

簽 於 師範學院教育學系(所)

日期：113/05/16

主旨：檢陳教育學系112學年度第2學期第3次系務會議紀錄1份，請核示。

說明：旨揭會議業於113年5月16日召開完竣。

擬辦：如奉核後依規定辦理後續相關作業。

會辦單位：

決行層級：第二層決行

——批核軌跡及意見——

1. 師範學院 教育學系 助教 侯惠蘭 113/05/16 16:15:31(承辦)：
2. 師範學院 教育學系 系主任 張淑媚 113/05/17 12:40:00(核示)：
3. 師範學院 院長 陳明聰 113/05/17 14:32:02(決行)：

閱(代為決行)

4. 師範學院 教育學系 助教 侯惠蘭 113/05/17 16:02:55(承辦)：

裝

訂

線

國立嘉義大學教育學系 112 學年度第 2 學期第 3 次系務會議紀錄

一、時間：113 年 5 月 16 日(星期四)中午 12 時 10 分

二、地點：教育館 B03-209 教室

三、主席：張主任淑媚

紀錄：侯惠蘭

四、出席人員：教育學系全體教師

壹、主席報告：

各位老師好，本次會議有四個提案討論，包括 112 年度學術專書專章獎勵、數理教育碩士班徵聘一位專任教師啟事、博士班課程與教學組「科學教育課程與教學領域」招生員額擬釋出，以及綜合活動領域公費生招生簡章，請各位老師提供寶貴意見。

貳、上次會議決議執行情形：

- 1、訂定本學系執行國科會博士生研究獎學金試辦方案審查評分標準。
- 2、訂定本學系 113 學年度乙案公費生招生簡章。

參、提案討論：

*提案一

案由：本學系教師提出 112 年度學術專書專章獎勵，提請審議。

說明：

- 1、依據本校研發處 113 年 4 月 19 日通知(如附件 P.1~2)及本校學術研究成果獎勵辦法辦理(如附件 P.3~6)，申請條件、程序如下：
 - (1)獎助前一年度國內外出版之專書及專章(出版日為 112 年 1 月 1 日至 12 月 31 日止)，且作者須以本校教師名義發表。
 - (2)申請人須檢附相關文件於每年 4 月 30 日前向系上提出，並經系相關會議初審後，於 5 月 17 日前將會議紀錄及相關文件資料送院辦理複審。
- 2、本學系 112 年度共計有專章 3 篇，申請人名冊如下，申請佐證資料請參考附件 P.7~61 供老師們審閱，是否同意推薦，請審議。

編號	申請項目	申請人	專書(章)名稱	備註
1	專章	洪如玉	Zhuangzi's Ecu-Dao and Daoful Well-Being: Cook Ding and other Craftsmen Revisited	1.發表地：國外 2.出版日期：112 年 1 月 3.起迄頁碼：頁 16~28 4.申請表 1 份、專章資料 1 份(該專章封面影本、目錄影本、該篇專章本文內容)、出版合約書 1 份、出版單位之審查意見影本 1 份 5.如附件 P.7 -26
2	專章	洪如玉	Afterword	1.發表地：國外 2.出版日期：112 年 1 月 3.起迄頁碼：頁 148~152 4.申請表 1 份、專章資料 1 份(該專章封面影本、目錄影本、該篇專章本文內容)、

				出版合約書 1 份、出版單位之審查意見影本 1 份 5.如附件 P.27-40
3	專章	洪如玉	Introduction	1.發表地：國外 2.出版日期：112 年 1 月 3.起迄頁碼：頁 1~15 4. 申請表 1 份、專章資料 1 份(該專章封面影本、目錄影本、該篇專章本文內容)、出版合約書 1 份、出版單位之審查意見影本 1 份 5.如附件 P.41-61

決議：同意推薦，送師院複審。

提案二

案由：本學系數理教育碩士班擬徵聘一位專任教師，徵聘啟事請討論。

說明：

- 1、因本學系楊德清教授於 3 月 26 日逝世，數理教育碩士班數學領域師資僅剩姚如芬老師一人，經淑媚主任向人事室爭取，於 4 月 23 日同意本學系增聘一名數學教育專任教師缺額。
- 2、檢附本學系徵聘專任教師啟事草案如附件 P.62-64，提請討論。

決議：修正後通過。

提案三

案由：本學系博士班課程與教學組「科學教育課程與教學領域」招生員額擬釋出，提請討論。

說明：本學系博士班課程與教學組「科學教育課程與教學領域」招生員額 1 名，自 111 學年度開始招生以來，連續三年無人錄取，擬將此員額釋出，由本學系博士班全盤考量調整員額，提請討論。

決議：照案通過。

提案四

案由：訂定本學系 113 學年度乙案國小綜合活動領域公費生招生簡章草案，提請討論。

說明：

- 1、本名額為國民小學綜合活動領域教師，雙語教學次專長，於 116 學年度分發偏遠地區雲林縣學校，原為輔諮系負責培育，因無人報考，師培中心建議改由本學系二次招生。
- 2、本學系 113 學年度國小綜合活動領域，師資培育公費生甄選簡章(如附件 P.65-68)，請討論。

決議：修正後通過。

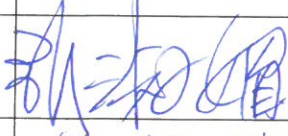




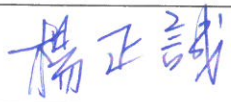

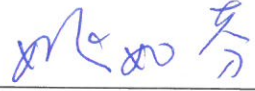

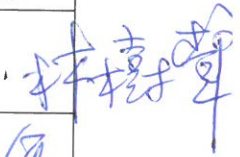
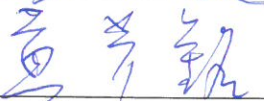
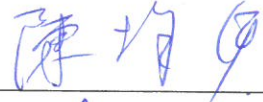
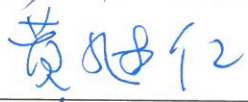

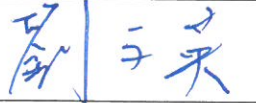
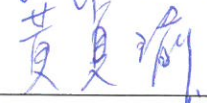

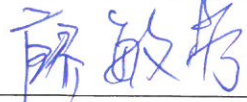
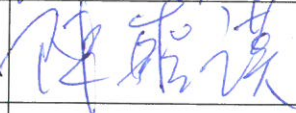
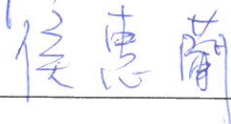
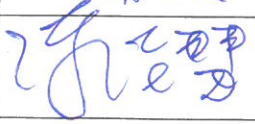
肆、臨時動議：無

伍、散會：下午 1 時 30 分

教育學系 112 學年度第 2 學期第 3 次系務會議

簽到單

- 一、時間：113 年 5 月 16 日(星期四)中午 12 時 10 分
 二、地點：教育館二樓 B03-209 教室

出席者姓名	請簽名	出席者姓名	請簽名
張淑媚主任		葉連祺副主任	
姜得勝老師		陳珊華老師	
洪如玉老師		何宣甫老師	休假研究
許家驊老師		王瑞堦老師	
王清思老師		楊正誠老師	
林明煌老師		姚如芬副主任	
黃秀文老師		林樹聲老師	
黃芳銘老師		陳均伊老師	
黃繼仁老師		林志鴻老師	
劉文英老師		黃貞瑜組員	
劉馨琚老師		廖敏秀組員	
陳聖謨老師		侯惠蘭助教	
陳美瑩老師	請假		
陳佳慧老師			

通 知

中華民國 113 年 4 月 19 日
聯絡人：楊宗鑫、陳惠蘭組長
聯絡電話：271-7161~3

主旨：本校 112 年度「學術研究成果獎勵」，**自即日起至 113 年 4 月 30 日（二）止**受理教師申請，各項獎勵申請及審查流程如說明三，請查照轉知。

說明：

- 一、依據本校「國立嘉義大學學術研究成果獎勵辦法」辦理【如附件 1】。
- 二、獎勵對象係以本校名稱於 **112 年度**（註）已正式出版或展演之學術研究成果及獲頒之國內重要學術獎項。
- 三、各項獎勵申請及審查流程摘要如下：

（一）學術期刊論文：

- 1、線上申請後列印紙本申請書辦理：本校首頁→E 化校園→校務行政系統→教師職涯歷程檔案→研究成果→研究成果查詢維護→期刊論文→查詢或新增→選擇期刊題目→於期刊論文編輯作業頁面編輯後再點選「儲存並列印學術期刊論文獎勵申請表(含查詢)」→點選期刊之學術評價→儲存→預覽申請表→送出申請表→完成【如附件 2】。
- 2、獎勵申請案經院長核章後，請於 **113 年 4 月 30 日（二）前**送達研究發展處申辦。

（二）學術專書及專章：

- 1、申請人須檢附「國立嘉義大學學術專書專章發表獎勵申請表」【如附件 3，該表單業已更新版本，請以本次提供新版格式填報】及各式書面審查資料（如教師著作等，請詳閱申請表說明並檢附所需附件，如未檢附相關資料或不全者，恕不受理）於 **113 年 4 月 30 日（二）前**向所屬系、所、學位學程或中心提出申請。
- 2、經系、所、學位學程或中心相關會議初審後，於 **113 年 5 月 17 日（五）前**將會議紀錄及相關文件資料送學院辦理複審。
- 3、經院級相關會議複審後（師資培育中心納入師範學院；語言中心納入人文藝術學院辦理），於 **113 年 6 月 7 日（五）前**將會議紀錄及相關文件資料送研究發展處（逾期恕不受理），俾利轉送本校學術審議小組會議辦理決審。

(三) 藝術（設計）創作與展演：

1、申請人須檢附「國立嘉義大學教師藝術（設計）創作與展演獎勵申請表」【如附件 4】及各式審查資料向所屬系、所、學位學程或中心提出申請（請詳閱申請表說明並檢附所需附件，如未檢附相關資料或不全者，恕不受理）。

2、獎勵申請案經院長核章後，請於 **113 年 4 月 30 日（二）前** 送達研究發展處申辦。

四、檢附相關附檔詳如附件 1~4，或逕至本校雲端硬碟→NCYU_Public→研究發展處→1130419 學術研究成果獎勵通知附件

(<https://webhd.ncyu.edu.tw/share.cgi?ssid=f32c43de61994d8b85c2e8a9e40fb5f3>) 下載卓參。

五、本通知及相關附檔業已公告於本校首頁及研究發展處網頁，並傳送至各學院電子信箱，惠請各學院協助轉達所屬教師週知。

備註：112 年度獎勵申請案之出版、創作與展演日期係自 112 年 1 月 1 日起至 112 年 12 月 31 日止。

此致

各學院、師資培育中心、語言中心

研究發展處  敬啟

國立嘉義大學學術研究成果獎勵辦法

90年6月12日89學年度第7次行政會議通過
91年12月10日91學年度第3次行政會議修正通過
93年5月25日92學年度第6次行政會議修正通過
94年12月20日94學年度第4次行政會議修正通過
95年3月14日94學年度第7次行政會議修正通過
95年6月6日94學年度第10次行政會議修正通過
96年1月9日95學年度第4次行政會議修正通過
96年5月8日95學年度第7次行政會議修正通過
97年8月27日97學年度第1次校務基金管理委員會會議修正通過
97年9月9日97學年度第2次行政會議修正通過
99年1月12日98學年度第4次行政會議修正通過
99年3月1日98學年度第3次校務基金管理委員會會議修正通過
99年7月20日98學年度第8次行政會議修正通過
99年9月29日99學年度第1次校務基金管理委員會會議修正通過
103年10月13日103學年度第1次校務基金管理委員會會議修正通過
103年11月11日103學年度第3次行政會議修正通過
108年5月22日107學年度第4次校務基金管理委員會會議修正通過
108年7月9日107學年度第8次行政會議修正通過
109年5月19日108學年度第4次校務基金管理委員會會議修正通過
109年7月7日108學年度第8次行政會議修正通過
110年9月16日110學年度第1次校務基金管理委員會會議修正通過
110年9月28日110學年度第2次行政會議修正通過
111年9月27日111學年度第1次校務基金管理委員會會議修正通過
111年11月15日111學年度第3次行政會議修正通過
113年2月21日112學年度第3次校務基金管理委員會會議修正通過
113年4月9日112學年度第5次行政會議修正通過

第一條 國立嘉義大學(以下簡稱本校)為鼓勵本校專任(含專案)教師積極從事研究，提升學術研究水準，增進本校學術聲望，特訂定「國立嘉義大學學術研究成果獎勵辦法」(以下簡稱本辦法)。

第二條 本辦法之經費來源如下：

- 一、受贈收入。
- 二、場地設備管理收入。
- 三、推廣教育收入。
- 四、產學合作(含政府科研補助或委託辦理)收入。
- 五、投資取得之收益。

第三條 獎勵項目包括：

- 一、國內重要學術獎項獲獎人獎勵。

- 二、頂尖國際學術期刊論文獎勵。
- 三、學術期刊論文獎勵。
- 四、學術專書及專章獎勵。
- 五、藝術（設計）創作與展演獎勵。
- 六、優秀年輕學者嘉禾獎。

第一至五款獎勵以本校名稱於前一年度已正式出版或展演之學術研究成果及獲頒之國內重要學術獎項。

第六款以五年內學術研究成果與著作成果及獲頒之國內重要學術獎項。

第四條 國內重要學術獎項獲獎人獎勵，獎勵項目及金額如下：

- 一、國家科學及技術委員會傑出研究獎，獎勵 5 萬元。
- 二、國家科學及技術委員會吳大猷先生獎，獎勵 3 萬元。
- 三、中央研究院年輕學者研究成果獎，獎勵 3 萬元。

獎勵金核發由研究發展處依授獎單位來函辦理。

第五條 頂尖國際學術期刊論文獎勵

- (一)刊登於 Science、Nature 及 Cell 期刊，申請人屬通訊作者或第一作者，每篇發給 10 萬元；申請人非屬通訊作者或第一作者，依作者排序遞減獎勵，第二作者每篇 5 萬元，第三作者每篇 2 萬元，第四作者及之後序位每篇 1 萬元。
- (二)依本辦法第六條規定提出申請經審查通過之 SCIE 或 SSCI 期刊論文，且其 JCR 公告最新計算論文期刊所屬領域排名百分比 (R) 為前 25% 者。申請人屬通訊作者或第一作者，一人提出申請。符合頂尖國際學術期刊論文獎勵規定每篇獎勵 1 萬元。
經學術審議小組會議審查通過後辦理獎勵，且不列入學術期刊論文獎勵點數。

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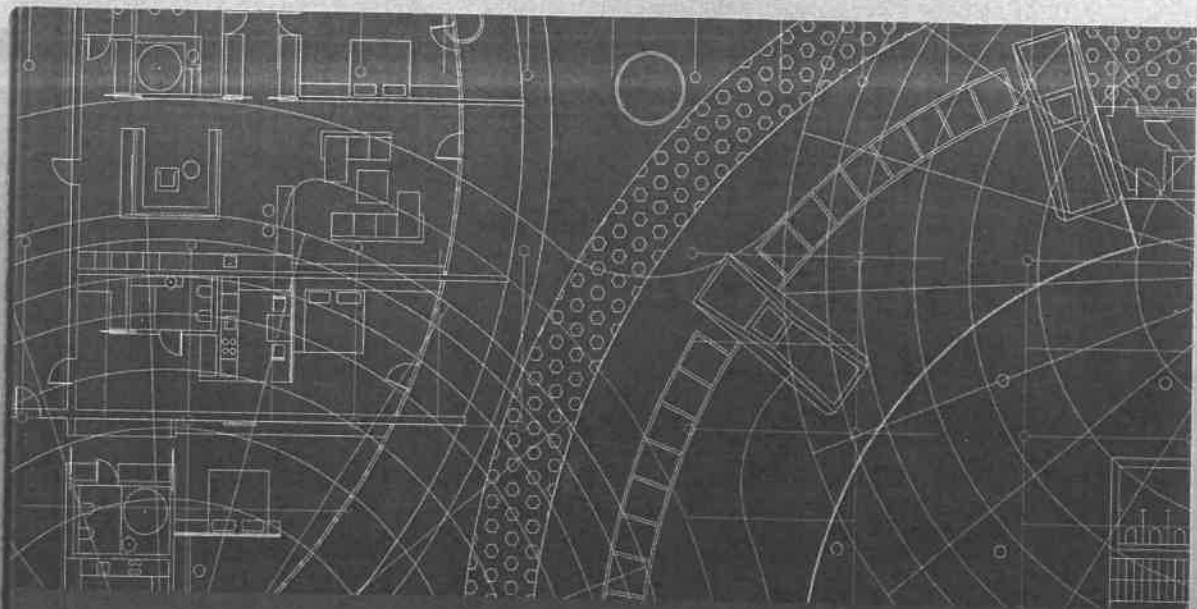
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**NATURE, ART, AND
EDUCATION IN EAST ASIA**
PHILOSOPHICAL CONNECTIONS

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Zhuangzi's Edu-Dào and Dàoful Well-Being

Cook Ding and other Craftsmen Revisited

Ruyu Hung

1.1 The Story of Cook Ding and Dàoful Well-Being

Zhuangzi's Cook Ding story is short but educationally inspirational. The below excerpt depicts the process of Cook Ding's skill acquisition and the remarkable end state of attaining the dào when he achieves and fulfils the mastery skill successfully.

His cook was cutting up an ox for the ruler Wen Hui. Whenever he applied his hand, leaned forward with his shoulder, planted his foot, and employed the pressure of his knee, in the audible ripping off of the skin, and slicing operation of the knife, the sounds were all in regular cadence. Movements and sounds proceeded as in the dance of 'the Mulberry Forest' and the blended notes of 'the King Shou'. ... 'What your servant loves is the method of the Dào, something in advance of any art. When I first began to cut up an ox, I saw nothing but the (entire) carcass. After three years I ceased to see it as a whole. Now I deal with it in a spirit-like manner, and do not look at it with my eyes. The use of my senses is discarded, and my spirit acts as it wills. My art avoids the membranous ligatures, and much more the great bones. A good cook changes his knife every year; (it may have been injured) in cutting ... Now my knife has been in use for nineteen years ... and yet its edge is as sharp as if it had newly come from the whetstone. ... [W]hen I come to a complicated joint, ... I proceed anxiously and with caution, ... and moving my hand slowly. Then by a very slight movement of the knife, the part is quickly separated, and drops like (a clod of) earth to the ground. Then standing up with the knife in my hand, I look all round, and in a leisurely manner, with an air of satisfaction, wipe it clean, and put it in its sheath'. Wen Hui said, 'Excellent! I have heard the words of my cook, and learned ... the nourishment of (our) life'.

(*Zhuangzi*, 1.3.2; trans. Legge, 1891)¹

The end state of dào is also the state of dàoful well-being. The story of Cook Ding is about the process and the aim of education. Although skill acquisition and the dàoful well-being may not be the only means and end of education, and hardly can they be taken as such in modern times, the state of dàoful well-being is a worthwhile aim of education. The dàoful well-being does not mean the satisfaction of desires but the peace and openness of mind, ready to accept the world as it is. In the story, the 'leisurely manner, with an air of satisfaction' displayed by Cook Ding after fulfilling his task with perfection and success expresses the state of well-being. The Zhuangzian well-being is 'free of attachments, and deeply in tune with spontaneous, unselfconscious dispositions and inclinations' (Tiwald, 2015). The state of reaching dào and well-being, which means to live contentedly in an effortless, nonself-conscious, natural way, is educationally worthwhile.

The Dàoist well-being achieved by practising mastery skill can be understood as the 'optimal functioning or the pursuit of excellence or the best in oneself' (de Ruyter, 2015, p. 89). The Dàoist well-being or contentment is experienced when the master practises a skill successfully, and the well-being could continue afterwards. Zhuangzi calls the state of well-being 'ān' (安). In another story in the *Zhuangzi*, the skilful swimmer of Lǔliáng swims with ease in an extremely ferocious waterfall. When he is asked how he manages to cope with the water, the swimmer seems ignorant about his excellence. He calmly replies that he was born, brought up, and settled (or rested or dwelled; in Chinese: 'ān') in the hills and waters. The past experiences ('gù' 故) that have become his nature ('xìn' 性) makes his success destined ('mìng' 命). The swimmer says:

I have no particular way. I began (to learn the art) at the very earliest time; as I grew up, it became my nature to practise it; and my success in it is now as sure as fate. I enter and go down with the water in the very centre of its whirl, and come up again with it when it whirls the other way. I follow the way of the water, and do nothing contrary to it of myself – this is how I tread it.

(*Zhuangzi*, 2.12.10; Legge, 1891)²

The self-description of the swimmer has three elements that can be expounded upon: (1) past, (2) nature, and (3) destiny.

The past (or 故, gù) refers to the fact that the swimmer was born and grew up in the area of waterfall. As the swimmer grew up, the place became part of his life and part of his nature. 'The past' denotes the past time and space that the swimmer has lived through. This suggests that numerous experiences, exercises, and practices have been carried out by the swimmer, as with Cook Ding. Then, without knowing for how long and in what way, the skill has been embodied in the person and turns into a part of his nature ('xìn' 性).

Somehow and sometime later, Cook Ding or the swimmer could practise the mastery skill with perfection but without awareness of any knowledge. This is the so-called fate. The swimmer says, ‘I was born among these hills and lived contented among them—that was why I say that I have trod this water from my earliest time. I grew up by it, and have been *happy* treading it—that is why I said that to tread it had become *natural* to me. I know not how I do it, and yet I do it—that is why I say that my success is as sure as fate’ (*Zhuangzi*, 2.12.10; Legge, 1891; my italic).³ Compared with Cook Ding’s distinctive three stages of learning, the swimmer of Lǚlíang did not specify the developmental course his skill. However, both stories present the state of attaining dào, being well—the dàoful well-being, or the state of ‘ān’—by fulfilling the mastery skill. The word ‘ān’ in this passage was translated by Legge (1891) as ‘be happy’ and ‘becoming natural’. The point here is to show that attaining the dào is a state of being at ease and feeling happy, comfortable, and peaceful.

Well-being has been recognised as an important aim of education (de Ruyter, 2015; White, 1990, 2002a, 2002b, 2005, 2007), despite its diverse definitions. For Zhuangzi, the centrality of well-being does not lie in objective goods, such as basic needs (food, shelter, and health) and existential needs (social relations), as de Ruyter (2015) and White (2002a, 2007) suggest, but in subjective goods and the way in which a human being fulfils the goods. This does not mean that Zhuangzi’s subjective goods are exclusively different from the objective goods, which are universal. By this, I mean that Zhuangzi, as a perspectivist, accepts ‘goods’ that can be different from individual to individual. Every human being can freely make their own decision to choose the ‘good’ to fulfil to achieve the state of well-being. Every human being can freely choose a skill to learn to achieve well-being.

Let us return to Zhuangzi’s story of Cook Ding. Practising a skill with perfection and success will enable a human being to attain the dào and experience well-being. The meaning of learning skills is worth considering. There are three important aspects involved in the acquisition of skills: the condition of the person, the environment, and the effect. The condition of the person refers to the state of the person. As the story of Cook Ding articulates, there are three stages of skill acquisition. The third stage is the end state or the ideal state. When arriving at the end state, Cook Ding enters the state of *wúwǔ* (nonsel). However, in practising a great skill, a master should be entirely attentive and concentrated. Wholehearted attentiveness, which is necessary for executing an expertise skill, manifests the individuality of the master. How then could it be possible for the master to be an individual and a nonself at the same time? In what sense does the individual turn into the nonself to attain the dào and well-being? To answer these questions, I intend to explore the meaning of the art of living and well-being in Zhuangzi with a special focus on the stories of skill and mastery. The first section aims to consider the meaning of the nonself in terms of practising a skill. Next, I will

shift the focus to the aspect of *xiusheng* (cultivation of the body). The acquisition of skill involves bodily discipline, exercise, practices, and the interaction between the body and the physical world. The way the master deals with the world through the body is insightful for considering educational practice. The third aspect will be deliberated in the notion of *yǎnsheng* (nurturing life). The perfect practice of skill reaches the dàoful well-being within which not only does the master but also the other thrives.

1.2 Wúwǔ (Nonsel)

Wúwǔ or *wújǐ* both mean nonself (or no self), which is an ideal state for Zhuangzi, although in the *Zhuangzi*, there are only four mentions of nonself. Zhuangzi uses ‘nonself’ to indicate the ideal state of a human being: ‘The perfect man has no self’ (*Zhuangzi*, 1.1.3)⁴ or ‘The great man has no self’ (*Zhuangzi*, 2.10.4).⁵ Zhuangzi does not aim to deny the self or the existence of the self. The significance of the nonself is to be free from worldly pursuits and desires of things, such as fame and fortune, vanity, and luxury—or, in Zhuangzi’s words, ‘carriages and coronets’. These things, which are transient and fortuitous, could entertain a human being but simultaneously indulge and enslave them. ‘They who lose themselves in their pursuit of things, and lose their nature in their study of what is vulgar, must be pronounced people who turn things upside down’ (*Zhuangzi*, 2.9.3; trans. Legge, 1891).⁶ The ‘loss of the self’ in this way is the ‘deadening’ of the self, which is different from the approved nonself who is free as much as possible:

There was Liezi, who rode on the wind and pursued his way, with an admirable indifference (to all external things), In regard to the things that (are supposed to) contribute to happiness, he was free from all endeavours to obtain them; but though he had not to walk, there was still something for which he had to wait. ... [I]t is said, ‘The Perfect man has no (thought of) self; the Spirit-like man, none of merit; the Sagely-minded man, none of fame’.

(*Zhuangzi*, 1.1.3; trans. Legge, 1891)⁷

In the real world, no human being can fly. Nevertheless, the above anecdote provides an exuberantly imaginative and creative picture of an entirely care-free human being. When a person has no concerns whatsoever, they are so free that they fly anywhere. Such a state of nonself is ‘to be free of the anxieties that plague the minds of those who impose selfness upon themselves ... [and] to be free of the labours that tax the bodies of those who are beholden to such a narrow and naïve manner of thinking existence’ (Chai, 2019, p. 151). The carefree nonself is what we find regarding Cook Ding in the third stage. As Zhuangzi describes, Cook Ding the master successfully dissects the ox without using his eyes. Cook Ding uses the terms, such as ‘discarding

senses', 'counting on spirit-like manner' (神, shén), and 'following the natural lines (law)' (天理, tiānlǐ), to describe the situation he is in when he practises the marvellous skill. However, what does 'discarding senses' mean? What do the 'spirit-like manner', and 'following the natural lines (law)' refer to? The expert's flow expertise in modern phenomenology will help expand on this point.

In the 1980s, Dreyfus and Dreyfus (1980, 1986) proposed five stages that describe the process of skill acquisition by researching examples from language acquisition, chess learning, and flight instruction. The five stages were determined as: (1) a 'novice' phase, (2) a 'competent' phase, (3) a 'proficient' phase, (4) an 'expert' phase, and (5) a 'master' phase.⁸ Similar to Cook Ding or the swimmer of Lǚliáng, a performer needs a large amount of concrete experience to form a vast 'repertoire of experienced situations' (Dreyfus & Dreyfus, 1980, p. 12); only then is it possible for the performer to become an expert or a master. In the 'master' stage, the expert no longer senses the environment in an analytical way as a novice does. He or she grasps the features of context instantly but also immediately sees how to achieve her goal. Dreyfus and Dreyfus (1980, p. 14) write:

... the expert is capable of experiencing moments of intense absorption in his work ... this masterful performance only takes place when the expert, who no longer needs principles, can cease to pay conscious attention to his performance and can let all mental energy previously used in monitoring his performance go into producing almost instantaneously and the appropriate perspective and its associated action.

The expert is 'deeply involved in coping with his environment; she does not see problems in some detached way' (Dreyfus & Dreyfus, 1986, p. 30). She does not take time to recognise the environment to make an 'immediate intuitive situational response' (Dreyfus, 2004, p. 180). As Dreyfus and Dreyfus (1986) explained, intuition is not an irrational and arbitrary conformity, wild guessing, or supernatural inspiration, but the kind of ability that 'we all use all the time as we go about our everyday life' (p. 29). It is a non-reflective and spontaneous reaction to the context. An expert performer does not 'think' to practise a skill. The task is spontaneously conducted. Dreyfus' 'immediate intuitive situational response' is very much like Zhuangzi's 'spirit-like manner'. A master takes action without thinking. Cook Ding does not 'think', 'plan', or 'choose' but just acts and moves. He abandons using the senses or suspends his senses during the process of dissection, and everything is done. Such spontaneity and naturalness are in our daily life routines without being taken seriously. Dreyfus considered practising expertise as living everyday life: 'We seldom "choose our words" or "place our feet"—we simply talk and talk' (Dreyfus & Dreyfus, 1986, p. 34). Yet, this does not mean that we are the expert or master of talking or walking. What Dreyfus meant is the coping

and fluency of the activity adapted to the extent of neglect. When doing ordinary daily activities, I always experience fluency and smoothness without awareness of myself. When performing expertise, a master is doing it without self-consciousness. Let us return to Zhuangzi's parables.

The swimmer of Lǚliáng and Cook Ding both demonstrate the natural, spontaneous manner of practising a skill. They both claim that they barely notice when they are doing their jobs. Cook Ding says that he renounces his senses when he dissects the ox. This does not mean that Ding dissects the ox without feelings or sensory perceptions. The swimmer of Lǚliáng and the cook are completely absorbed in their bodily practice, or skilful coping, without being specifically conscious of the features of the tools, the surroundings, or the rules prescribing every step of the activity when performing their expertise. In Dreyfus' (2007) words, the state of involvement or absorption is mindless, thoughtless, unreflective, nonconceptual, and non-minded. In the moment of practising a skill, the master, who is nonself, has no self.

Being nonself does not mean nullifying the self or terminating the self. Rather, the nonself designates the state of being nonself of the self and 'aims to open and empty one's mind and heart to others' (Hung, 2018, p. 131). When performing expertise or mastery skills, the expert or the master is entirely immersed in what he or she is doing without thinking of him/herself doing it. During the process, the master, the tool, and the environs become one, intertwined, interwoven with each other—just as Cook Ding and his knife, or the swimmer and the waterfall do. For the master who performs a skill, he or she senses nothing but the object. The mind of the expert or the master is entirely occupied by the object. With respect to the object, the master is very mindful or minded. In the moment, there is no self, no agent, and no subjectivity of the activity. The master is not aware of himself being the subject of the action. He or she just does it and lets it happen. The action is executed in a spontaneous and smooth manner. It is flowing and coping. The flow of practising happens in one take. In this sense, the master is selfless and mindless. The absence of selfhood or the absence of self-consciousness is the state of being nonself. Zen Buddhism echoes the Zhuangzian nonself with the concept *Mushin* (無心, no-mindedness), which embraces mindfulness and mindlessness.

The thirteenth-century Japanese Noh playwright and actor Zeami, who is one of the most celebrated artists, penned a variety of texts on theatre and performance. According to Zeami (2008), to achieve mastery, one must undergo the stages of 'lack of skills', 'skills', 'beyond skills', and 'double-eyes' (Nishihira, 2012, pp. 149–150). The first stage of 'lack of skills' is the state of being inexperienced and immature. The second stage implies the state of performing techniques with self-conscious reflection. When one enters the third stage of 'beyond skills', there is no intention, 'no artificial technique, no self-conscious control of one's own movement, no reflective awareness' (Nishihira, 2012, p. 151). This is the stage of *Mushin*, which implies no mind, no heart, no intention, and, therefore, no self. In entering this stage, one

becomes an expert who can perform the skill at hand without thought. The last stage of ‘double-eyes’ is not distinct from the third stage, wherein one ‘expresses a new kind of skill and a new kind of intention emerging from the rank of MU-SHIN’ (Nishihira, 2012, p. 151). At this stage, the expert develops their own personal style and accomplishes their own art. Masamichi Ueno (2020) also provides an example that resounds mindlessness as nonself. In the 1920s, German philosopher Eugen Herrigel learned Japanese archery on his visit to Japan. As his archery master explained, ‘the more obstinately you try to learn how to hit the target, the less you will succeed and that only by letting go of yourself, with nothing planned, striven for, desired, or expected—purposeless and egoless (無我)—are you able to master the art of archery’ (Ueno, 2020, p. 15). *Mushin*, mindlessness, is the state where the nonself master stays to practise. It is this intriguing state that ‘activity becomes the true state of rest’ (Billeter, 1990, p. 174). There is a consciousness of the object but not a consciousness of ‘me’, not a consciousness of ‘I am doing it’. French phenomenological philosopher Merleau-Ponty (1962, p. 237) articulates this point with clarity as follows:

... as there is consciousness of something, it is because the subject is absolutely nothing and the ‘sensations’, the ‘material’ of knowledge are not phases or inhabitants of consciousness ...

‘The subject is absolutely nothing’ in Merleau-Ponty embodies the Zhuangzian nonself. It is at this very moment that the subject is entirely immersed in the world. There is no distinction between the inside and the outside, the subject and the object, or the subjective realm and the objective realm. When practising a mastery skill, the master’s consciousness is utterly taken over by the object. The master discards the senses, takes the ‘spirit-like manner’ (shén, 神), and is thoughtless, unreflective, non-conceptual, mindless, and simultaneously mindful and heartfelt. It is clear that the master in action is nonself. The next part for elucidation is the body. As mentioned, at the moment of practising, the master, the tool, and the environs are one. The body is the site where this unity takes place. As Merleau-Ponty (1962, p. 238) writes: ‘In perception we do not think the object and we do not think ourselves thinking it, we are given over to the object and we merge into this body ...’. The body, in Zhuangzi and Chinese philosophy, plays an indispensable role for learning and living of the nonself.

1.3 Shen (the Body) and Xiushen (the Cultivation of the Body)

The master who practises the excellent skill is nonself and simultaneously a body-subject. The body is the site for the expertise to play out and the channel to the world. In a story about a hunchback and skilful cicada catcher,

Zhuangzi writes that the cicada catcher articulates his learning process as lengthy phased: ‘For five or six months, I practised with two pellets, till they never fell down, and then I only failed with a small fraction of the cicadas (which I tried to catch). Having succeeded in the same way with three (pellets), I missed only one cicada in ten. Having succeeded with five, I caught the cicadas as if I were gathering them’ (Zhuangzi, 2.12.3; Legge, 1891).⁹ In the final stage his body becomes ‘no more than the stump of a broken trunk, and [his] shoulder no more than the branch of a rotten tree’ (Zhuangzi, 2.12.3; Legge, 1891).¹⁰ Like Cook Ding, the cicada catcher in this moment is aware of nothing but the cicada wings as there is nothing else in the world. The description of this short piece is very illuminating and interesting. Perceiving the body as a tree refers to the integration of the cicada catcher and the surroundings (the woods). In this moment, the master is immersed in skilled coping, and his body is involved and incorporated in the environment. As the body and the environment become one, there is no distance between the person and the world. Interestingly, this is a reminder of Merleau-Ponty’s (1962, p. 237) take on the double meaning of the body—that the body is ‘both a constituted and constituting object in relation to other objects’, that the body is actively and passively related to the skilled coping, and that the object and the environs constitute a significant aspect together and are a part of the constituted significance.

The analogy between the deadwood and withered twigs and the cicada catcher’s body and limbs implies a two-fold deconstruction—a way of wú-practice. The first-order deconstruction takes place by breaking down the visible, tangible distance between the body and the environs, whereas the second-order deconstruction emerges on the living body and withered trees. The master does not have a clear and distinct consciousness of his actions and his own body. If the subject of action holds back and attempts to reflect upon the action or his own body, strangely, skilled coping could be ‘lagged’. The holding back of the subject from the process produces a certain distance and interference, which ‘disengages’ the subject and the activity. Zhuangzi’s other story wittily shows the paradox. It is entitled ‘Learning to Gait from Han-daners’ (邯鄲學步). As Zhuangzi writes, people living in Han-dan take a particularly graceful way of walking. A young man from Shou-ling went to Hand-dan to learn that way of walking. However, the young learner not only failed to acquire the skill of Han-daner’s way of walking, but also lost his original method. At last, he had to crawl back home.¹¹ This remarkable sarcasm is indeed full of Zhuangzi’s educational wit. It highlights the significance of the body in education and life.

The body is the site and source of living and learning in Chinese philosophy. ‘Only the body proper is creative. It alone gives us the wonderful power of perceiving reality, of deriving forms from it, of organising them and, thanks to these forms, of constructing worlds endure and which we can share with others’ (Billeter, 1990, p. 282). The cultivation of self occurs

on, in, and through the body. In Chinese, the cultivation of the self is the cultivation of the body—*xiushen* (修身). *Xiu* (修) refers to repair, to fix, to mend, to embellish, and to improve. *Shen* (身) is the body. Literally, *xiushen* means ‘body-fixing’, ‘body-repairing’, or ‘body cultivation’, whereas in its figurative sense, it denotes the cultivation of the self physically, morally, and aesthetically (Hung, 2021). However, *xiushen* does not mean to heal or cure literally and physically. Zhuangzi never takes the physical handicap or sensory impairments as negative or defective. Each creature has its own *dào*. The cicada catcher is a hunchback who can practise a skill in the ‘spirit-like’ manner to reach the *dào*. The cultivation of the body is to improve the self according to the inherent quality.

Let us return to the young Shou-linger. To walk in Han-daner’s way is not only to move the feet like Han-daners but to embody the way of living and the way of interacting with the world. Learning does not only mean intellectual development but denotes the refinement of the whole body. Walking is one of the most natural, habitual, and normal parts of locomotion. It appears that a person naturally develops the ability to walk as he or she grows up. However, when the Shou-linger tries to walk like a Han-daner, their movement is not natural. They must deliberately hold back their limbs from their original habitual postures. In this moment, there is a clear self-consciousness that halts and interrupts the process of bodily movement. A fissure in the flow discontinues the action. There is an ‘I’ who analyses, separates, and examines the details of the action and produces halting and divisions. This is the ‘I’ or ‘self’ that Zhuangzi hopes to dispose of, to deconstruct in practising a mastery skill.

The Zhuangzian cultivation of the body is to forget the mind and the body and, at the same time, to be united with the mind and the body. Here, the body includes not only the master’s body but also her tool. When practising skills, the tool and the body play a similar role. The tool is embodied and coordinated as part of the body during the activity of practising expertise. The expert does not have a distinctive consciousness of the tool during the process. For example, the cook does not sense his hand holding the knife, which means that he is not consciously aware of the tool. This does not connote a disregard for the tool. On the contrary, the master cannot give higher respect to the tool by giving it the best use and the most careful maintenance. The tool is incorporated into the master’s body. The unity of the tool and the master is to deconstruct the tool and the human subject. In Zhuangzi, a skilful woodworker cuts and moulds the wood into the desired shape and size without deliberately using rulers and compasses, because ‘his fingers are united with the tool and he does not need to bear it in mind’ (*Zhuangzi*, 2.12.13; *my translation*).¹² This description reminds us of a case study of a blind man in Merleau-Ponty’s (1962) work. In explaining how the cultivation of habit builds up the space of the body, Merleau-Ponty (1962, p. 143) used the case of a blind man: ‘The blind man’s stick has ceased to be an object

sensitivity, extending the scope and active radius of touch, and providing a parallel to sight’. The way that the stick has been embodied and habitualised is a means of cultivating a habit, which is, in Merleau-Ponty’s words, ‘a rearrangement and renewal of the body image’ (p. 142). Skill acquisition is a way of developing bodily habit, and the cultivation of the body, which is to follow the ‘nature’ and ‘destiny’, as the swimmer of Lüliang states. A human being’s nature and destiny can be constructed through practising a skilful activity, which is the art of living (Yu, 2020). The aim of bodily learning is to achieve a mastery skill that will be performed spontaneously, without much calculation and scheming. The performance of skills is different from intellectual deliberation, which relies on distinctively and clearly conscious consideration. In this sense, intellectual deliberation could cause interference to the performing of skilled coping as a *dàoful* practice.

For Zhuangzi, the acquisition of skill is a way of attaining *dào* through the cultivation of the body. In the moment of attaining *dào*, the master is non-self. The state of nonself implies *Mushin* (no-mindedness) and the forgetting of the body.

1.4 Yǎngsheng (Nurturing Life)

The third implication drawn from the story of Cook Ding is about *yǎngsheng* (養生 nourishing life or nurturing life). The acquisition of skill enables the body to perform skill in a natural and spontaneous way—without the consciousness of I. In the state of nonself, the master is free from physical and intellectual effort, concerns, and desires; therefore, her well-being is enhanced. In Zhuangzi’s term, the aim of the cultivation of the body through the skill is *yǎngsheng*.

The term *yǎngsheng* is composed of *yǎng* (養, to feed, to nourish, or to nurture) and *sheng* (生, life, birth, to give birth, or to generate). *Yǎngsheng* refers to nurturing or nourishing life. In Chinese, the word ‘body’ (身, *shen*) is used to refer to ‘self’ and ‘life’ (生, *sheng*) (Hung, 2021). The acquisition of a skill is the cultivation of the self and the body. Hence, the skilful practice is *xiushen* (the cultivation of the body). More importantly, the perfect skilful practice can ‘nurture life’—*yǎngsheng*. The ‘synergy’ emerges between the body and the environment in the practice of the skill (Billeter, 2011). Nourishing life aims not merely for health care and longevity but for well-being to the fullest, making the most meaningful of existence. Let us return again to the story of Cook Ding. When Cook Ding becomes a master, his completion of the task brings him satisfaction and peace. The action of dissecting the ox is as smooth, fluent, and spontaneous as a master musician playing his instrument. Cook Ding’s movement and the whole environment make a dynamic whole as music that moves everyone. When practising a skill, the master is absolutely devoted and simultaneously has optimum effects on the audience. He is not only nourishing his own life but also nourishing the lives of the other.

and nourishes the lives of the performer and the viewer aesthetically and existentially, metaphorically and ontologically.

When Cook Ding cuts up the ox without letting, his knife 'slips through the great crevices and slides through the great cavities' and 'avoids the membranous ligatures, and much more the great bones' (Zhuangzi, 1.3.2; Legge, 1891). Cook Ding's movement shows great fluidity, smoothness, and effortlessness. The master wastes no energy (chì or life force) at all during the process of practising skill. More profoundly, the practice fosters a life force. Acting without wasting life force, without effort, is the way of nurturing life. Zhuangzi says, 'Through the renouncing of (worldly) affairs, the body has no more toil; through forgetting the (business of) life, the vital power suffers no diminution. When the body is completed and the vital power is restored (to its original vigour), the man is one with Heaven' (Zhuangzi, 2.12.1; Legge, 1891).¹³ If one can free one's body from labour by disregarding worldly business and simultaneously accomplishing one's task, one could be in the unity of nature and attain Dào. Here, I borrow Billeter's (1990) description of the calligrapher to elucidate how a master's practising of skill nurtures life:

When writing has become for the calligrapher the activity *par excellence*, the one that brings him fulfilment more than any other, then he begins to shun anything that might hamper it and to cultivate whatever may foster it. He holds aloof from agitation and needless strains, he avoids occupations that blunt his sensibility. He seeks under all circumstances to keep his strength and faculties intact for writing, and thus begins to practise, without noticing it, the art of 'nurturing life in oneself'

(p. 174).

The writing of the calligrapher nurtures the life of the artist and so do the cook, the swimmer of Lǚliáng, or the cicada catcher. Although it has not been proven that butchering or cicada catching is good for health or longevity, it is certain that the practice of the skill enlivens and vitalises the master's body and mind. The practice has pervaded the master's past, his nature, and his fate, and eventually, his 'whole manner of being' (Billeter, 1990, p. 273). This vital nourishment is a renewal and uplifting of the state of being of the master, which keeps the master 'beyond' himself to the level of, in Zeami's view, 'double-eyes'.

1.5 Conclusion

From the perspective of Zhuangzi, skill acquisition is a way towards dào. It is available for every ordinary human being, even who is illiterate. A skill acquisition is also an art of living towards well-being. Performing a skilful activity is the process of cultivating the body and enriching life to accomplish nonself and to be united with nature. In such a state, a master repudiates

their petit ego and is free from any bonds. The masters' practice 'implies a direct and complete knowledge of oneself, of the essence of one's embodied subjectivity' (Billeter, 1990, p. 273). 'Such knowledge, self-knowledge means immediate and complete delight' (Billeter, 1990, p. 273). The delight is the mark of well-being in which a person's potential is fulfilled to the optimal.

Notes

- 1 庖丁為文惠君解牛，手之所觸，肩之所倚，足之所履，膝之所踣，砉然騞然，奏刀騞然，莫不中音。合於《桑林》之舞，乃中《經首》之會。文惠君曰：「謹！善哉！技蓋至此乎？」庖丁釋刀對曰：「臣之所好者道也，進乎技矣。始臣之解牛之時，所見無非牛者。三年之後，未嘗見全牛也。方今之時，臣以神遇，而不以目視，官知止而神欲行。依乎天理，批大郤，導大窾，因其固然。技經肯綮之未嘗，而況大軀乎！良庖歲更刀，割也；族庖月更刀，折也。今臣之刀十九年矣，所解數千牛矣，而刀刃若新發於硯。彼節者有間，而刀刃者無厚，以無厚入有間，恢恢乎其於游刃必有餘地矣，是以十九年而刀刃若新發於硯。雖然，每至於族，吾見其難為，怵然為戒，視為止，行為遲。動刀甚微，謦然已解，如土委地。提刀而立，為之四顧，為之躊躇滿志，善刀而藏之。」文惠君曰：「善哉！吾聞庖丁之言，得養生焉。」(莊子，養生主，1.3.2)
- 2 亡，吾無道。吾始乎故，長乎性，成乎命。與齊俱入，與汨偕出，從水之道而不為私焉。此吾所以蹈之也。(莊子，達生，2.12.10)
- 3 吾生於陵而安於陵，故也；長於水而安於水，性也；不知吾所以然而然，命也。(莊子，達生，2.12.10)
- 4 至人無己。(莊子，逍遙遊，1.1.3)
- 5 大人無己。(莊子，秋水，2.10.4)
- 6 喪己於物，失性於俗者，謂之倒置之民。(莊子，繕性，2.9.3)
- 7 夫列子御風而行，泠然善也，...。彼於致福者，未數數然也。此雖免乎行，猶有所待者也。... 至人無己，神人無功，聖人無名。(莊子，逍遙遊，1.1.3)
- 8 The five stages were adjusted: (1) a 'novice' phase, (2) an 'advanced beginner' phase, (3) a 'competent' phase, (4) a 'proficient' phase, and (5) an 'expert' phase (1986).
- 9 五六月累丸，二而不墜，則失者錙銖；累三而不墜，則失者十一；累五而不墜，猶掇之也。(莊子，達生，2.12.3)
- 10 吾處身也若厥株枸，吾執臂也若槁木之枝，雖天地之大，萬物之多，而唯蜩翼之知。吾不反不側，不以萬物易蜩之翼，何為而不得！(莊子，達生，2.12.3)
- 11 This piece of description is extremely interesting: 'And how they did in Han-dan? Before they had acquired what they might have done in that capital, they had forgotten what they had learned to do in their old city, and were marched back to it on their hands and knees. If now you do not go away, you will forget your old acquisitions, and fail in your profession' (Zhuangzi, 2.10.10; Legge, 1891). Here is the original text: 且子獨不聞壽陵餘子之學行於邯鄲與？未得國能，又失其故行矣，直匍匐而歸耳。今子不去，將忘子之故，失子之業。(莊子，秋水，2.10.10; Legge, 1891)
- 12 指與物化，而不以心稽，故其靈臺一而不桎。(莊子，達生，2.12.13)
- 13 棄事則形不勞，遺生則精不虧。夫形全精復，與天為一。(莊子，達生，2.12.1)

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Given this overview, we would be grateful if you would consider the questions overleaf.

At our discretion we may share the contents of your report with the author after removing obvious signs of identity. However, you may direct us to withhold or paraphrase your report if you prefer. In any case, your name will not be revealed without your express permission.

Questions

General

- (1) Does the title and subtitle accurately sum up the contents of the book? If not, can you suggest alternatives?

Yes. I think that the title is appropriate for this topic, and it makes me want to pick up and read it.

- (2) Does the table of contents clearly identify the key areas of the topic? Is there anything else you would like to see?

The table of contents clearly identify the key areas of the topic.

Proposal

- (1) Is the proposed book a useful, or important, contribution to this subject either as a monograph, or further reading on a course?

The proposed book is a useful contribution to this subject as a monograph.

- (2) What are the strengths and weaknesses of the proposed book?

The relationship between art and nature in East Asia has a philosophy that is unique to East Asia, and the strength of this book is that it attempts to shed light on this point from the important perspective of 'unity of nature and humanity' (天下合一) which occupies centre of East Asian philosophy and education.

- (3) What do you think the 3 main selling points would be?

Firstly, I have never seen the book that discusses the relationship between art and nature in East Asia from an educational perspective. However, the subject is very important in that it is viewed very differently from Western philosophy of art and nature.

Secondly, the book is the joint efforts of researchers from Taiwan, Korea, and Japan to discuss and deepen this topic of education in East Asia, which is highly commendable. While each concept maintains consistency, it also creates some differences, and the combination of these concepts seems to be a very good fusion that creates the charm of this book.

Thirdly, the topics discussed are broad and important for deepening our understanding of education. I will be fascinated to read the themes including skill acquisition, calendar arts, ritual of feelings, garden architecture, the body,

collaborative poetry, the environment, the Confucian classical Six Arts, the embodiment theory of the Kyoto School, and National Museum of Korea.

- (4) Are there any ways in which the proposed book could be improved or better focused?

No.

- (5) For edited volumes only, do you see the book as a cohesive whole, or a selection of loosely linked chapters? If the latter, how could this be improved?

I see the book as a cohesive whole. Although there are some differences in views, it seems to be a very good harmony.

- (6) Do you think the author is suitably qualified for this project?

Yes. The authors are suitably qualified for the project.

- (7) If you had to rate the scholarship of the proposed book on a scale of 0 to 10, where 0 is inadequate, 5 is adequate and 10 is outstanding, where would you place it?

9

- (8) What would the main and subsidiary readership for the proposed book be?

The readerships for this book are academies, educational practitioners, and students.

- (9) *Only for books that are converted from PhDs: N/A*

- (a) Has the author effectively indicated the value of altering the thesis into book format?
(b) Does the research genuinely contribute something new to the field?
(c) Is the sample size large enough for a book on this topic (if applicable)?

Subject Area

- (1) Within which subject area(s) do you see the proposed book fitting?

philosophy of education; educational theory

- (2) If the book is cross-disciplinary, where would you expect to see it in a library?

Education; Philosophy; Asian studies; Art

- (3) Is the subject area of the proposal widely taught? If so, at what level (School, Undergraduate, Postgraduate, MBA)? If it is taught would it be an optional or core course? Can you estimate the size of the market?

The subject area of the proposal is relatively widely taught at undergraduate and graduate level, but I cannot estimate the size of the market.

- (4) Would this subject have international appeal outside of the Author or Editor's home country? If so, where?

I think that the book has an international appeal in Asia, U.S., Australia, and European countries.

Competition

- (1) What would be the main competing books in this area?

I am not knowledgeable in this area of study, but as far as I know, there are no competing books aside from the ones written by the authors of this book.

- (2) How does the proposed book compare?

Finally

- (1) What is your overall recommendation?

I would

(a) strongly recommend publication (it is an outstanding work)

(b) recommend publication (it is a good or useful work which should be made available)

(c) recommend publication only if revisions are successfully made

(d) do not recommend publication as the book is not of good enough quality

(e) do not recommend publication as this topic is extensively covered in other publications.

Reader Report form:**Routledge Behavioural Science & Education
Research Monographs**

We define a monograph as a high-level hardback aimed at researchers and academics in a given subject area. We would expect that sales to the general undergraduate student would be minimal. The print run of such a book would be in the hundreds. For such a product to succeed, a number of factors require balancing. Is the work of a high academic standard? Is the material cutting-edge or innovative? Is the author a recognised authority or expert in the area? Does the material have potential for international sales? Does the material have sales potential in the United States? The vast majority of successful book proposals fall into this category.

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Questions

General

- (1) Does the title and subtitle accurately sum up the contents of the book? If not, can you suggest alternatives?

The title seems appropriate for the book as presented in the proposal.

- (2) Does the table of contents clearly identify the key areas of the topic? Is there anything else you would like to see?

The individual presentations have different relations to the notions presented in the book title. Some are more about art & education, some about nature & education, only a few seem to be about art & nature & education. Given those emphases, I would suggest thinking about introducing sections in the book. Such sections could also present a certain development in gradually widening the scope of the discussions.

Proposal

- (1) Is the proposed book a useful, or important, contribution to this subject either as a monograph, or further reading on a course?

Yes, the book is important in its discussion of this specific topic which has been discussed widely in European pedagogical thinking while knowledge of those discussions in the East Asian sphere remain rather patchy.

- (2) What are the strengths and weaknesses of the proposed book?

Strengths: International collaboration spanning across a number of East Asian countries, hereby addressing topics and presenting examples largely unknown to the typical Anglophone reader in relation to one of the fundamental discussions of educational thinking

Weakness (not a weakness but an uncertainty in relation to what has been presented as proposal): Hermeneutic awareness of the problems of translation of notions like 'art' and 'nature' (or the use of such notions for translating Japanese, Chinese, Korean, etc. terms) which, of course, have a complex history in English, so that simple translations seem more or less impossible. The systematic problems arising out of such difficulties seem a lot more complex than is discussed here (maybe in the introduction which wasn't accessible to me).

- (3) What do you think the 3 main selling points would be?

Internationality, Interculturality, Insights into East Asian Philosophy of Education

- (4) Are there any ways in which the proposed book could be improved or better focused?

As suggested above: including of sub-sections and an extensive introduction that discusses the hermeneutic complexity of such a book that tries to span across not only different East Asian languages, but attempts to translate all this then into English

- (5) For edited volumes only, do you see the book as a cohesive whole, or a selection of loosely linked chapters? If the latter, how could this be improved?

The chapters seem linked

- (6) Do you think the author is suitably qualified for this project?

The editor is a highly reputable academic with a proven expertise in the field of the book; the individual contributors range from renown academics to ECRs and represent therefore a very good selection

- (7) If you had to rate the scholarship of the proposed book on a scale of 0 to 10, where 0 is inadequate, 5 is adequate and 10 is outstanding, where would you place it?

8-9

- (8) What would the main and subsidiary readership for the proposed book be?

Postgraduate researchers in education and East Asian culture(s); if specialised in East Asian culture, also undergraduate students of education

- (9) *Only for books that are converted from PhDs:*

- (a) Has the author effectively indicated the value of altering the thesis into book format?
(b) Does the research genuinely contribute something new to the field?
(c) Is the sample size large enough for a book on this topic (if applicable)?

n.a.

Subject Area

- (1) Within which subject area(s) do you see the proposed book fitting?

Intercultural/ Comparative/ East Asian (History of/ Philosophy of) (Aesthetic) Education

- (2) If the book is cross-disciplinary, where would you expect to see it in a library?

Education

- (3) Is the subject area of the proposal widely taught? If so, at what level (School, Undergraduate, Postgraduate, MBA)? If it is taught would it be an optional or core course? Can you estimate the size of the market?

Subject is widely taught on UG and PG level; intercultural & comparative approaches become increasingly relevant due to an increasing influx of especially East Asian students in to the Anglophone education market for which a book like the suggested could be highly interesting

- (4) Would this subject have international appeal outside of the Author or Editor's home country? If so, where?

The book would definitely be of international/ intercultural interest

Competition

- (1) What would be the main competing books in this area?

East Asian education/ pedagogy has found an increasing interest over the years, especially due to international student assessment studies, but also through an increasing exchange of students. So, there is a rising number of monographies around East Asian education. However, I don't recall another book with this specifications, i.e. bridging between discussions of education, art, and nature. Most of the books available concentrate on one of those aspects, with maybe occasional chapters linking two or more aspects.

- (2) How does the proposed book compare?

In its scope, it is incomparable as it does something new. From a quality point of view, the book promises to be of the same kind of high quality like other publications in Routledge.

Finally


- (1) What is your overall recommendation?

I would (a) strongly recommend publication (it is an outstanding work)

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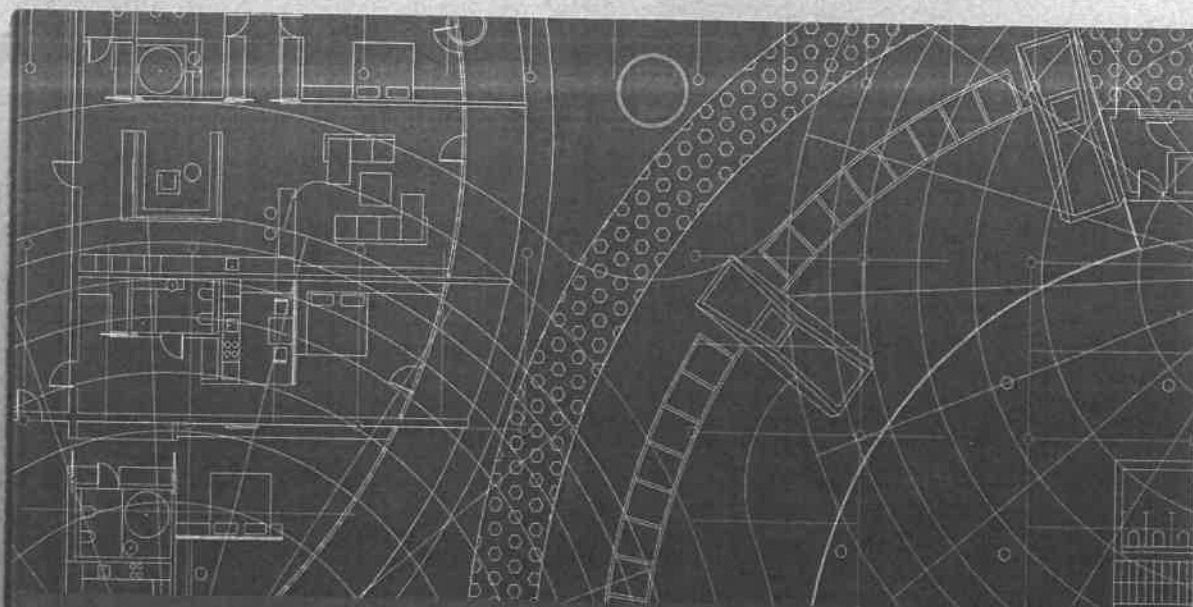
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一、申請人填表

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	英：Ruyu Hung	職稱	特聘教授
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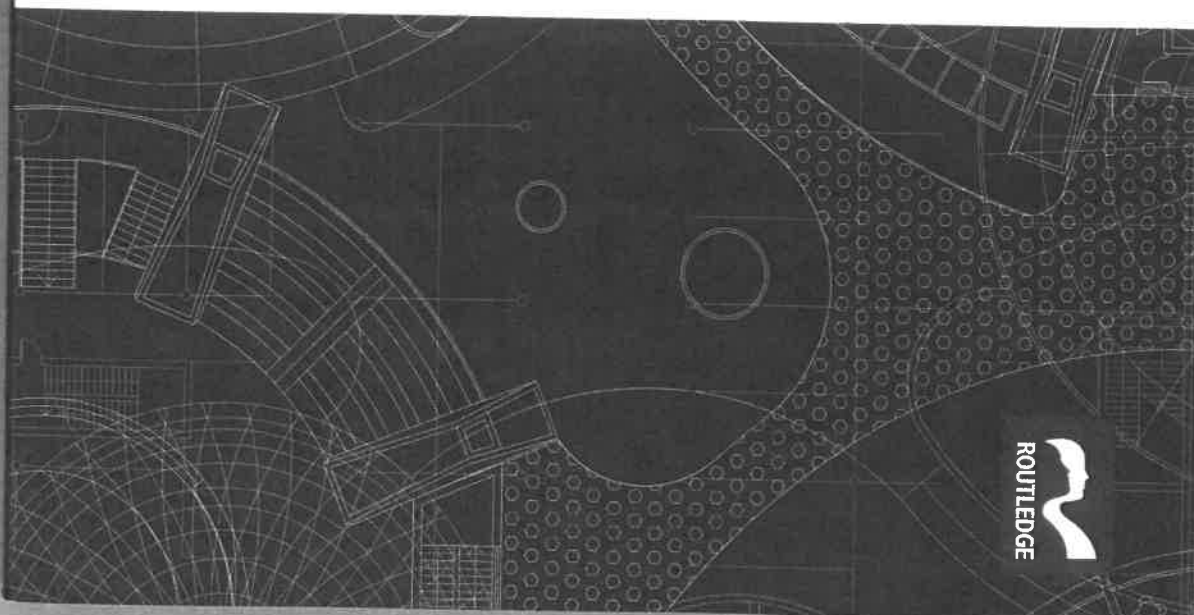


New Directions in the Philosophy of Education

NATURE, ART, AND EDUCATION IN EAST ASIA

PHILOSOPHICAL CONNECTIONS

Edited by
Ruyu Hung



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Afterword

Ruyu Hung

The chapters of this book have together given very different and diverse perspectives to East Asian educational philosophy in relation to nature and art. The topics covered range from skill acquisition in Daoist philosopher Zhuangzi, Japanese calendar art and the ritual of feelings, Japanese garden architecture, collaborative poetry, translational experiences between the language of man and that of nature, the Confucian classical Six Arts, the embodiment theory and the Kyoto school, and the case study of heritage art-based education in Korea, all depicting an exuberant and luxuriant foliage of the current East Asian philosophy of education. This book highlights the intertwinement of nature, art, and education in East Asian cultures from ancient times to the modern era. However, in the *Introduction*, I explained the significance of the concepts of nature and art crossing East Asian cultures without apparently discussing the concepts such as ‘education’, ‘learning’, ‘teaching’, ‘being taught’, and ‘schooling’. The reason is that in East Asian cultures—with the main reference to classical Chinese thought—‘education’ is always implied in philosophical speculations. By ‘education’ I mean the purpose and the process of education. Before going into this point, let me first unpick Chinese terms related to education including ‘教育’ (jiàoyù), ‘教’ (jiào or jiao), and ‘學’ (xué) from the perspective of etymology.

‘Education’ is generally translated as the two-character term 教育. In terms of etymology, ‘教’ (jiào or jiao) is created based on a pictogram that depicts an adult holding a rod in front of children. The primary meaning of 教 (jiào or jiao) is ‘to urge pupils to study’, and this word only is translated as ‘teaching’ (Xie, 2003, p. 64). The word 育 (yù) in the Oracle-Bone Inscriptions and Bronze Inscriptions represents a woman giving birth to a baby. Its primary sense is to give birth to, as well as ‘to bring up’, ‘to rear’ and ‘to raise’ (Xie, 2003, p. 57). The term 教育 (jiàoyù) indicates bringing up children with the guidance of adults. The original meaning of the term in Chinese focuses on the side of a teacher and/or a guardian. This is quite similar to the etymological meaning of ‘child-rearing’ for the English word ‘education’ (Etymonline, n.d.). The etymology of ‘education’ refers to ‘child-rearing’ and ‘the training of

animals’ from French (Etymonline, n.d.). The difference lies in the character 教 (jiào or jiao), which is a component in the formation of the Chinese term 教育 (jiàoyù). The Chinese term 教育 (jiàoyù) (education) has the implication of supervision from adults which is not involved in the Western linguistic context. As for the word 學 (xué), it is generally translated as ‘learning’. However, the etymology of this character shows that the original writing of 學 (xué) is 斆 (xué), which shares the right component 攴 (pu) of the word 教 (jiào or jiao). 攴 (pu) means a ferule, and 學 (xué) or 斆 (xué) can refer to 教 (jiào or jiao). Hence, in ancient China, teaching and learning were inseparable. Nevertheless, the word 學 (xué) highlights the status of a student. The component 子 (zǐ) at the bottom refers to a child. The whole word, 學, demonstrates a child studying under a roof, which further indicates that a student learns in a school. Thus, the word 學 (xué) compared with 教 (jiào or jiao) has more stress on the side of the learner. The *Analects* begins with this word: 學而時習之，不亦說乎？(論語，1.1) (‘Is it not pleasant to learn with a constant perseverance and application?’) (Legge, trans. 1861, 1.1). The frequency of mentioning of the word 學 (xué) is even higher than 教 (jiào or jiao) in the *Analects*. This shows the importance of the concept of 學 (xué). This word is used in a general way to refer to education and learning. Although the most common translation for 教育 (jiàoyù) is ‘education’, for 教 (jiào or jiao) ‘teaching’, and for 學 (xué) ‘learning’, in the Chinese language, these three terms are used interchangeably with nuanced connotations. In addition, the word 斆 (xué) is also pronounced ‘xiào’ which is a homophone of 校 (school) and is used to refer to ‘school’ (normally translated as 學校, xuéxiào). The commonly recognised translation of the Chinese word 教育 (jiàoyù) is ‘education’, 教 (jiao or jiào) ‘teaching’, 學 (xué) ‘learning’, and 學校 (xuéxiào) ‘school’.

In traditional East Asian thoughts, the issue of education (with learning and teaching) takes the central position. Confucian philosophy is undeniably educational philosophy—as its fundamental concern is to learn to become fully human—to be a noble person or junzǐ (君子). For Daoist philosophy, the basic idea is to enable a person to follow the Dào—that is, to live in accordance with the flow of nature. Daoist philosophy, in this light, is education for an authentic life. The ultimate aim of Buddhist studies is to liberate sentient beings from worldly sufferings to attain the good life. The focus of Buddhist doctrines is to help the self to achieve spiritual elevation (Siderits, 2019). As Meulenbeld (2019) notes, although Confucianism, Daoism, and Buddhism, as three principles in Chinese culture, may not share a unified ideology or a consistent corpus of self-cultivation practices, they all take self-cultivation as the primary concern. Peters (2020, p. 1) also states, ‘Educational philosophies of self-cultivation as the foundation and cultural ethos for education have a strong and historically effective tradition stretching back to antiquity in the classical “cradle” civilisations of China and East Asia’. Chinese philosophy is essentially Chinese educational philosophy because Chinese philosophical

thoughts are fundamentally about ‘self-cultivation’ (Hung, 2017, 2021; Hwang & Chang, 2009; Peters et al., 2021; Tang, 1991). The main purpose of Chinese philosophies is to improve the self—morally for Confucianism, existentially for Daoism, and metaphysically for Buddhism. In the *Analects*, the disciple Zǐlù asked Confucius how to be a noble person. Confucius replied that the noble person cultivates himself ‘to be deferential and respectful’ and ‘to settle people down in peace and contentment’. The Confucian self-cultivation has two interrelated goals: to improve one’s moral character and to benefit other people’s lives. These two goals can be understood as the cultivation of the ‘self’ and the ‘Self’, which are in line with the Confucian view of education. The Confucian self-cultivation has a procedural sequence which starts with ‘the cultivation of one’s own character (*xiushen*) and expands to family management (*qijia*) and to the governing of the state and, ultimately, the world.’ (Hung, 2021, p. 2). A similar view is written in the classic *Daxué* (or The Great Learning):

The ancients who wished to illustrate illustrious virtue throughout the kingdom, first ordered well their own states. Wishing to order well their states, they first regulated their families. Wishing to regulate their families, they first cultivated their persons. Wishing to cultivate their persons, they first rectified their hearts. Wishing to rectify their hearts, they first sought to be sincere in their thoughts. Wishing to be sincere in their thoughts, they first extended to the utmost their knowledge. Such extension of knowledge lay in the investigation of things. ... From the Son of Heaven down to the mass of the people, all must consider the cultivation of the person the root of everything besides.

(Legge, trans., 1885)¹

Cultivation of the self not only aims for the personal development but also for the contribution to welfare of the state and people. Chinese self-cultivation cares about not merely self-interest but more importantly, other-interest. The concept of self-cultivation is widely prevalent in East Asian thoughts. For Daoism and Buddhism, happiness and welfare in the worldly sense may not be the main target of pursuit. Self-cultivation is still the main goal and route for Daoist and Buddhist thinkers.

Self-cultivation as the central purpose of Chinese philosophy and education has various interpretations. The most significant is *tiānrén héyī* (天人合一), which means the unity of nature (heaven) and humans. The pursuit of harmony between nature and humans is a profound way of cultivating the self into the Self. This is also a process of widening and broadening the self to embrace everything in the world (萬物, wànwù), the nature and universe, while being embraced by, integrated into, and dedicated oneself to the world. The notion of *tiānrén héyī* has the broadest implications prevalent in almost all ancient Chinese intellectual thoughts and practices including Confucianism,

Daoism, Buddhism, Legalism, the Yin-Yang school, traditional medicine, geomancy (fengshui), qigong, and martial arts (Li, 1999). These are possible approaches for the self to be united with nature and art, to become the Self. Art and nature are two interrelated processes for attaining *tiānrén héyī* and self-cultivation. This echoes what the *Introduction* has shown: East Asian education aims for the unity of nature and art because this unity is way of approaching *tiānrén héyī*.

Lastly, I would like to briefly introduce how the writing of this book is initiated. The authors of this book are from Chinese heritage cultures—Japan, South Korea, and Taiwan. In 2012 the international academic community Asian Link of Philosophy of Education (ALPE) was started by Duck-Joo Kwak (Seoul National University, South Korea), Morimichi Kato (Tohoku University, Japan), and Ruyu Hung (National Chiayi University, Taiwan). Later on, Mika Okabe (Osaka University, Japan) and Yasushi Maruyama (Hiroshima University, Japan) joined in the board. In the following years, we have organised periodical events, including seminars for young scholars, symposiums, and workshops, and invited people to participate. Through these tasks, consonances and nuances crossing East Asian cultures are meaningfully brought to light. We have noticed that certain concepts, such as self-cultivation, nature, and art, have unique significance in East Asian thoughts and education. The conversation among us produces great potential for contributing to educational philosophy in the global context. Two books have been published: *Confucian Perspectives on Learning and Self-transformation: International and Cross-Disciplinary Approaches* (Rolland Reichenbach & Duck-Joo Kwak, Eds. 2021. Springer) and *The Confucian Concept of Learning Revisited for East Asian Humanistic Pedagogies* (Duck-Joo Kwak, Morimich Kato & Ruyu Hung, Eds. 2018. Routledge). By this book *Nature, art, and education in East Asia: Philosophical connections*, we provide our third new channel for tuning in East Asian educational philosophy in the global soundscape.

Note

- 1 古之欲明明德於天下者，先治其國；欲治其國者，先齊其家；欲齊其家者，先修其身；欲修其身者，先正其心；欲正其心者，先誠其意；欲誠其意者，先致其知，致知在格物。...自天子以至於庶人，壹是皆以修身為本。(大學)

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EDITOR CONTRACT

This Publishing Agreement is made this 29-Nov-21

between

- (1) Ruyu Hung (the 'Editor', which includes the Editor's executors, administrators, successors and assignees, as may be appropriate);

Ruyu Hung
Department of Education
National Chiayi University
300, Xuefu Rd
Chiayi City
Taiwan 600

and

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1 Editor's Obligations

- 1.1 The Editor agrees to write (in part) and, compile or edit, a work provisionally titled

Nature, Art, and Education in East Asia: Philosophical Connections

together with the Chapter Abstracts as set out in clause 1.2(d) below (together, the 'Work').

- 1.2 The Editor shall deliver to the Publishers by 30th June 2022 (the 'Due Date'):

(a) the complete typescript of the Work in Microsoft Word format or another recognisably generic format such as Rich Text Formatting (RTF) which will be between **70,000 to 80,000 words (including the references, bibliography, figures, illustrations and index)**, and will be

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Questions

General

- (1) Does the title and subtitle accurately sum up the contents of the book? If not, can you suggest alternatives?

Yes. I think that the title is appropriate for this topic, and it makes me want to pick up and read it.

- (2) Does the table of contents clearly identify the key areas of the topic? Is there anything else you would like to see?

The table of contents clearly identify the key areas of the topic.

Proposal

- (1) Is the proposed book a useful, or important, contribution to this subject either as a monograph, or further reading on a course?

The proposed book is a useful contribution to this subject as a monograph.

- (2) What are the strengths and weaknesses of the proposed book?

The relationship between art and nature in East Asia has a philosophy that is unique to East Asia, and the strength of this book is that it attempts to shed light on this point from the important perspective of 'unity of nature and humanity' (天下合一) which occupies centre of East Asian philosophy and education.

- (3) What do you think the 3 main selling points would be?

Firstly, I have never seen the book that discusses the relationship between art and nature in East Asia from an educational perspective. However, the subject is very important in that it is viewed very differently from Western philosophy of art and nature.

Secondly, the book is the joint efforts of researchers from Taiwan, Korea, and Japan to discuss and deepen this topic of education in East Asia, which is highly commendable. While each concept maintains consistency, it also creates some differences, and the combination of these concepts seems to be a very good fusion that creates the charm of this book.

Thirdly, the topics discussed are broad and important for deepening our understanding of education. I will be fascinated to read the themes including skill acquisition, calendar arts, ritual of feelings, garden architecture, the body,

collaborative poetry, the environment, the Confucian classical Six Arts, the embodiment theory of the Kyoto School, and National Museum of Korea.

- (4) Are there any ways in which the proposed book could be improved or better focused?

No.

- (5) For edited volumes only, do you see the book as a cohesive whole, or a selection of loosely linked chapters? If the latter, how could this be improved?

I see the book as a cohesive whole. Although there are some differences in views, it seems to be a very good harmony.

- (6) Do you think the author is suitably qualified for this project?

Yes. The authors are suitably qualified for the project.

- (7) If you had to rate the scholarship of the proposed book on a scale of 0 to 10, where 0 is inadequate, 5 is adequate and 10 is outstanding, where would you place it?

9

- (8) What would the main and subsidiary readership for the proposed book be?

The readerships for this book are academies, educational practitioners, and students.

- (9) *Only for books that are converted from PhDs: N/A*

- (a) Has the author effectively indicated the value of altering the thesis into book format?
(b) Does the research genuinely contribute something new to the field?
(c) Is the sample size large enough for a book on this topic (if applicable)?

Subject Area

- (1) Within which subject area(s) do you see the proposed book fitting?

philosophy of education; educational theory

- (2) If the book is cross-disciplinary, where would you expect to see it in a library?

Education; Philosophy; Asian studies; Art

- (3) Is the subject area of the proposal widely taught? If so, at what level (School, Undergraduate, Postgraduate, MBA)? If it is taught would it be an optional or core course? Can you estimate the size of the market?

The subject area of the proposal is relatively widely taught at undergraduate and graduate level, but I cannot estimate the size of the market.

- (4) Would this subject have international appeal outside of the Author or Editor's home country? If so, where?

I think that the book has an international appeal in Asia, U.S., Australia, and European countries.

Competition

- (1) What would be the main competing books in this area?

I am not knowledgeable in this area of study, but as far as I know, there are no competing books aside from the ones written by the authors of this book.

- (2) How does the proposed book compare?

Finally

- (1) What is your overall recommendation?

- I would (a) strongly recommend publication (it is an outstanding work)
- (b) recommend publication (it is a good or useful work which should be made available)
- (c) recommend publication only if revisions are successfully made
- (d) do not recommend publication as the book is not of good enough quality
- (e) do not recommend publication as this topic is extensively covered in other publications.

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At our discretion we may share the contents of your report with the author after removing obvious signs of identity. However, you may direct us to withhold or paraphrase your report if you prefer. In any case, your name will not be revealed without your express permission.

Questions

General

- (1) Does the title and subtitle accurately sum up the contents of the book? If not, can you suggest alternatives?

The title seems appropriate for the book as presented in the proposal.

- (2) Does the table of contents clearly identify the key areas of the topic? Is there anything else you would like to see?

The individual presentations have different relations to the notions presented in the book title. Some are more about art & education, some about nature & education, only a few seem to be about art & nature & education. Given those emphases, I would suggest thinking about introducing sections in the book. Such sections could also present a certain development in gradually widening the scope of the discussions.

Proposal

- (1) Is the proposed book a useful, or important, contribution to this subject either as a monograph, or further reading on a course?

Yes, the book is important in its discussion of this specific topic which has been discussed widely in European pedagogical thinking while knowledge of those discussions in the East Asian sphere remain rather patchy.

- (2) What are the strengths and weaknesses of the proposed book?

Strengths: International collaboration spanning across a number of East Asian countries, hereby addressing topics and presenting examples largely unknown to the typical Anglophone reader in relation to one of the fundamental discussions of educational thinking

Weakness (not a weakness but an uncertainty in relation to what has been presented as proposal): Hermeneutic awareness of the problems of translation of notions like 'art' and 'nature' (or the use of such notions for translating Japanese, Chinese, Korean, etc. terms) which, of course, have a complex history in English, so that simple translations seem more or less impossible. The systematic problems arising out of such difficulties seem a lot more complex than is discussed here (maybe in the introduction which wasn't accessible to me).

- (3) What do you think the 3 main selling points would be?

Internationality, Interculturality, Insights into East Asian Philosophy of Education

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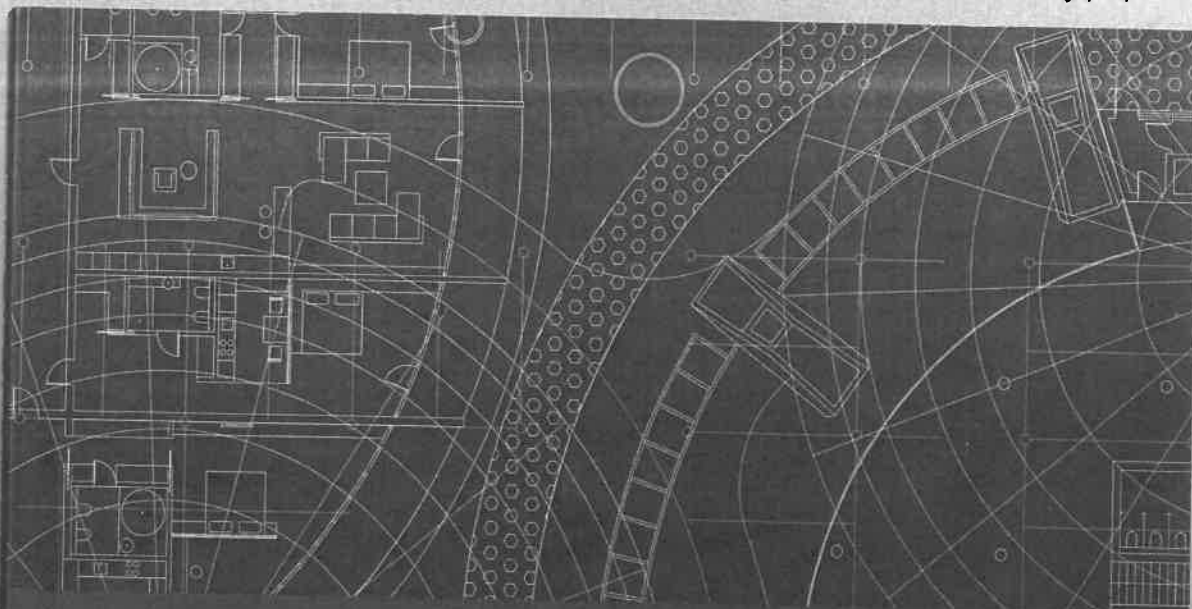
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一、申請人填表

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	英：Ruyu Hung	職稱	特聘教授
服務單位	教育學系		
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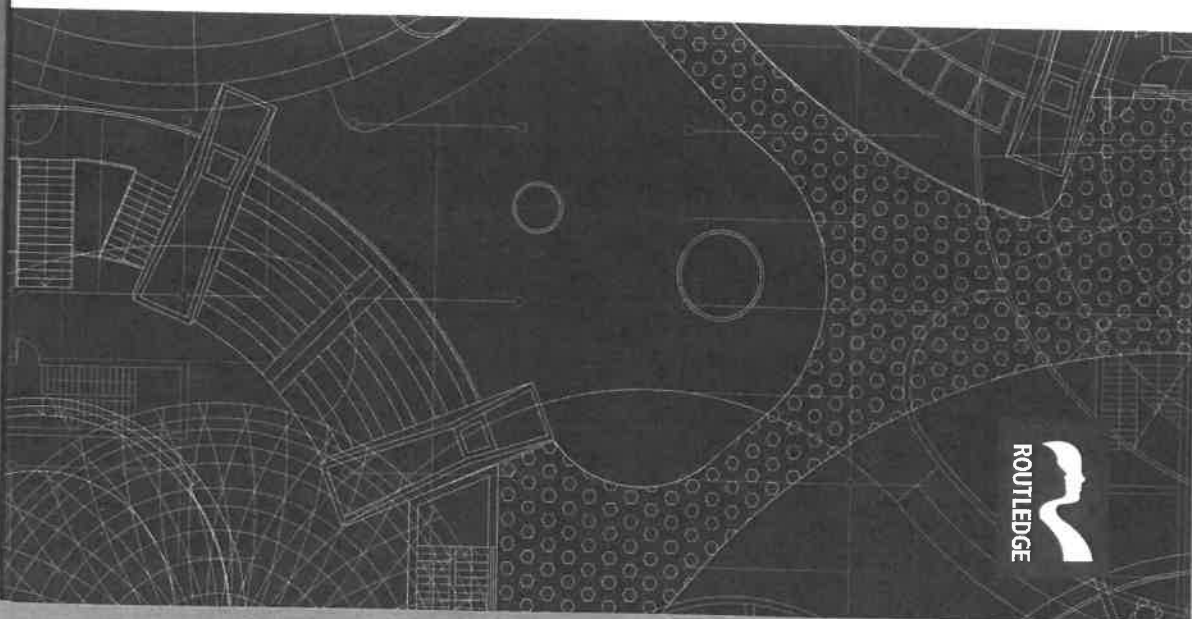


New Directions in the Philosophy of Education

NATURE, ART, AND EDUCATION IN EAST ASIA

PHILOSOPHICAL CONNECTIONS

Edited by
Ruyu Hung



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Introduction

Ruyu Hung

1.1 Reactivating East Asia

The notions of nature, art, and education in East Asia have always been intriguingly intertwined. Although the definitions of art and nature are controversial in contemporary philosophy, the cleavage between art and nature is conspicuously sensed. As art represents the expression or works of purposeful and creative human activity, it denotes the greatest and finest human activity or production. In this view, art is supposed to be opposed to nature because nature is beyond human control. Nevertheless, the opposition between nature and art is dissolved in East Asian cultures, within which art and nature are taken to be harmoniously coexisting. The East Asian cultures in this book specifically refer to those of Han Chinese, Japan, and Korea. Among them, classical Chinese culture may serve as the main source by which the other two were significantly influenced over more than a millennium. The unity of art and nature can be addressed as the unity of humanity and nature, which is the most important and fundamental idea in East Asian thought. The unity of nature (heaven) and humanity in Chinese is *tiānrén héyī* (天人合一). The unity of nature and humanity indicates that human beings and nature coexist and benefit each other. As the finest human activities and products are art, *tiānrén héyī* implies that art and nature exist in a reciprocal way. For millennia, the ultimate goal of Chinese traditional art has been believed to be the attainment of Dao by the artist by being united with nature. As the Tang poet Chang Zǎo (張璪, n.d.) puts it, the ingenuity of Chinese painting and writing is in its ability to bring nature and mind together because artistic creation is based on the resonance between 'the external changes of the nature and the internal origin of the mind' (Chang, 1954, 10.31; my translation).¹ The integration of humanity and nature is embodied in art. From the perspective of traditional East Asian education, the cultivation of the self is to cultivate the artist and, simultaneously, the naturalist. Nature, art, and education are three inextricable ideas in East Asian thought. This book seeks to spell out the deeply interwoven connections between education, art, and nature in the East Asian context. Before delving

into this fascinating intertwinement, let us first take a glance at the meaning of two key terms across East Asian cultures: ‘art’ and ‘nature’.

1.2 Nature

In the modern Chinese language, the English word ‘nature’ is generally translated as the two-character term ‘自然’ (*zìrán*). When we look up the word ‘nature’ in any commonly used modern English–Chinese dictionary, we will find the corresponding Chinese definitions, including ‘nature’, ‘Mother Nature’, ‘the natural world’, or ‘the natural force’ (Wang, 2018). Yet, in ancient China, ‘*zìrán*’, in its general use, did not refer to the physical world. ‘*Zìrán*’ consists of two words: ‘*zì*’ (自) and ‘*rán*’ (然). ‘*Zì*’ etymologically represents the shape of a nose and means “self”. ‘*Rán*’ originally referred to the burning of fire and is now taken to mean ‘to be’ or ‘as such’ (Liu, 2016). ‘*Zìrán*’, in the traditional view, means ‘self-so’, ‘self-as-such’, ‘self-as-it-is’, ‘spontaneity’, ‘Heaven’, and ‘Heaven and Earth’. In traditional Chinese, *zìrán* indicates the inner nature of entities and the spontaneous movement of the universe without being the object of science and technology from the perspective of modern natural science (Wang, 2018). The typical meaning of *zìrán* can be found in Daoist texts. Chapter 25 of *Daodejing* makes a very interesting statement about *zìrán*: ‘In the universe there are four that are great, ... Man takes his law from the Earth; the Earth takes its law from Heaven; Heaven takes its law from the Dao. The law of the Dao is its *being what it is* [emphasis added]’ (Legge, 1891a).² ‘Being what it is’, in the original Chinese, is *zìrán*. As Laozi writes, the human, the earthly, the heavenly, and the Dao are the Four Greats in the universe within which the interrelationship of emulation or abidance exists. The humans abide by the earthly, the earthly abide by the heavenly, the heavenly abide by the dao, and the dao abide by self-so, spontaneity, or *zìrán*. Laozi argues that the best way of being—living or non-living—is just to follow *zìrán*. Just let everything happen; let it be. *Zìrán* refers to spontaneity and the intrinsic principle of the world. Zhuangzi has a similar view:

‘Look at the spring, the water of which rises and overflows—it does nothing, but it naturally acts so. So, with the perfect man and his virtue, he does not cultivate it, and nothing evades its influence. He is like Heaven which is high of itself, like earth which is solid of itself, like the sun and moon which shine of themselves—what need is there to cultivate it?’

(Legge, 1891b)³

According to Zhuangzi, natural phenomena can be used to describe personal traits because there is similarity and commonality between natural phenomena and personality. Such similarity and commonality are not only metaphorical but, more importantly, ontological. Zhuangzi’s view echoes Laozi’s

notion of the Four Greats that the humans, the earth, the heaven, and the Dao are interdependent and inseparable. Laozi and Zhuangzi both confirm the notion of *tiānrén héyī* by arguing that nature and humanity reflect on and correspond to each other in many aspects.

In addition to ‘self-so’, ‘spontaneity’, ‘as such’, and ‘as it is’, *zìrán*, in ancient Chinese, has the nuance of ‘the physical world’. As the Han dynasty scholar Zheng Xuan (鄭玄, 127–200 CE) writes in the *Annotation of Zhouli* (周禮注疏), mountains and ponds were ‘the residence of *zìrán*’ which is the dwelling place of living creatures (Guo, 2018). *Zìrán*, as the dwelling place for living creatures, is the physical environment. This use of *zìrán* constantly appears in ancient literature. The *Book of Later Han* (後漢書, or *Hòu Hànshū*) is the history book of the later period of Eastern Han (6–189 CE). As it is written in the chapter of *Biography of Liang Tong* (梁統列傳), a powerful military general and consort kin Liang Ji (梁冀) (n.d. –159 CE) started the large-scale construction of palace park in which many artificial hills, rivers, valleys, and forests were built on a tremendous scale that they looked ‘as *zìrán* itself’. (*Hòu Hànshū*, 26–40).⁴ Here, ‘*zìrán*’ refers to the concrete object and physical environment to be compared and imitated. Overall, ‘*zìrán*’ in the Chinese language means the state of being as it is, spontaneity, and the inherent principle of the world, and it has the nuance of the physical world.

The philosophical meanings of ‘*zìrán*’ in the Chinese tradition are shared with neighbouring countries in East Asia, including Japan and Korea. Classical Chinese cultural achievements, including language, writing system, philosophy, and literature, were adopted and absorbed by Japanese and Korean literary and intellectual traditions. The Chinese script was the origin from which the Japanese writing system was derived. Modern Japanese is written in a mixture of three basic scripts: the logographic script *kanji* and the two syllabic scripts *hiragana* and *katakana* (Smith, 1996). All three scripts are derived from Chinese characters. The Chinese word ‘自然’ (*zìrán*) is exactly the same as the Japanese kanji ‘自然’ (*shizen*, in phonic syllabic hiragana, しぜん), although they have slightly different pronunciations. ‘Nature’ written in the Korean alphabet or Hangul is ‘자연’ (*jayeon*). Korean was only a spoken language until Hangul was invented in the 15th century; classical Chinese was always used for writing by the elite class in premodern Korea. Like the Japanese kanji, the Korean writing system incorporates Chinese characters and is called Hanja. Kanji and Hanja both refer to Hanzi (漢字)—Chinese character or Chinese script. Classical Chinese was used as the written language of the literati in ancient Korea. As traditional Korean and Japanese philosophies and languages are adopted from China, it is no surprise that the views of nature (*zìrán*, *shizen*, and *jayeon*) among these three cultural spheres are consonant (Kim, 2010; Lee & Son, 2016; Oh, 2015). As Akira Yanabu (Asaka, 2009) states, the traditional Japanese ‘*shizen*’ means ‘*ari no mama*’ (有りのまま), meaning ‘as it is’, or ‘spontaneity’. This definition of *shizen* is very similar to Laozi’s *zìrán*. As mentioned, in the *Daodejing*, ‘*zìrán*’ means

'spontaneity', and 'the intrinsic principle of the world'. This sense of *ziran* in Chinese or *shizen* in Japanese can also be found in the Korean language. In ancient Korea, the term '*ziran*' was imported from China and pronounced as '*jayeon*', which has a connotation of spontaneity similar to *ziran* and *shizen*, albeit with slight differences in use (Kim, 2010). Moreover, the meaning of the physical world of *ziran* can also be discovered in Japanese literature. The introduction of the 16th-century folk song anthology 閑吟集 (*Kanginshu*, かんぎんしゅう) presents five themes of small songs: the small songs of heaven (or sky) and earth (天地之小歌), the small songs of all things (万物之小歌), the small songs of *shizen* (自然之小歌), the small songs of monks (迦人之小歌), and the small songs of the past kings (先王之小歌) (Guo, 2018; Yoshiki et al., 1993, p.188–189). These five themes of small songs can be divided into two kinds: the natural world and the human world. 'The small songs of the heaven and the earth', 'the small songs of all things', and 'the small songs of *shizen*' are about natural phenomena, objects, and events, whereas the 'the small songs of monks' and 'the small songs of the past kings' are about humanity. In this light, 'the heaven and the earth', 'all things in the world', and *shizen* are tantamount. In a loose and broad view, '*shizen*' refers to all perceivable things, beings, and events that are generated and exist without human intervention and the environs that accommodate them. In this vein, '*shizen*' gained the meaning of *tenchi* (heaven and earth) (Guo, 2018). In conclusion, the term '*ziran*' in premodern East Asia means spontaneity, self-so, and the heaven and earth. Additionally, it conveys the nuance of the physical environment; however, '*ziran*' is not related to modern natural science.

The use of 'nature' for the translation of '自然' (*ziran* or *shizen* or *jayeon*) in East Asia was not popular until the 19th century (Asaka, 2009; Wang, 2018). According to Guo (2018), there were two major periods in which significant language contact occurred between Western and East Asian languages. The first period was in the 16th century, whereas the second period was in the 19th century.

In the first period, a few European Language—Chinese dictionaries or European Language—Japanese dictionaries were published in the 16th and 17th-centuries, such as *Dicionário Português-Chinês* (Portuguese-Chinese Dictionary, 1583–1588) (Zhan & Yang, 2019) in China, *Dictionarium latino lusitanicum, ac Iaponicum* (1595) and *Dictionarium siue thesauri linguae Iaponicæ compendium* (1632) in Japan (Guo, 2018). However, *Dicionário Português-Chinês*, as the first European-Chinese dictionary, aimed to assist missionaries in learning Chinese via Portuguese. Nothing about the translation of the Chinese '*ziran*' has been found in it. The translation between 'nature' and the Chinese word '*ziran*' was established later than the translation between 'nature' and its Japanese counterpart.

In Japan, between the late 16th century and the mid-17th century, '*shizen*' was not used as a translation for 'the physical world', and the Latin word '*natura*' was translated as 'the character of things', 'the inherent character', 'as it

is', and 'spontaneously' rather than '*shizen*' (Guo, 2018). It was not until the publication of the first Dutch-Japanese dictionary *Haruma Wage* (ハルマ和解) in 1796 that the term '自然' (*shizen*) was used to translate the Dutch word '*natuur*' (Guo, 2018; Wang, 2018).

In the second period of contact between the Western and East Asian languages, in Japan, from the 1800s to the 1860s, several dictionaries and textbooks were published, including *Nederduitsche Yakuken* (1810), *Angeria gorin Taisei* (1814), *Oranda jii* (1858), *Gokokugosen* (1860), *Seikai kunitsukushi* (1869), and *Yochishiryaku* (1870), in which the word '*shizen*' was used as a translation of the natural world in the modern sense. In the late 1860s, the word 'nature' was widely used as a translation for the Japanese '*shizen*' (Guo, 2018). Then, the modern sense of nature (*shizen*) was imported into China and Korea and had a great influence.

In China, from the 1820s to the 1920s, quite a few significant English-Chinese dictionaries were published. These can be divided into two groups. The first group includes *A Dictionary of the Chinese Language* (1815–1823), *Vocabulary of the Canton Dialect* (1828), *Chinese and English Dictionary* (1842–1843), *Tonic Dictionary of the Chinese Language in the Canton Dialect* (1856), and *Syllabic Dictionary of the Chinese Language* (1889). In these dictionaries, '*ziran*' was not used to translate 'nature' directly. The definition of '*ziran*' still retains the traditional meanings of 'spontaneous', 'self-existent', and sometimes 'natural' (Lin, 2009). In the second group are the *English and Chinese Dictionary, with the Punti and Mandarin Pronunciation* (1868), *Vocabulary and Hand-Book of the Chinese Language* (1872), and *Nederlandsch-Chineesch Woordenboek* (1887), in which new vocabularies and concepts, such as 'natural philosophy', 'natural history', 'natural science' and 'natural history of animals', were added to define 'nature' and '*ziran*'. The way of defining 'nature' in dictionaries of the second group shows that the modern or Western meaning of nature was quietly incorporated into the definition of '*ziran*' in an unclear way. However, it was only after the first Sino-Japanese War (1894–1895) that the Japanese translation had a great influence on the Chinese term.

The first Sino-Japanese War caused a dramatic change in the relationship between Japan and China concerning cultural influence. Before the war, Chinese culture dominated East Asian countries and was the source of cultural exportation. However, the war reversed the situation and turned China into a country that imported cultural achievements from Japan. China was eager to pursue modernisation, and Japan was the best model to learn from, as Japan's victory vindicated the triumph of modernisation. The Qing government started funding overseas studies in Japan in 1896. Within a mere decade, the number of Chinese students studying in Japan reached a peak of 12,000 (Liu & Turner, 2018). These students played an extremely important role in China's modernisation through means of Japanese language and translation. The most prominent case is the book *New Erhya* (新爾雅)⁵ that was first published in 1903. This dictionary, which was compiled and edited by two Chinese students, Rongbao

Wang (汪榮寶) and Lan Ye (葉瀾), provided ‘a broad spectrum of newly coined Japanese terms and phrases and explained their meanings and usages in detail’ (Wang, 2018, p. 16). It contains many words and terms related to nature (Ibid.). Chapter 2 ‘Economy’ clearly defines ‘nature’ (*zìrán*) as an indispensable source for the economy. ‘Nature’ can be divided into the tangible ‘natural entity’ and the intangible ‘natural force’ (Shen, 2011). ‘Nature’, whether it refers to ‘natural entity’ or ‘natural force’, is taken as the collective totality of external things that can be harvested and used for human flourishing. In addition, the derivative entries related to ‘nature’ (*zìrán*) include ‘natural person’, ‘natural desire’, ‘natural entity’, ‘natural force’, ‘naturalism’, ‘natural science’, ‘natural phenomenon’, ‘natural philosophy’, ‘natural origin’, ‘natural selection’, ‘natural mobility’, and ‘natural law’ (Shen, 2011). These vocabularies and concepts clearly show that in the early 20th century, the word ‘*zìrán*’, as translated as ‘nature’, already had its modern meanings that are familiar to us now.

Nowadays, ‘*zìrán*’ (with its Japanese counterpart ‘*shizen*’ and Korean ‘*jayeon*’) is taken as the proper translation for the Western ‘nature’, and vice versa. ‘*Zìrán*’ or ‘nature’ has many references, including ‘self-so’, ‘spontaneity’, ‘naturalness’, ‘the natural world without the human intervention’, ‘the elements of the natural world’, ‘the inherent tendencies’, and ‘characteristic disposition’, depending on the context.

1.3 Art

Now, let us turn to the term ‘art’. The traditional Chinese term for ‘art’ is ‘藝’ (*yì*) or ‘藝術’ (*yìshù*). The Chinese word ‘藝’ originates from the archaic homophone ‘藝’. ‘藝’ or ‘藝’ has two meanings: 1) to plant or to cultivate, and 2) skill or ability. The first meaning was discovered in the oldest collection of Chinese poetry, the *Book of Odes*: ‘How do we proceed in *planting* [emphasis added] hemp? The acres must be dressed lengthwise and crosswise’⁶ (Legge, 1989). As Mencius explains the governance of ancient sage kings, he says, ‘The Minister of Agriculture taught the people to sow and reap, *cultivating* [emphasis added] the five kinds of grain. When the five kinds of grain were brought to maturity, the people all obtained a subsistence’ (Mengzi, 3A.4; Legge, 1985).⁷ ‘Yì’, in its first definition of ‘to plant’ or ‘cultivate’, has minimal relevance to the word ‘art’ defined in modern times, which involves the creation of artistic work, the appreciation of artworks, and the study of aesthetic experience and a sense of beauty.

The second meaning of ‘yì’—‘skill’ or ‘technique’—is widely used over time and eclipses the first one. ‘Yì’ (藝) and ‘shù’ (術) were actually ‘synonymous monosyllables’ in ancient Chinese. Both indicate skill or technique. ‘Yìshù’ and ‘shùyì’ were both used as interchangeable glossary entries in history books. Before the Qing dynasty (1644–1912), the category of *yìshù* or *shùyì* included a wide range of works related to painting, games, medicine,

astrology, and divination (Cheng, 2012). The most conspicuous and frequently used example is the *Liù Yì* (六藝), generally translated as the Six Arts. *Liù Yì*, as the time-honoured Confucian curriculum for the cultivation of the literati over time, constitutes the fundamentals of Confucian education. *Liù Yì* is comprised of six disciplines: *lǐ* (禮, rites, propriety, ceremony, or ritual), *yuè* (樂, music), *shè* (射, archery), *yù* (御, chariotry), *shu* (書, writing or calligraphy), and *shù* (數, mathematics). These six disciplines were culturally refined activities and works that enabled the cultivation of the literati physically, intellectually, and morally. *Liù Yì* was the set of essential skills that the ancient-educated literati needed to master. The word ‘yì’ refers to a skill or technique without aesthetic or artistic nuances. Nevertheless, ‘yì’, meaning ‘skill’ or ‘technique’, shares commonality with the word ‘art’ from the perspective of etymology.

The Greek origin for the term ‘art’ is ‘τέχνη’ or ‘*téchnē*’ that has the meanings of ‘technique’ and ‘craft’. In Middle English, the word ‘art’ usually carries a sense of ‘skill in scholarship and learning’, especially in the seven sciences or liberal arts—astronomy, mathematics, geometry, music, rhetoric, grammar, and dialectic (logic) (Harper, n.d.). Since the 1610s, ‘art’ has meant ‘skills in creative arts’ (Harper, n.d.). The word ‘art’ used in the liberal arts and the word ‘yì’ in the Chinese Six Arts—*Liù Yì*—both refer to intellectually and culturally educated and refined skill rather than the fine arts. Hence, the two terms ‘*yìshù*’ and ‘art’, with regard to their premodern senses, can be used as translations of each other. Until the Qing dynasty, *yìshù* embraced the artistic and aesthetic senses.

In the late 18th century, the Qianlong emperor of the Qing dynasty ordered the compilation of the largest collections of Chinese books called *Siku quanshu* (四庫全書), literally meaning ‘Complete Books of Four Storehouses’ (Theobald, 2000). The compilation perfectly reflects how the term ‘*yìshù*’ was defined and understood in 18th-century China. There are four main branches in the collection: Confucian classics (*Jing* 經) and related commentaries; historiography (*Shi* 史); masters, philosophers, and other specialised treatises (*Zi* 子); and belles-lettres, anthologies, and collections (*Ji* 集) (Theobald, 2000). According to the catalogue, the entry of *yìshù* is in the branch of *Zi*.⁸ As written in the general introduction of the branch of *Zi* (masters), the collections of *yìshù* refer to the activities or items that are enjoyed in leisure time.⁹ Furthermore, the introduction of the part of *yìshù* states that *yìshù* has four kinds of activities: painting and calligraphy, music listening and playing, seal-carving, and games-playing and utensils (Cheng, 2012; Theobald, 2000). *Yìshù* is understood in a vague sense that mixes the traditional sense of skill and technique with the modern sense of pure art (Liu, 2011). Therefore, in the Imperial Collection, the Chinese term ‘*yìshù*’ included the aesthetic and artistic nuances of the modern term ‘art’. It is difficult to identify how the transformation of the meaning of ‘*yìshù*’ occurred,

but it could be related to the increasing East-West contact and the importation of Western vocabularies through Japanese translation.

In ancient times, Chinese script was a major part of the Japanese writing system (kanji). The earliest appearance of the Chinese term ‘藝術’ (‘yìshù’ in Chinese; ‘geijutsu’ in Japanese) is in an imperially committed Japanese history text: the *Shoku Nihongi* (續日本紀). The text has 40 volumes and covers the period from 697 to 791. As the third volume describes, a monk, who was described as a man of great attainment in *geijutus*, mathematics, and astronomy, was ordered to return to secular life (Marra, 2011).¹⁰ The Japanese term ‘geijutsu’ (芸術), like its Chinese counterpart, is a combination of the two terms ‘gei’ (芸) and ‘jutsu’ (術). Before the Meiji era (1868–1912) the word ‘gei’ was used in the term ‘saigei’ (才芸) to refer to the ‘technical ability in the poetic craft’ (Marra, 2011, p. 204), ‘the game of backgammon, which requires skills on the part of the players’ (Ibid.), or ‘the skills of *nō* performance’ (Ibid., p. 205). The word ‘jutsu’ was used to indicate ‘action’ (in the classic *Manyōshū*); it was also used in the compound term ‘*rekijutsu*’, meaning ‘the art of calendar making’, and in the term ‘*mujutsu*’, which means ‘unskillful’ (Marra, 2011). In premodern times, the Japanese ‘*geijutsu*’ meant ‘technique’, ‘skill’, or ‘craft’, as its Chinese counterpart ‘yìshù’ did. According to Marra (2011, p. 205), since the 1870s, a variety of Japanese words have been used to translate ‘art’ including “jutsu” 術 (skill), “waza” 手芸 (action), “hataraki” 技倆 (work), “keisaku” 計策 (plan), “itsuwari” 詐偽 (fiction), “narihai” 職業 (occupation), and “takumi” 機功 (ability) ... and “gigei” 技芸 (skilful art), and “hataraki” 技倆’. What is noteworthy is the appearance of the word ‘bi’ (美), meaning beauty, in the Meiji era. ‘Bi’ was combined with ‘jutsu’ to create the term ‘*bijutsu*’ (美術) to indicate ‘fine arts’. Meanwhile, the Japanese term *bigaku* (美学, the science of beauty) was used to translate ‘aesthetics’. The earliest translation was Nakae Tokusuke’s (1847–1901) translation of French philosopher Eugène Véron’s (1825–1889) *L’Esthétique* (*Aesthetics*, 1879). Véron’s aesthetics details ‘the *Science of Beauty in Art* ... whose object is the study and elucidation of the manifestation of artistic genius’ (Véron, 1879, p. 109). Moreover, the beauty in a work of art, be it a work of poetry, music, sculpture, painting, or architecture, is meant to communicate with ‘the soul of spectator or auditor’ (p. 108). It is obvious that the meaning of ‘art’ in this view is no longer limited to the premodern sense that refers to technique or skill. Rather, the word ‘art’ is imbued with artistic and aesthetic senses. The translation and importation of works on aesthetics confirm that, since the late 18th century, the term *geijutsu* that was used to translate ‘art’ had carried the modern sense of art in relation to beauty and other related senses such as ingenuity, authorship, and creativity. In the premodern East Asian art world, the idea of authorship was quite alien. Furthermore, many traditional artistic pursuits rely on communal participation and shared responsibilities (Marra, 2011).

1.4 East Asian Education for the Unity of Nature and Art

After centuries of exchange, the terms ‘nature’ and ‘art’ can communicate multiple meanings without difficulty, not only across East Asia but also between the East and the West. The East Asian terms ‘*zìrán*’ (or ‘*shìzen*’ or ‘*jāyeon*’) and ‘*yìshù*’ (or ‘*geijitsu*’) adopt the senses from the West but still keep the culturally distinctive meanings and are consequently able to convey rich and profound implications for education. Nature (*zìrán*), as spontaneity or self-so, also means a state of non-coercion and effortlessness. One of the most important teachings of East Asian education is to follow *zìrán*—nature. The Daoist philosopher Laozi stresses that the truly superior has very few words (and acts), while things will go smoothly, spontaneously, and naturally. The ideal existential state of every entity is to follow its own inherent principle without external intervention or interruption. This is the way of Dao. Laozi says, ‘Let it be, and speak [do] nothing. Things will succeed and be accomplished. People say that they are as they are, of themselves’ (*Daodejing*, 17).¹¹ Confucius says, ‘Does Heaven speak? The four seasons pursue their courses, and all things are continually being produced, but does Heaven say anything?’ (Legge, 1861).¹² For Chinese philosophers, the doctrine of following nature can be applied to every aspect of life. The ideal state of living is to follow nature to attain the unity of humanity and nature—*tianrén héyi*. This harmonious state was the fundamental goal of education in East Asian tradition. In modern times, this notion has a positive meaning for education. Educating for *tianrén héyi* means teaching how to achieve inner peace, as well as the connection between the individual and the natural world. *Tianrén héyi* embodies the ideal relationship between the person and the world, and between the human being and nature. Furthermore, the current concept of *yìshù* (art), which embraces the premodern sense of skill (and technique) and the modern aesthetic and artistic sense, is viable for deepening and broadening educational ideas and practices in East Asian tradition. The Six Arts, as the representative curricula in ancient Chinese liberal education, aim to cultivate human beings regarding skills and knowledge in politics, morals, social norms, and physical activity. The aesthetic and artistic nuances open up new senses to self-cultivation, including beauty, taste, ingenuity, authorship, originality, and creativity.

The word ‘yì’ (art) in Chinese cultural and linguistic contexts always carries the implication of art as a process or activity. Doing art is never merely about producing an artwork; it is also about the cultivation of the self. Personal development and artistic refinement are different but entangled approaches in the process of education from the perspective of classic Chinese tradition.

1.5 Overview of the Book

This edited volume aims to enfold the intertwinement of nature, art, and education in East Asian cultures from various lenses.

Chapter 1 ‘Zhuangzi’s Edu-Dào and Dàoful Well-being: Cook Ding and other Craftsmen Revisited’ provides a novel approach to the ‘harmony between humans and nature’—a highly venerated notion in East Asia. In this chapter, Ruyu Hung explores the educational significance in Zhuangzi’s view of skill acquisition. The practice of a skill in an excellent manner is a channel towards the state of dào (Dao), which, as Hung suggests, is the experience of well-being and the harmony between humans and nature. Therefore, skill acquisition is educationally meaningful and worthwhile. To reveal the profoundness of practising a skill, Hung takes on the three strands of *wúwǎo* (nonself), *xiusheng* (cultivation of the body), and *yǎnsheng* (nurturing life) by delving into Zhuangzi’s stories of craftsmen. Hung’s discussion intriguingly discloses that no matter how mundane a skill is, as long as it is practised with perfection and success, this process directs towards the dào. Zhuangzi’s thought offers an alternative way of self-cultivation to the traditional elitist Confucian literati way.

In contrast to Chapter 1, which discusses ordinary people and their seemingly insignificant daily life skills, Chapter 2 explores the exquisite essences of Japanese classical arts. Morimichi Kato’s ‘Calendar Arts and the Ritual of Feeling’ examines the unique Japanese forms of poetry—Waka and Haiku—and provides a fascinating account of the interwoven relationship between time, nature, and art. This chapter includes the unusual theme of Japanese calendar arts. A calendar, as Kato writes, is not only a system for organising time but also a system that humanises time. Throughout human history, crossing East–West boundaries, various calendars have been invented to record time. However, the Japanese poetry of Haiku embodies the most delicate and graceful beauty and playfulness of how humans experience the cycle of time and nature.

In Chapter 3 ‘The Katsura Imperial Villa and the Educational Function of Japanese Garden Architecture’, Kato continues to expound upon Japanese calendar art through an unexpectedly novel lens—the architecture. Architecture in the material forms of buildings protects human beings from hostile changes in weather and seasons. Hence, architecture is perceived not only as an artwork but also as a response to nature. Kato takes the Katsura Imperial Villa, which was built in the 17th century, as an example to expose the interplay between Japanese garden architecture and nature. The contrast between the Katsura Imperial Villa in Japan and the cathedral church in the West shows different shades of the human–nature relationship. For example, Western metaphysics emphasises the sun and light, whereas the moon occupies an unparalleled position in Japanese culture. However, the preference for the moon over the sun in Japanese culture plays a vital role in aesthetics, which is embodied in architecture and poetry. Kato demonstrates the sophisticated connection between Japanese poetry and garden architecture: both exemplify calendar art.

Duck-Joo Kwak begins Chapter 4 with a thought-provoking question: why and how do human beings learn from the wordless nature? The fact that

nature does not speak does not mean that it does not have a language; it is just that the language of nature is not the language of man. According to German philosopher Walter Benjamin, the translation of the language of nature (or things) into the language of man relies on the artistic form of language, with its magical power of mimesis. From this perspective, Kwak uses the traditional art—Chinese ink-wash painting—as an example to demonstrate how the language of nature is translated into the language of man. In particular, it is the aesthetic characteristic *Sauisung* (寫意性) of the traditional ink-wash painting that can display how Benjamin’s concept of mimesis translates the language of nature to the language of men.

Sauisung (寫意性) is one of the characteristics of traditional Chinese brushwork. Chinese traditional brushwork is classified into two main genres: *xīeyì* (寫意) and *gōngbǐ* (工筆). These are also the names for two different techniques. Literally, ‘寫’ (*xīe*) refers to ‘write’ and ‘意’ (*yì*) refers to ‘idea’ or ‘concept’. The term ‘寫意’ means ‘to express the idea’ or ‘sketch the thought’. As a genre, *xīeyì* is defined by its freely expressive or abstract brushwork, while *gōngbǐ* as the genre refers to realistic painting with detailed delicate brush strokes. *Xīeyì* painting as abstract art does not depict objects as they are visually experienced. Although Chinese ink-wash painting may not be seen as identical with Western abstract art, the challenge of understanding and interpreting the ‘idea’ from the painted surface has persisted through time across the East and the West.

In Chapter 5 ‘From Co-operation to Co-creation: Renga (連歌), Renku (連句), Renshi (連詩), and the Possibility of the “Inoperative Community”’, Mika Okabe suggests an ethics of inoperative community within which people from different cultural backgrounds live together and respect each other. This chapter also draws inspiration from Japanese collaborative poetry and the notion of an inoperative community from French philosopher Jean-Luc Nancy. Renga, renku, and rensi are forms of Japanese linked-verse poetry in which two or more poets compose sections of poems in succession. The first appearance of renga is in the *Kinyoshu* (1125), in which short renga was composed by two poets (Britannica, 2016). The form of renga fully developed in the 15th century, and the standard length was 100 verses, which means that many poets collaborated to compose the poem. As Okabe points out, traditional Japan was a hierarchical society in which people had different fixed ranks and positions. However, in the process of composing renga, there is no hierarchy, centre, or conductor, which shows the ‘undoing’ of the bonds of the system. Okabe uses Nancy’s ‘désœuvrement’ (inoperativeness) to interpret the ‘undoing’. This further illuminates the way people live together in the modern multicultural world.

Okabe moves the focus to the concepts of nature and the human being in Chapter 6 ‘The Vision of Nature and Human Beings in Kinji Imanishi’s *The World of Living Things: An Anthropological Study of Human Approach to the Environment*’ from the perspective of the Japanese ecologist and

anthropologist Kinji Imanishi (1902–1992), who was both the founder of the journal *Primates* and the founder of Japanese primatology (Matsuzawa & Yamagiwa, 2018). The way that Imanishi studied animals was greatly influenced by cultural anthropology. By adopting cultural anthropologists' criticism of Eurocentrism, ethnocentrism, and anthropocentrism, Imanishi developed the fieldwork method of 'anthropomorphising animals'. Imanishi regarded nature as 'the world of living things' and called it 'holospecia' wherein a species is named a group of individuals that share the same living style. The most notable point of Imanishi's animal studies is that unique connections with the environment are not limited only to a species of animals; the distinctiveness of these connections extends to individual animals. Each living being, despite its commonality with other members of a particular group, has its own unreducible singularity and unparalleled relationship with the world.

Chapter 7 'Sojourning in the Arts: Considering the Implications of the Confucian "Six Arts" in a Contemporary Educational Context' considers what role the premodern Confucian curriculum—the Six Arts—plays in the modern educational context. Yen-Yi Lee examines the origin, content, and development of the traditional Confucian Six Arts. The term Six Arts first appears in the ancient classic *Rites of Zhou*, which includes six subjects: rites, music, archery, driving and riding, literature, and arithmetic. Although parts of the contents of the Six Arts were lost over time and were replaced with the Six Classics by some scholars, such as Zhu Xi (1130–1200), the Six Arts are still regarded as core concepts in Confucian education. In modern times, the Six Arts have been given new interpretations by Lin An-wu and Liao Chong-fei. The modern view of the Six Arts is put into practice in the Daohe School to cultivate the ideal modernised Confucian individual. Lee argues that the updated version of the Six Arts is feasible for use in the modern global educational system, which adopts the competence-based view of education proposed by the Organisation for Economic Cooperation and Development (OECD). In this regard, the insights of the ancient Confucian curriculum can be kept alive for today's multicultural world.

Chapter 8 'Communication through Art: A Perspective on the Embodiment Theory of the Kyoto School' explores the embodiment theory in relation to art in Japan. Ayaki Monzen discusses three philosophers of Kyoto School—Motomori Kimura, Kitaro Nishida, and Kazuo Itoga—to expose the meaning of art as communication. The production of art is an activity that communicates the inner life of an individual and the outer world, the subjective and the objective, and the past and the ongoing present. The focus of the artistic production is not merely on creating fine arts but on building the ethical community. As Monzen shows, the ethical community is exemplified by the Dormitory Azami, which was established to provide children with mild mental disability with effective access to education and social welfare. The products created by the members of the dormitory were

called by Itoga the 'folk art' or 'folk craft', which sheds a new light to communication through art.

Chapter 9 'Project Hana: Working with Korean Heritage Art in a Museum–School Partnership' focuses on educational practice in relation to traditional Korean art. The author Sunghee Choi describes the development and implementation of the heritage art-based curriculum *Project Hana*. As Choi puts it, traditional Korean arts play a special role in education: to criticise the colonial past and defend national identity. Therefore, the most important point of Project Hana lies in the education of historical facts rather than aesthetic value. Project Hana, which integrates school education, teacher education, and museum education, exemplifies an education of the ethics of placeful memory (Hung, 2020) in a very thoughtful way and brings readers to rethink the relationship between art and culture, aesthetics, and ethics.

Notes

- 1 外師造化，中得心源。張彥遠《歷代名畫記卷十，唐朝下，畢宏》。
- 2 域中有四大...。人法地，地法天，天法道，道法自然。(道德經，25)。
- 3 夫水之於於也，無為而才自然矣。至人之於德也，不修而物不能離焉，若天之自高，地之自厚，日月之自明，夫何修焉！(莊子，B.14.4)。
- 4 The original text is 又廣開園囿，採土築山，十里九阪，以像二嶠，深林絕澗，有若自然，奇禽馴獸，飛走其間。https://ctext.org/hou-han-shu/zh
- 5 *Ērhyǎ* (爾雅) was the earliest lexicographic book to Chinese classics. It is organised by semantic categories. With the author unknown, *Ērhyǎ* has been studied from the third century BC and continues to be studied to this day (Karlgren, 1931).
- 6 蓺麻如之何，衡從其畝。(詩經，齊風，南山)。
- 7 后稷教民稼穡。樹藝五穀，五穀熟而民人育。(孟子，3A.4)。
- 8 The branch of *Zi* includes 14 classes of collections. They are the works of masters and philosophers in 14 different schools including Confucianism, Military strategy, Legalism, Agriculture and Agronomy, Medicine and Pharmacology, Astronomy and Mathematics, Divination, Art (*Yishu*), Material Culture and Nature Studies, Books on Miscellaneous Issues, Encyclopaedias and Handbooks, Novellas and Stories, Buddhism, and Daoism (Theobald, 2010).
- 9 The original text reads: 遊藝亦學問之餘事，一技入神，器或寓道，故次以藝術。(四庫全書總目提要卷九十一 子部一。子部總敘)。
- 10 The original text reads: 甲戌，僧隆觀，還俗。本姓金，名財。沙門幸甚子也。頗涉藝術，兼知算曆。(續日本紀，卷第三，文武紀三) https://miko.org/~uraki/kuon/furu/text/syokki/syokki03.htm
- 11 悠兮，其貴言。功成事遂，百姓皆謂我自然。(道德經，17)。
- 12 天何言哉？四時行焉，百物生焉，天何言哉？(論語，陽貨，19)。

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EDITOR CONTRACT

This Publishing Agreement is made this 29-Nov-21

between

- (1) Ruyu Hung (the 'Editor', which includes the Editor's executors, administrators, successors and assignees, as may be appropriate);

Ruyu Hung
Department of Education
National Chiayi University
300, Xuefu Rd
Chiayi City
Taiwan 600

and

- (2) **Routledge, an imprint of Informa UK Limited trading as Taylor and Francis Group**, whose registered office is at 5 Howick Place, London, SW1P 1WG, UK and whose principal place of business is at 4 Park Square, Milton Park, Abingdon, Oxfordshire, OX14 4RN, UK (the 'Publishers', which includes the Publishers' administrators, assigns and successors in business as may be appropriate).

1 Editor's Obligations

- 1.1 The Editor agrees to write (in part) and, compile or edit, a work provisionally titled

Nature, Art, and Education in East Asia: Philosophical Connections

together with the Chapter Abstracts as set out in clause 1.2(d) below (together, the 'Work').

- 1.2 The Editor shall deliver to the Publishers by 30th June 2022 (the 'Due Date'):

(a) the complete typescript of the Work in Microsoft Word format or another recognisably generic format such as Rich Text Formatting (RTF) which will be between **70,000 to 80,000 words (including the references, bibliography, figures, illustrations and index)**, and will be

Reader Report form:

Routledge Behavioural Science & Education Research Monographs

We define a monograph as a high-level hardback aimed at researchers and academics in a given subject area. We would expect that sales to the general undergraduate student would be minimal. The print run of such a book would be in the hundreds. For such a product to succeed, a number of factors require balancing. Is the work of a high academic standard? Is the material cutting-edge or innovative? Is the author a recognised authority or expert in the area? Does the material have potential for international sales? Does the material have sales potential in the United States? The vast majority of successful book proposals fall into this category.

Hardback monographs are released in paperback after a delay of 18 months.

Given this overview, we would be grateful if you would consider the questions overleaf.

At our discretion we may share the contents of your report with the author after removing obvious signs of identity. However, you may direct us to withhold or paraphrase your report if you prefer. In any case, your name will not be revealed without your express permission.

Questions

General

- (1) Does the title and subtitle accurately sum up the contents of the book? If not, can you suggest alternatives?

Yes. I think that the title is appropriate for this topic, and it makes me want to pick up and read it.

- (2) Does the table of contents clearly identify the key areas of the topic? Is there anything else you would like to see?

The table of contents clearly identify the key areas of the topic.

Proposal

- (1) Is the proposed book a useful, or important, contribution to this subject either as a monograph, or further reading on a course?

The proposed book is a useful contribution to this subject as a monograph.

- (2) What are the strengths and weaknesses of the proposed book?

The relationship between art and nature in East Asia has a philosophy that is unique to East Asia, and the strength of this book is that it attempts to shed light on this point from the important perspective of 'unity of nature and humanity' (天下合一) which occupies centre of East Asian philosophy and education.

- (3) What do you think the 3 main selling points would be?

Firstly, I have never seen the book that discusses the relationship between art and nature in East Asia from an educational perspective. However, the subject is very important in that it is viewed very differently from Western philosophy of art and nature.

Secondly, the book is the joint efforts of researchers from Taiwan, Korea, and Japan to discuss and deepen this topic of education in East Asia, which is highly commendable. While each concept maintains consistency, it also creates some differences, and the combination of these concepts seems to be a very good fusion that creates the charm of this book.

Thirdly, the topics discussed are broad and important for deepening our understanding of education. I will be fascinated to read the themes including skill acquisition, calendar arts, ritual of feelings, garden architecture, the body,

collaborative poetry, the environment, the Confucian classical Six Arts, the embodiment theory of the Kyoto School, and National Museum of Korea.

- (4) Are there any ways in which the proposed book could be improved or better focused?

No.

- (5) For edited volumes only, do you see the book as a cohesive whole, or a selection of loosely linked chapters? If the latter, how could this be improved?

I see the book as a cohesive whole. Although there are some differences in views, it seems to be a very good harmony.

- (6) Do you think the author is suitably qualified for this project?

Yes. The authors are suitably qualified for the project.

- (7) If you had to rate the scholarship of the proposed book on a scale of 0 to 10, where 0 is inadequate, 5 is adequate and 10 is outstanding, where would you place it?

9

- (8) What would the main and subsidiary readership for the proposed book be?

The readerships for this book are academies, educational practitioners, and students.

- (9) *Only for books that are converted from PhDs: N/A*

- (a) Has the author effectively indicated the value of altering the thesis into book format?
(b) Does the research genuinely contribute something new to the field?
(c) Is the sample size large enough for a book on this topic (if applicable)?

Subject Area

- (1) Within which subject area(s) do you see the proposed book fitting?

philosophy of education; educational theory

- (2) If the book is cross-disciplinary, where would you expect to see it in a library?

Education; Philosophy; Asian studies; Art

- (3) Is the subject area of the proposal widely taught? If so, at what level (School, Undergraduate, Postgraduate, MBA)? If it is taught would it be an optional or core course? Can you estimate the size of the market?

The subject area of the proposal is relatively widely taught at undergraduate and graduate level, but I cannot estimate the size of the market.

- (4) Would this subject have international appeal outside of the Author or Editor's home country? If so, where?

I think that the book has an international appeal in Asia, U.S., Australia, and European countries.

Competition

- (1) What would be the main competing books in this area?

I am not knowledgeable in this area of study, but as far as I know, there are no competing books aside from the ones written by the authors of this book.

- (2) How does the proposed book compare?

Finally

- (1) What is your overall recommendation?

- I would
- (a) strongly recommend publication (it is an outstanding work)
 - (b) recommend publication (it is a good or useful work which should be made available)
 - (c) recommend publication only if revisions are successfully made
 - (d) do not recommend publication as the book is not of good enough quality
 - (e) do not recommend publication as this topic is extensively covered in other publications.

Reader Report form:

Routledge Behavioural Science & Education Research Monographs

We define a monograph as a high-level hardback aimed at researchers and academics in a given subject area. We would expect that sales to the general undergraduate student would be minimal. The print run of such a book would be in the hundreds. For such a product to succeed, a number of factors require balancing. Is the work of a high academic standard? Is the material cutting-edge or innovative? Is the author a recognised authority or expert in the area? Does the material have potential for international sales? Does the material have sales potential in the United States? The vast majority of successful book proposals fall into this category.

Hardback monographs are released in paperback after a delay of 18 months.

Given this overview, we would be grateful if you would consider the questions overleaf.

At our discretion we may share the contents of your report with the author after removing obvious signs of identity. However, you may direct us to withhold or paraphrase your report if you prefer. In any case, your name will not be revealed without your express permission.

Questions

General

- (1) Does the title and subtitle accurately sum up the contents of the book? If not, can you suggest alternatives?

The title seems appropriate for the book as presented in the proposal.

- (2) Does the table of contents clearly identify the key areas of the topic? Is there anything else you would like to see?

The individual presentations have different relations to the notions presented in the book title. Some are more about art & education, some about nature & education, only a few seem to be about art & nature & education. Given those emphases, I would suggest thinking about introducing sections in the book. Such sections could also present a certain development in gradually widening the scope of the discussions.

Proposal

- (1) Is the proposed book a useful, or important, contribution to this subject either as a monograph, or further reading on a course?

Yes, the book is important in its discussion of this specific topic which has been discussed widely in European pedagogical thinking while knowledge of those discussions in the East Asian sphere remain rather patchy.

- (2) What are the strengths and weaknesses of the proposed book?

Strengths: International collaboration spanning across a number of East Asian countries, hereby addressing topics and presenting examples largely unknown to the typical Anglophone reader in relation to one of the fundamental discussions of educational thinking

Weakness (not a weakness but an uncertainty in relation to what has been presented as proposal): Hermeneutic awareness of the problems of translation of notions like 'art' and 'nature' (or the use of such notions for translating Japanese, Chinese, Korean, etc. terms) which, of course, have a complex history in English, so that simple translations seem more or less impossible. The systematic problems arising out of such difficulties seem a lot more complex than is discussed here (maybe in the introduction which wasn't accessible to me).

- (3) What do you think the 3 main selling points would be?

Internationality, Interculturality, Insights into East Asian Philosophy of Education

- (4) Are there any ways in which the proposed book could be improved or better focused?

As suggested above: including of sub-sections and an extensive introduction that discusses the hermeneutic complexity of such a book that tries to span across not only different East Asian languages, but attempts to translate all this then into English

- (5) For edited volumes only, do you see the book as a cohesive whole, or a selection of loosely linked chapters? If the latter, how could this be improved?

The chapters seem linked

- (6) Do you think the author is suitably qualified for this project?

The editor is a highly reputable academic with a proven expertise in the field of the book; the individual contributors range from renown academics to ECRs and represent therefore a very good selection

- (7) If you had to rate the scholarship of the proposed book on a scale of 0 to 10, where 0 is inadequate, 5 is adequate and 10 is outstanding, where would you place it?

8-9

- (8) What would the main and subsidiary readership for the proposed book be?

Postgraduate researchers in education and East Asian culture(s); if specialised in East Asian culture, also undergraduate students of education

- (9) *Only for books that are converted from PhDs:*
(a) Has the author effectively indicated the value of altering the thesis into book format?
(b) Does the research genuinely contribute something new to the field?
(c) Is the sample size large enough for a book on this topic (if applicable)?

n.a.

Subject Area

- (1) Within which subject area(s) do you see the proposed book fitting?

Intercultural/ Comparative/ East Asian (History of/ Philosophy of) (Aesthetic) Education

- (2) If the book is cross-disciplinary, where would you expect to see it in a library?

Education

- (3) Is the subject area of the proposal widely taught? If so, at what level (School, Undergraduate, Postgraduate, MBA)? If it is taught would it be an optional or core course? Can you estimate the size of the market?

Subject is widely taught on UG and PG level; intercultural & comparative approaches become increasingly relevant due to an increasing influx of especially East Asian students in to the Anglophone education market for which a book like the suggested could be highly interesting

- (4) Would this subject have international appeal outside of the Author or Editor's home country? If so, where?

The book would definitely be of international/ intercultural interest

Competition

- (1) What would be the main competing books in this area?

East Asian education/ pedagogy has found an increasing interest over the years, especially due to international student assessment studies, but also through an increasing exchange of students. So, there is a rising number of monographies around East Asian education. However, I don't recall another book with this specifications, i.e. bridging between discussions of education, art, and nature. Most of the books available concentrate on one of those aspects, with maybe occasional chapters linking two or more aspects.

- (2) How does the proposed book compare?

In its scope, it is incomparable as it does something new. From a quality point of view, the book promises to be of the same kind of high quality like other publications in Routledge.

Finally

- (1) What is your overall recommendation?

I would (a) strongly recommend publication (it is an outstanding work)

國立嘉義大學徵聘專任教師啟事

聘用單位	教育學系數理教育碩士班
擬聘職稱及名額	專任助理教授職級(含)以上教師 1 名
起聘日期	114 年 2 月 1 日(須完成本校聘任程序)
學歷	具數學教育相關領域之國內、外大學博士學位
專長條件	<p>1.具有博士學位，且應具備下列條件，並附佐證資料：</p> <p>(1)具大專以上學校全職教學經驗 2 年(含)以上，或博士後研究全職工作經驗 2 年(含)以上。</p> <p>(2)至少有一篇 SCI、SSCI 或 TSSCI 著作。</p> <p>①得列入博士學位取得前三年起至收件截止日之著作。擬應聘副教授等級以上者，其送審著作應為徵聘公告截止日前五年內之成果。</p> <p>②代表作如為合著之期刊論文，應為第一作者或通訊作者，如為合著專書應載明其貢獻度。</p> <p>2.如無國外博士學位或國外博士後研究經驗 1 年以上者，需檢附外語能力檢定證書或其他足以證明外語能力之佐證資料。外語能力檢定證書成績標準及其他足以證明外語能力之參考態樣如附表。</p> <p>3.應具中文及外語授課能力。</p>
應檢附資料	<p>1.履歷表及自傳。</p> <p>2.學經歷證件影本。(持國外學校學位證書、成績證明、經歷等證件，須經我國駐外使領館、代表處、辦事處或其他經外交部授權機構驗證，並附內政部入出國及移民署核發之個人入出境紀錄。)</p> <p>3.國立嘉義大學擬聘任教師著作及論文目錄一覽表(請依本校人事室/表單下載/類別:教師聘任及升等/新聘教師提送教評審查相關表件網頁項下下載之格式繕打)、著作抽印本或影印本(含博士論文)。</p> <p>4. 2 封(含)以上推薦信。</p> <p>5.其他如專題計畫、產學合作計畫有助審查資料。</p> <p>6.可教授課程大綱及授課計畫。</p> <p>7.應徵者應檢具全部經歷及一覽表內之佐證資料(如上述)，未檢具佐證資料或資料不齊，以致無法判斷經歷者，視同未檢具資格。</p> <p>※所寄資料請依序排列，並自留底稿，恕不退件。</p>
收件截止日期	113 年 7 月 31 日(以郵戳為憑)
收件地址	62103 嘉義縣民雄鄉文隆村 85 號 教育學系數理教育碩士班 收 信封請註明「應徵教職」，並以掛號寄出。
聯方式及聯絡人	電話：05-2068355 傳真：05-2063703 E-mail：gimse@mail.ncyu.edu.tw 聯絡人：侯小姐
備註	<p>1.本校得不足額錄取。</p> <p>2.新聘教師未具教育部核發擬聘等級教師證書者，及擬聘副教授以上已具教育部核發擬聘等級教師證書者，本校將辦理著作外審。</p>

國立嘉義大學徵聘專任教師啟事-英語能力標準表

應具可執行全英語授課(EMI)能力態樣	<ol style="list-style-type: none">1. 具英語系國家博士學位證書。2. 於英語系國家從事博士後研究經歷 1 年以上。3. 具英語系國家研究工作經歷 1 年以上。4. 至英語系國家擔任訪問學者 1 年以上。5. 英語能力檢定證書：英語檢定 (包含聽說能力) 考試成績應達歐洲共同架構能力分級(CEF) B2(高階級)等級(詳如本校參照表)。6. 具全英語授課經驗之佐證資料。7. 通過系教評會面試時全英文簡報(試教)及全程答詢，面試時應全程錄音、錄影，並留存備查。
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國立嘉義大學英語檢定考試標準參照表

歐洲共同架構能力分級(CEF)	全民英檢(GEPT)	劍橋大學英語能力認證分級測驗(Cambridge Main Suite)	大學校院英語能力測驗(CSEPT)		托福(TOEFL)		國際英語語文測驗 IELTS	多益測驗(TOEIC)		劍橋領思英語檢測(Linguaskill)	外語能力測驗(FLPT)		全民網路英檢(NETPAW)	通用國際英文能力分級檢定(G-TELP)	全球英檢(GET)
			第一級	第二級	紙筆測驗(ITP)	網路測驗(IBT)		舊版	新版		三項筆試總分	口試			
			第一級	第二級	紙筆測驗(ITP)	網路測驗(IBT)			L: 60~105 且 R: 60~495 或 L: 60~495 且 R: 60~110		三項筆試總分	口試	基礎級	G-TELP Level 5	A1
A2 (基礎級) Waystage	初級	Key English Test (KET)	130-169	120-179	337 以上	---	3 以上	350-545	L: 110~270 且 R: 115~270 S: 90 且 W: 70	120-139	105-149	S-1+	初級	G-TELP Level 4	A2
B1 (進階級) Threshold	中級	Preliminary English Test (PET)	170-240	180-239	460 以上	42 以上	4 以上	550-745	L: 275~395 且 R: 275~380 S: 120 且 W: 120	140-159	150-194	S-2	中級	G-TELP Level 3	B1
B2 (高階級) Vantage	中高級	First Certificate in English (FCE)	---	240-360	543 以上	72 以上	5.5 以上	828 以上	L: 400~485 且 R: 385~450 S: 160 且 W: 150	160-179	195-239	S-2+	中高級	G-TELP Level 2	B2
C1 (流利級) Effective Operational Proficiency	高級	Certificate in Advanced English (CAE)	---	---	627 以上	95 以上	6.5 以上	880-945	L:490~495 且 R:455~495 S: 180 且 W: 180	180+	240 以上	S-3 以上	高級(N/A)	G-TELP (75-90 分以上) Level 1	C1
C2 (精通級) Mastery	優級	Certificate of Proficiency in English (CPE)	---	---	630 以上	109 以上	8 以上	950-990	---	---	---		專業級(N/A)	G-TELP (91 分以上) Level 1	C2

*註 1: L 為 Listening, R 為 Reading, S 為 Speaking, W 為 Writing.

註 2: 依據 111 年 4 月 19 日 110 學年度第 5 次校教評會決議，有關「歐洲共同架構能力分級(CEF)B2(高階級)等級」之認定標準，採用本校外國語言學系所訂英語檢定考試標準參照表。本表係參考「國立嘉義大學外國語言學系英語檢定考試標準參照表」訂定。

註 3: 本表對於英語檢定考試之審認無年限限制。

註 4: 資料來源 全民英檢/大學校院英語能力測驗/外語能力測驗 https://www.lttc.ntu.edu.tw/CEFRbyLTTC_tests.htm

多益系列測驗 <https://www.toeic.com.tw/Upload/att/2020-10/202010230923002187082752.pdf>

托福 (TOEFL) http://www.toefl.com.tw/new-pdf/CEFR%20TOEFL_20160127.pdf

雅思 (IELTS) <https://www.ielts.org/about-ielts/ielts-in-cefr-scale>

領思 (Linguaskill) https://www.lsenglish.com.tw/test_cefr.php

國立嘉義大學教育學系

113 學年度師資培育公費生甄選簡章

113 年 5 月 16 日教育系 112 學年度第 2 學期第 3 次系務會議通過

一、依據

依據教育部 112 年 9 月 19 日臺教師(二)字第 1122603711I 號函辦理。

二、甄選科別及名額

- (一)本校教育學系甄選科別為國民小學綜合活動領域教師，雙語教學次專長，名額 1 名，於 116 學年度分發偏遠地區雲林縣學校。
- (二)學科知能評量：國語、數學「精熟」；社會、自然「基礎」。
- (三)CEFR B2 等級或以上之英語能力分級測驗，須包含聽、說、讀、寫 4 項成績。

三、甄選資格

- (一)本校教育學系學士班二年級(學號 111 開頭)(含)以上及日間碩士班在學之師資生。
- (二)本校教育學系日間碩士班在學生已具國民小學教師證者，錄取後需自行提出公費生培育輔導計畫。
- (三)錄取報到前未取得師資生資格者，喪失錄取資格。
- (四)注意事項
申請者請自行評估可否於 116 年 7 月 31 日前完成以下條件：
 - 1.取得教師證書
 - 2.取得碩士畢業證書
 - 3.需修畢甄選科別規定專門課程，及通過學科知能評量等相關要求。
 - 4.畢業前除上述條件外，尚須完成本校「師資培育公費生甄選培育與輔導要點」及教育學系「師資培育公費生學習輔導要點」相關規定，請報考者慎重考量。

四、甄選方式及標準

- (一)教學演示及面試：占 70%
- (二)書面審查：占 30%

五、報名方式

- (一)報名費用：不收費。
- (二)受理報名時間：113 年 6 月 24 日(星期一)至 113 年 7 月 4 日(星期四)
上午 9 時~12 時，下午 1 時~5 時止。
- (三)報名流程

- 1.報名應繳資料：
 - (1)報名表(附錄一)
 - (2)學生證正反面影本

(3)書面審查資料。包括：自我介紹(附錄二)、讀書計畫(附錄三)、生涯規劃(附錄四)、志工服務(附錄五)、專業表現(附錄六)。

於報名手續完成後，所繳交之書面審查資料概不退還。所附各項證件如有偽造、變造、冒用、不實等情事，一經查獲即取消其錄取資格，並應自行負法律責任。

- 2.繳交報名表件：請攜帶學生證及報名應繳資料至民雄校區科學館一樓 I102 教育學系數理教育碩士班辦公室報名，如無法親自報名者，請代理人攜帶雙方證件(學生證、國民身分證)代理報名(不受理通訊報名)。
- 3.領准考證完成報名。

六、評分項目

甄選評分項目與比例如下表：

評分項目		計分比例	同分比較順序
面試及書面審查成績計算	1.教學演示 15 分鐘：40% (1)國小綜合活動五年級的單元(翰林版，112 年 8 月出版)，當場抽一單元試教。 (2)請提前 1 小時報到，先抽試教單元，並於 25 分鐘內完成精簡教案，現場提供教案表格、教科書及文具，不可攜帶任何參考資料及 3C 用品。 (3)教學演示時不可使用教具。 2.面試時間 10 分鐘：30% (1)含班級經營知能、課程與教學知能、教育理念與經驗等。 (2)面試時不得繳交任何資料給委員。 *所有考生皆須參加面試、教學演示。	70%	1 2
	書面審查 1.自我介紹及讀書計畫： 5% 2.專業表現： 15% （教學基本能力檢定、其他優秀表現等證照與榮譽事蹟） 3.綜合活動專長相關表現： 10%	30%	3
備註	一、同分參酌順序： 1.教學演示 2.面試 3.書面審查 (專業表現、綜合活動專長相關表現、自我介紹及讀書計畫) 二、 113 年 7 月 16 日(星期三)面試 ，時間、順序及地點另行公告於本學系網頁。		

七、放榜

錄取名單（得另列備取名單）經召開公費生甄選研商會議決議通過後，陳請

校長核定後於**113年7月30日(星期二)**下午5時前公告於本校、師培中心及本學系最新消息網頁。放榜時間如有異動，將事先公告於上列網頁。

八、成績公告及複查

- (一)113年7月31日(星期三)下午5時前，成績單請至教育學系數理教育碩士班(科學館一樓I102)簽領。
- (二)成績複查至113年8月2日(星期五)下午5時止(送達)，考生憑准考證親自至教育學系數理教育碩士班繳交複查申請表(附錄六)申請成績複查。

九、報到及備取遞補

- (一)正取生應於**113年8月6日(星期二)**下午5時前填妥「錄取報到單」(附錄六)親自(委託)繳交至師培中心辦理報到手續。
- (二)正取生未報到之缺額，由備取生遞補，備取生遞補事宜，依序以電話通知，遞補時限至113年8月7日(星期三)下午5時止。

十、其他注意事項

- (一)本簡章於**113年6月12日(星期三)**前公告於本校及師培中心最新消息網頁。
- (二)報名資料不齊全者，不受理申請，亦不接受另立切結書，補繳資料。
- (三)報名手續未完成，或經申請資格審查不符申請資格者，不得參加甄選。
- (四)遇颱風警報或其它不可抗拒之重大天然災害時，得緊急調整考試時間，以行政院人事行政總處及嘉義縣政府公告為準，順延辦理時間由本校教育學系另行於網站公告之。
- (五)所繳資料如有偽造、假借、塗改等情事，經錄取後發現者，應即撤銷錄取資格；涉及刑事責任者，得移送檢察機關辦理。
- (六)錄取方式按總分高低依序錄取，正取生如有2人以上總成績相同時，依同分參酌順序比較成績高低，成績較高者優先錄取，備取生遞補原則與正取生相同。
- (七)錄取標準，總成績需達85分(含)以上，方符合錄取標準，若申請者皆未達標準，得以不足額公布甄選結果。
- (八)經甄選為公費生者，依行政契約受領公費待遇，公費生相關權利與義務悉依據「師資培育公費助學金及分發服務辦法」、「國立嘉義大學師資培育公費生甄選培育與輔導要點」及「國立嘉義大學教育學系師資培育公費生甄選培育與輔導要點」、行政契約等相關法規及規定辦理。

准考證號碼(本欄由教育學系填寫)

國立嘉義大學教育學系 113 學年度
雲林縣【國民小學綜合活動領域教師，雙語教學次專長】
師資培育公費生甄選

報名表

報考科別	雲林縣【國民小學綜合活動領域教師，雙語教學次專長】 師資培育公費生			
姓名	班級	<input type="checkbox"/> 教育學系學士班 <input type="checkbox"/> 教育研究碩士班 <input type="checkbox"/> 教育政策碩士班 <input type="checkbox"/> 數理教育碩士班 _____年級	學號	
聯絡電話	住家： 手機：			
Email				
志願序	<input type="checkbox"/> 有符合多項甄選資格並同時報名者，請填寫分發志願序(無則免填) 志願 1：_____領域 志願 3：_____領域 志願 2：_____領域 志願 4：_____領域			
檢附資料	1.學生證正反面影本。 2.國民小學合格教師證書影本或修畢國小教育學程證明文件影本(如無免繳)。 3.報名表(附錄一)。 4.書面審查資料：自我介紹、讀書計畫、生涯規劃、志工服務、專業表現及其他有利審查之證明文件，依本校教育學系師資培育公費甄選規定事項檢附資料並裝訂成冊。			
本人已詳閱簡章內容，若因甄選資格不符，願自動放棄甄選。 簽名：_____ (必填) 日期：_____年____月____日 (代理報名者簽名：_____ 日期：_____年____月____日)				
※以下欄位由 教育學系 辦理審查				
報名審核欄	1.報名資料審查		2.核發准考證	