初期的研究，一般认为不完整的家庭，尤其是离异家庭不利于子女成长，有的研究还认为独生子女家庭也不利于孩子成长，近几年的研究则认为家庭结构不是影响子女成长的关键因素，夫妻和亲子关系更为重要。夫妻关系（父母关系）是家庭成员关系的中枢，如果夫妻两人失和势必影响整个家庭的心理气氛，进而影响他们建设家庭和教育子女的情绪；亲子关系直接伴随着两代人交流的过程，亲子关系出现障碍势必影响家庭教育的效果。

    6.

家长道德素质，指家长思想道德发展的方向和水平,决定着家长为人处世的方向和原则，对于孩子的品德发展有深刻的影响。在中国学术界有"大德"和"小德"之别，前者是指包括道德、政治、法律、思想在内的社会意识形态的综合体现，后者是指包括社会公德、职业道德、家庭道德在内的道德品质（胡厚福，1997）。笔者认为，从家庭生活和家庭教育的实际出发，家长道德素质主要包括家长人生信仰、社会公德和家庭道德，核心是家长的人生信仰（人生观）。国内外有不少学者指出家长的人格力量对孩子成长的影响极大，笔者赞同这一观点，认为可以把家长的性格特征作为与家长道德密切相关（或者交叉）的一个因素加以考察。

7.

家长文化素质，指家长掌握人类已有科学文化的水平和潜能，文化素质既是家长从事各自职业领域劳动的必要前提，也是家长教育子女所必备的先决条件。学术界有关文化及其文化素质的定义说法不一，笔者赞同景怀宾(1995)

等人的观点，认为广义的家长文化素质包括获得人类所有精神食粮的结晶，狭义的家长文化素质主要是指家长所掌握的自然科学、社会科学、人文科学知识与家长获取运用这些知识的能力，不过，家长文化素质还应当包括尊重科学、追求真理的科学精神。

8.

家长生活素质，指家长在消费生活资料，从而维持生存与发展的活动中必备的基本品质和功能水平。笔者提出生活素质的概念，是因为生活与生产（工作/劳动）是人类生存的两种基本方式，这两种生存方式所需要的知识、能力有很大差异，现实人群中存在生活素质与劳动素质不平衡的现象，有些文化素质较高的劳动者缺乏相应的生活素质，甚至无法独立生活。家庭教育是在家庭生活中展开的，具备一定的生活素质既是保证家庭生活幸福的自然要求，也是家长教育子女的必要条件（骆风，1998）。生活素质的内容十分广泛，大体可以分为物质生活（包括饮食、衣着、居住等）和文化生活（包括旅行、交往、娱乐等）两个方面的知识、技能、态度和习惯。

9.

家庭生活条件，指家庭成员掌握的物质、文化生活资料的丰裕状况，是指家庭生活所必备的经济基础，它也制约着家庭教育的目标和内容，影响着子女道德、智慧和身体的发展状况。家庭经济收入，是家庭生活条件的决定因素，通常低收入家庭的家长为了生计奔波而无心教育子女，但也有些家长为了改变贫穷的命运十分重视家庭教育。家庭生活

条件大体可以分为物质生活条件和文化生活条件两大类，前者又可以细分为房屋和家具条件、饮食和服装支出等，后者可以分为学习和教育支出、通讯和娱乐设施、交往和旅行支出等。

　　10.

家庭生活方式，指家庭成员在一定的家庭生活条件制约下形成的稳定的生活行为特征，也可以说是家庭文化的表现，它对家庭成员（尤其是未成年人）的生活态度和思想道德都有深刻的影响。家庭生活方式是在一定的价值观影响下形成的，从其对人发展的影响方向来看分为文明的与野蛮的、先进的与落后的、科学的与愚昧的两类不同性质的生活方式，从其承传的民族传统来看大体分为西方和东方生活方式，从其发挥作用的领域来看大体分为消费、休闲、交往和娱乐等生活方式。从家庭教育的实际出发，笔者把生活方式分为消费、休闲、交往及娱乐方式等四个基本领域。

五、總結

　　最后需要说明的是，家庭教育是终生教育,可以说只要家庭存在，就必然有家庭教育相伴随。不过，在每个家庭发展的不同阶段，家庭教育的具体情形都有差别，家庭教育评价指标也会有变化。 根据美国学者*(Duvall, 1977)*的家庭生命周期理论，
一个家庭从诞生到消亡通常经过八个阶段，其中前五个阶段父母与未成年子女在一起生活，第六个阶段孩子长大了，并陆续离开父母建立属于自己的家庭。本文所论述的家庭教育评价指标体系，主要是从有未成年人的两代以上家庭的实际构建的。

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Homegrown Democracy, Homegrown Democrats

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20 September 2004.

Another political story, a narrative about political depression. We are 45 days out and counting from the 2004 election. Bush is leading Kerry in every poll. I despair. Nothing is working. Yesterday the *New York Times* devoted the entire Op Ed page to advice for the Kerry campaign. "Get a Message" seemed to be the message, and stay on it. Fifty percent of the American public think the country is headed in the wrong direction, and Bush is still leading Kerry by 13 points.

The cracks in the history of this administration have been exposed. The Bush Presidency has trashed the environment, welfare, education, the economy, turned the rest of the world against us, and over 10,000 Iraqi's and 1000 Americans have died in his dirty little Middle Eastern war. There are more than 100 anti-Bush books, and still counting. Bush's lies have been catalogued, documented and analyzed (Corn, 2003; Dowd, 2004; Ivins, 2003; Moore, 2003; Pope, 2003; Powers, 2003). There were no weapons of mass destruction. The Iraqi' do not love us. Bush was warned in advance of 9/11. And yet none of this seems to matter. Bush's handlers have turned fantasy into reality. Sixty percent of the voters still think Saddam supported Al Qaeda.

Critics assert that George Bush is a liar, a "President who knowingly and deliberately twists facts for political gain" (Hersh, 2004, p. 367; Corn, 2003). Turning intelligence estimates and wishful thinking into statements of fact has become an art form in this administration. Even Karl Rove knew, if Bush didn't, that arguments about Saddam's WMD program were based on "estimates full of judgments, not absolute certainties" (Woodward, 2004, p. 219). Indeed, Rove understands the difference between a fact and intelligence Paraphrasing Woodward, "If its a fact, is not called intelligence." (Woodward, 2004, p. 219).

But to call Bush a liar assumes that his lying indicates "an understanding of what is desired, what is possible, and how best to get there. A more plausible explanation is that words have no meaning for this President beyond the immediate moment, and so he believes that his mere utterance of the phrases makes them real. It is a terrifying possibility" (Hersh, 2004, p. 367). Indeed!
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The discourse about Bush's lying presumes that there is reality against which assertions of truth and lying can be judged. This is a contested assertion. In the postmodern age of simulation the hypperreal is more real than the real. Baudrillard (1983) taught us this. In such a regime, a lie is true if it conforms to the hypperreal; that is if it has the appearance of truth. Bush and his handlers skillfully manipulate this postmodern logic, insuring that his assertions about the real have the appearance of being truthful. Indeed the entire Iraqi War was premised on this model.

The public was sold the belief that WMDs existed in an empirical reality. The inspectors would be able to locate the weapons, even though Saddam claimed they did not exist. Indeed Saddam's lies proved the weapons existed. In the end the weapons did not need to found. Their absence meant they existed. We had no choice but to go to war.

The media model that scripted Bush's war short-circuited history by manipulating the logic of the hypperreal. It created instant meaning by producing a fictional sense of public opinion which supported the war. Saddam and Al Queda were connected. Saddam was evil. Al Queda is evil. The war was making America safer from terrorists. A total mythological system was in place. A closed system where lies became truth, and truth became that which conformed to the hypperreal. And this is how we got into this mess.

Any attempt to check-mate this system by remaining within this structural communication grid is doomed to failure. Three thousand books proving that Bush is a liar will not alter the fact that we are in this war. The discourse about lies, and truth is a dead-end.
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In the face of all of this I turn to Arundhati Roy for wisdom and understanding. She speaks for me (2004, p. 41). We are living in a time of "Instant-Mix Imperial Democracy (bring to a boil, add oil, then bomb)" (2004. p. 47). "We are, "the people of the world, confronted with an Empire armed with a mandate from heaven ...an Empire that has conferred upon itself the right to go to war at will and the right to deliver people from corrupting ideologies ... by the age-old, tried-and-tested practice of extermination" (2004, p. 47).

This Empire cannot stand still. It "is on the move, and Democracy is its sly new war cry. Democracy, home-delivered to your doorstep, by daisy-cutters. Death is a small price for people to pay for the privilege of sampling this new product: Instant-Mix Imperial Democracy" (2004. p. 47).

Like many, I too am tired of " racing to keep abreast of the speed at which our freedoms are being snatched from us" (Roy, 2004, p. 41). Who among us "can afford the luxury of retreating from the streets for a while in order to return with an exquisite, fully formed political thesis" (Roy, 2004, p. 41), apparently neither John Kerry, nor the Democratic party.
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And so I felt a great excitement when I saw Garrison Keillor's new book, Homegrown Democrat (2004). I thought, here is a man who thinks deeply about democracy, and these troubling times we are living in. He'll pull me out of my depression. So I bought the book.

Keillor occupies a special place in my biography. Without fail, every Saturday at 5:00 p. m. I listen to *A Prairie Home Companion*. I love the folk music, and the jazz, Guy Noir, the stories from Lake Wobegon, the opening monologues, which have for the last four years frequently mocked George Bush. I love Keillor's 1960's sensibilities, his mid-life struggles with fatherhood, his wry humor, his efforts to find a comfortable place inside this neoconservative project called corporate globalization. I love his criticisms of the neo-cons, how they have molded the instruments of democracy, including an independent judiciary, a free press, and the right to vote to their own purposes (Roy, 2004, p. 3).

So I fixed a glass of iced tea, grabbed *Homegrown Democracy* and settled into a comfortable chair on my deck, basking in the late afternoon sun. Time for a little Lake Wobegon therapy. What is this thing Keillor calls homegrown democracy? It is surely not anything like Bush's "Instant-Mix Imperial Democracy", that home-delivered democracy that arrives with a war cry and a bomb.

To my delight, I felt right at home. Keillor dedicates his book "to all of the good democratic-farmer laborites of Minnesota." These are my people, farmers from the heartland. Democrats.

Homegrown Democracy moves in three directions at the same time. It is a short version of Keillor's autobiogaphy. It is his attack on Bush, the Iraqi war, the neo-cons and conservative Republicans. It is his celebration of the values mean-spirited Republicans, corporate shills, hobby cops, misanthropic frat boys, and gun fetishists have attacked. These are the homegrown democratic values of the hard-working, God-fearing people of Lake Wobegon, and their idea of the common good.

The Republicans have broken the civic compact, the simple code of the Golden Rule that underlies Midwestern civility. The politics of kindness. The obligation to defend the weak against the powerful. "I didn't become a Democrat because I was angry," he writes. "I'm a Democrat because I received a good education in the public schools of Anoka, Minnesota, and attended a great university and when I was 18, John F. Kennedy ran for president."

This is my story! I attended excellent public schools in Iowa City, Iowa. I attended a great university, the University of Iowa. And, much to the ire of my Republican grandfather, I voted for John F. Kennedy for president. Like Keillor I worked to put myself through college. I discovered classical music, lecture halls, libraries, concerts, plays, opera, modern art, jazz, Dave Brubeck, great books, Sociology, classic literature, professors who cared about teaching. all-night cafes, coffee shops, existentialism, Marxism, Sartre, Camus, Hemingway, C. Wright Mills, folk music, the civil rights and anti-war movements.

I paid $93 for a semester' tuition and soon found my way to the long reading tables in the University Library. Around me, as there were for Keillor, were young men and women like myself, "bent to the hard work of scholarship, folks for whom attending college was not an assumed privilege" (Keillor, 2004, p. 63).

We dressed alike, ate the same food, listened to the same juke box music in the small cafes. We'd come early, before 7:00 p. m. to get a good table, my friends and I. And there we would sit, books stacked in front of us, sharpened pencils, heads bowed, "rows and rows of us, reading, reading, reading--sons of garage mechanics on their way to medical school, daughters of dairy farmers out to become professors of Romance languages" (pp. 63-64).

In the Music Room in the Iowa Memorial Union I discovered Ravel's "Bolero" and learned how to smoke a pipe and look existential, and read philosophy. There I sat, in my favorite chair, lost in the music, looking to others to see how to do this. We had a purpose, a sense of vocation, we could have stepped out of Thomas Hart Benton's great mural, "The Children of the Great Plains Claiming Their Birthright" (2004, p. 64). We were "taking our once-in-a lifetime chance to realize our God-given talent ... no guarantees of success (pp. 64-65), hard work, a love of this life, reading, reading, reading, reading.

I moved back into this space as I turned the pages of *Homegrown Democrat*. I shared my warm feelings of nostalgia with Aisha Durham, who reminded me that this sounded a lot like a white man' story about college in the 1950s. She asked, "Where there any African-American's in that music room?" Stunned. I searched back in my memory. There were no African-Americans in Iowa City, well, one family. There was a black man on the basketball team for a while but they sent him back to New York City for gambling. Aisha was right.

I went back to Keillor too see what he said about race. Democrats, he states, "have changed American in simple basic ways in the past fifty years that have benefited everyone. Race has become less and less an issue in people's lives and racism has ceased to be socially acceptable anywhere. Women have moved into every realm of society ... Equal opportunity in education, employment, housing ... Homegrown Democrats led the way in bringing these things about" (p. 26). Indeed!

I can't let these lines stand without protest. In my community racism is on the rise. We have more, not less discrimination. Hate crimes are a daily occurrence. Women have hit class ceilings, and the community drove our last Chancellor out of town. They said she was insensitive to local tradition. Maybe we don't have the right kind of Democrat in Urbana. I doubt it.

In the chapter, "The Good Democrat" he lists ten characteristics of Democrats. Democrats distrust privilege and power (p. 169); regard equality as bedrock (p. 172); are inclusive and integrationist to the core (p. 174); are city people at heart ... The city is the crowning achievement of society (p. 176); believe in individualism (p. 180); are union guys (p. 182). have sympathy for the helpless, especially children and the elderly (p. 185); are diehard teachers (p. 189); are realists (p. 192); have values that are rooted in courtesy and kindness (p. 195). The good Democrat is homegrown, from the great Midwestern heartland, the land of Lake Wobegons.

The last chapter invokes 9/11, reading it as a rare moment of shared community, pain and suffering in New York City. Anticipating the Republican National Convention, which celebrated Bush and 9/11, Keillor invokes the men and women who died that day, "They deserve better than to be the platform for intolerance" (p. 232).

He catches himself. "I refuse to be furious. I am a happy Democrat living in a great country, at home in St. Paul, Minnesota, where no matter what, there is a lot of satisfaction going on a good deal of the time" (p. 233).

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I'm an angry Democrat. I'm angry at the Democrats who supported Bush's war. I'm angry at politicians who wait to see which the wind is blowing before they commit a political act requiring honesty and courage. I'm tired of Democrats who make lists. I'm angry at Democrats who think the good Democrat is homegrown. I'm not sure homegrown works any longer, My homegrown was narrow and provincial, and white. In my Lake Wobegon the Golden Rule and the politics of kindness, and the obligation to defend the weak and the poor only extended to those folks like the rest of us.

I agree we have a moral obligation to bequeath this world to our grandchildren in better shape than we found it. But it is not just our grandchildren to whom this world is bequeathed. This is a global project. I know it must be local, but I do not think it can be entirely built from the values that circulate in Keillor's imaginary utopia. And this saddens me because for a long time I have liked going to Lake Wobegon at the end of a hard week. I'm not so sure I can any longer do this.

I must look elsewhere for my alternative model of democracy.

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Book Review

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In today's global world, it is no longer uncommon for people to live in several different countries or socio-economically and culturally different communities, or move between two countries frequently during their lifetime. *Negotiating Bilingual and Bicultural Identities* provides a unique opportunity to examine the development of bilingual and bicultural identities of students who spend their adolescent years in a host country and then return to their home country.

The book presents findings from a longitudinal study of four teenage Japanese students who spent several years in North America and then returned to Japan to attend university. Using narrative inquiry and communities of practice as a theoretical framework, the author, Yasuko Kanno explores the intimate link between language, experience, identity and culture by analyzing the narratives of the Japanese students who are the sons and daughters of Japanese businessmen. The focus of this longitudinal study is mainly on how identities of young bilingual "returnees" (called kikokushijo) and their relationship to their two languages and two cultures change as they move from adolescence to young adulthood. According to Kanno, the study is significant and unique in that three characteristics of it differentiate it from other studies on bilingual and bicultural identities. First of all, this is a longitudinal study in which Kanno had followed the same bilingual students over a long period of time. And as oppose to the other studies, Kanno mainly focus not only on how learners grown-up as bilingual and bicultural individuals, but also on where they decide to place themselves between two languages and cultures. Second, this study documents student voice, which is lack in bilingual research in general. Third, although studies on bilingual and bicultural identities focus mainly on immigrants who move to a new country and stay there, this study focuses on the bilingual students who go back to their home country. It is also striking that the book is written in a language accessible to a wide readership.

The book is organized in eight chapters. A very brief introduction, in which Kanno provides an overview of the book, is followed by a presentation of a short background of her own story of learning English and her own personal motivation for this study. Then the theoretical and methodological foundations of the study are introduced in Chapter 1.

Chapter one provides the framework for this study in which Kanno reviews recent studies on bilingual and bicultural identities in the field of second language acquisition (SLA) and bilingualism. Then, Kanno describes the narrative-inquiry and communities-of-practice perspectives in order to conceptualize how students' identity development show a gradual shift from a rigid simplistic approach to bilingualism and multiculturalism to a more sophisticated skill at negotiating their multiple identities in a unified self. The rest of the chapter, Kanno describes the process of this inquiry: how she met the participants and worked with them, and the procedure she undertook to reconstruct and analyze their narratives.

In the next four chapters, Kanno presents the four students' stories. In these chapters, Kanno explores these students' family backgrounds, academic performances, personality characteristics, feelings regarding living abroad and their home country, and their attitudes towards languages and cultures. By presenting the students' stories, Kanno aims to describe the process of the students' efforts in developing an identity to become a member of their communities.

Chapter six, 'The Development of Bilingual and Bicultural Identities,' is an analysis of the students' stories to find out common themes about the students' cross-cultural experiences. Kanno conceptualizes these themes in relation to the three phases in the students' journeys: sojourn to North America, return to Japan, and later reconciliation. It is interesting to see how the students' social environments have impacted on their identities in each phase. As teenagers in North America, these

students had taken ESL courses in their school. And these courses had created a physical and psychological distance between these Japanese students and native-speaking students. Thus, the school had constructed a social environment in which the Japanese students lose their interaction with native students. Furthermore, the Japanese students also had enrolled in 'hoshuko', Japanese supplementary school, where they strengthened their Japanese identity. Their families also had created a social environment at home where Japanese traditions were valued. It appears that two different types of social environments, one is their public school which reinforced their minority status, and the other is 'hoshuko' and their homes which strengthened their Japanese identity, have constructed different types of identity formations for the students. And, it is striking to see how these students negotiated these multiple identities in these different social environments. With their return to Japan, the students readjusted their strategies to deal with the daily life problems. Despite their engagements in Japanese language and culture while abroad, upon return to Japan they had felt as strangers in their home society. While all the Japanese students had difficulty in adjusting their life in Japan after their return from the North America, Kanno argues that "Once they moved from the pressure to assimilate, they had the freedom to fit into their narrative those aspects of their identities (such as their individualistic streak) that were not compatible with the past story line" (p. 121). According to Kanno, the students felt more comfortable with their own past experience and more accepting of their own bilingual / bicultural identities.

In chapter 7, Kanno examines the theoretical implications of the study. Kanno concludes that "locating multiple identities that a learner may possess in different settings is only one half of the necessary investigation into the relationship between identity and language learning. The other half is to explore how the learner makes implicit and explicit connections among these identities and integrates them into his or her story of language learning....It is in the narrative weaving where lies the key to understanding the relationship between identity and language learning" (p. 133).

In the final chapter, Kanno gives a number of educational suggestions from the findings of her study. For Kanno, it is necessary for educators to show respect to their students' strengths and capacities, and to listen to their stories to understand who they are and what they want to become as social agents.

Consequently, *Negotiating Bilingual and Bicultural Identities* is a clearly written and well organized research study. Kanno's skillful use of the techniques of narrative inquiry and communities of practice is quite impressive. There are two issues though I found problematic.

First, my difficulty in relying only on the concept of narrative inquiry as a framework for exploring the processes of identity construction is that it considers only the students' "told stories" to describe and theorize the complexities of identity formation. Although this is a longitudinal study, the author rarely uses alternative (third person) voices to interpret and describe the students "lived experiences." At the end of the book, the readers is left with a curiosity of what other people such as the students' teachers, classmates, native students in public school in Canada might have thought about these four students' interactions and negotiations with their social environments. Thus, the author fails to portray multiple points of views in the study.

Second, the book would have been more inclusive if Kanno would have touched upon the analysis of power and identity construction in the study. The lack of analysis of power and identity relations in the book limits the understanding of how institutional discourse impacted on the students' reflexive individual construction of social realities in their social interactions at micro and macro level.

Taken as a whole, the book provides a valuable approach towards analysis of the relationships between language, experience, identity and culture. The book deserves to be regarded as a good source for those concerned about and willing to rethink the fundamental assumptions of second language acquisition and education, and bilingual identity construction.

Book Review

Ruddell, M. R. (2005). *Teaching Content Reading and Writing*, (4th ed.). New York: John Wiley & Sons Canada, Ltd. ; ISBN: 0471151610

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Ruddell's book, *Teaching Content Reading and Writing*, is an excellent source to find information about content reading and writing, especially adolescent literacy, new technologies, and instructional strategies. The book has 12 chapters and they link together in a logical manner. After the preface and acknowledgement, readers can see instructional strategies and their chapter numbers. I think giving the specific chapter numbers of the each strategy makes the book more accessible for the readers. They can easily find and read the strategies. At the beginning and at the end of the each chapter, Ruddell gives Double Entry Journal Activity (DEJ) for the readers. According to Ruddell, Before Reading Journals help readers to stimulate their ideas about the main topics of the chapters, and After Reading Journals help readers to extend their understanding of the text. I think before and after DEJ activities are excellent methods for active reader participation. Connecting the chapter contents to schools, classrooms, teachers, and students is the main idea in these journals.

In the first chapter, the author introduces adolescent literacy and its milennials. In addition, the readers can see the literacy instruction in historical perspective from 1930s to 2000s. Plan of the book is also given in the first chapter. Ruddell summarizes each chapter briefly. In the second chapter, cognitive theory, and second language acquisition theories (e.g., Krashen's Second Language Acquisition Theory and Cummin's Cognitive and Language Context Theory) are the key topics. I think this chapter does not give enough information about Rosenblatt's Transactional and Vygotsky's Social Constructivist theories. Covering these two important reading theories with great depth could have been very useful for in-service and pre-service teachers.

Evaluating instructional materials is the main topic of the third chapter. Ruddell argues that "evaluating instructional materials is the right and responsibility of every classroom teachers" (p. 52). I believe this chapter gives teachers all they need to evaluate classroom texts including textbooks, and electronic texts. Two traditional formulas, Fry and SMOG, are introduced, and step-by-step instruction is given. Detailed information about cloze testing and Group Reading Inventory is also provided in this chapter. Readers can understand and learn how to apply these two procedures without reading any additional sources. Ruddell includes alternative readability checklists such as Irwin and Davis' Checklist, Singer's Friendly Text Evaluation Scale, and an electronic text evaluation scale. Near the end of the chapter, additional resources and short explanations show evaluators different procedures for evaluating the Internet resources.

In chapter 4, comprehension instruction in content areas is examined with great depth. I think this chapter is a very helpful source for one who want to learn about Directed Reading-Thinking Activity (DR-TA), Group Mapping Activity (GMA), Directed Reading Activity (DRA), and ReQuest. Especially, the information about the DR-TA is amazing. Teachers' role in DR-TA, sample demonstrations in some selected content areas, and sample guidesheet are great sources for the content area teachers. In chapter 5, the importance of vocabularies for learning in subject areas is demonstrated.

Teaching bilingual/bicultural students in multilingual/multicultural settings is covered in chapter 6. Ruddell explaines the meaning of terms to describe non-English-speaking and bilingual students. In this chapter, the readers can have clear ideas about such terms as Limited English Proficient students (LEP), First language (L1), Second Language (L2), English as Second Language (ESL), English Language Learners (ELL), Bilingual Education Programs, Transition Programs, and Maintenance Bilingual Programs. Sheltered Instruction (SI) is also covered with great depth by the author.

Chapter 7 and 8 are respectively about reading and writing across the curriculum. Learning from the text is the central topic in the reading across the curriculum chapter. According to Ruddell (p. 232), teachers need to do following activities to guide students' learning from text: (1) Provide means for

students to organize information before reading, (2) Provide means for students to organize information while reading, (3) Provide means for students to organize information after reading, (4) Provide means for students to synthesize and articulate new learning, (5) Identify and teach vocabulary that labels important concepts, elements, and relationships, and (6) Provide opportunity for students to produce or create something new. I believe these six activities describe teachers' responsibilities well to guide students learn from text. In this chapter, Ruddell gives some strategy examples (e.g., K-W-L Plus, Predict-Locate-Add-Note; Anticipation Guides; Questioning the Author; Survey, Question, Read, Recite, Review; Underlining and Notetaking etc.) to guide students for before, during, and after reading phases. The writing process is also examined according to the same order. Detailed information about the Writing Workshop, Learning Logs, and Double Entry Journals could be very useful for teachers who want to know more about these strategies.

Chapter 9 is named as assessment of student progress in subject area reading and writing. First, the author gives general explanations about the assessment and evaluation. Description of terms, assessment today and in the future, and standards and assessment are the headings of this section. In the second section of the chapter, Ruddell examines the assessment in the context of subject area learning and teaching. The focus is on formal and informal assessment of subject area reading and writing. Ruddell distinguishes the observation as structured and unstructured (p. 335-336). She also provides the copies of the Developmental Inventory Instrument for the readers to observe and evaluate all aspects of language, reading/listening and writing/speaking. I believe these two structured observation guides could be very useful for teachers to observe and analyze students' language and literacy behaviors. Practical ideas about the interview and portfolio assessment can also be found in the chapter.

Chapter 10 is about diversity in the classroom. Mainly, four models are given to describe instructional implications for students who have reading difficulties. These implications are the defect and disruption model, the deficit model, the difference model, and at-risk students-the difference model-and diversity. In chapter 11, Ruddell explores the current approaches to content learning. Cooperative/collaborative learning is the main topic of the entire chapter.

Developing lifelong readers and writers is explored in the last chapter. According to Ruddell, teachers should capture students' energy, interest, and curiosity. If teachers have the role of mentor, they can open doors for their students. Teachers should know their students' literacy interests and attitudes. I think Ruddell's following statement clearly describes the importance of knowing students' interests and attitudes toward reading and writing. "Gaining access to students' literacy attitudes, interests, and habits gives you real insight into their attitude toward your subject area, other subject areas, school in general, and themselves as learners. This understanding critical to our goal of developing lifelong readers and writers…" (p. 443). In this chapter, questionnaires are introduced as a useful instrument to learn students' literacy attitudes and behaviors. Ruddell claims that school librarians, published book lists and on-line resources can be seen as good resources by content area teachers to find appropriate books. Ruddell also includes students to this resource list, and argues that "students know what books they like and don't like, and they will tell you" (p. 453).

I believe that Ruddell's strength lies in the clarity of her writing style. The book is easy to read and understand. It can be recommended to all those who want to learn the latest development in the content area reading and writing.

Miscellany

Scope of the IJPE
International Journal of Progressive Education (IJPE) (ISSN 1554-5210) is a peer reviewed interactive electronic journal sponsored by the International Association of Educators. IJPE takes an interdisciplinary approach to its general aim of promoting an open and continuing dialogue about the current educational issues and future conceptions of educational theory and practice in an international context. In order to achieve that aim, IJPE seeks to publish thoughtful articles that present empirical research, theoretical statements, and philosophical arguments on the issues of educational theory, policy, and practice. IJPE is published three times a year in four different languages; Chinese, Turkish, Spanish and English.

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