

STUDENTS' PERSONAL & EDUCATIONAL WORLDS: MAKING CONNECTIONS ACROSS THREE PEDAGOGICAL SPACES

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學生的個人與教育世界： 跨越三個教育空間的關係建立

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[Note: In the Changhua University presentation, the theoretical ideas presented in this paper will be accompanied by a series of images that illustrate the three pedagogical spaces and how they could be connected in educational settings.]

{註：在彰化師大的論文發表，理論的觀點將會伴隨一系列的意象以說明文中指出的三個教育空間，以及它們在教育場域中如何建立關係。}

Pedagogical Worlds without End: An Introduction[1] [2]

Today young people have the possibility of living in an overwhelming number and variety of cultural spaces and worlds. There are important cognitive and pedagogical implications to living within many of these entities – not to mention the distraction and pleasure these places afford during childhood – and indeed for a lifetime. Not only do today's children occupy more actual and virtual realms than in the past, they construct greater numbers of simulated and symbolic worlds than children at any other time in human history. Moreover today's children create and inhabit spaces of which their teachers are sometimes unaware – and that's a

problem because these spaces are pedagogical in ways that can be both positive and negative.[3] [a4]

This presentation draws relationships among (1) the first-space cultural worlds that children construct for themselves – the playful and game-like spaces and visual realms that children have occupied for centuries; (2) the second-space formal educational spaces that societies require students to attend – mandated formal schooling, but also nonobligatory informal educational programs in museums and other cultural institutions; and (3) the interactive third-spaces where children and adults collaborate as equals – situations where children and adults play and create together, and also in places such as doujinshi comic markets and the emerging digital worlds where young people use various technologies to create symbolic worlds.[5]

The major questions addressed in this paper are:

1. How does each of these three vast and complex spaces function pedagogically and educationally?
2. How are these three spaces connected; what are the usual relationships among the three spaces and are educators aware of their possible relationships?
3. If educators, parents, and other interested adults were to facilitate a greater number of stronger relationships among the content, values, and interests of the three pedagogical spaces, then would education become more effective, interesting, and longer lasting?[6]

These questions will be addressed through examples from children's art and visual culture – through examining children's self-initiated playful drawings; through a discussion of school and museum based art programs, and through an analysis of collaborative graphic dialogues between children and adults, but also an examination of the inner-working of doujinshi clubs, comic markets, and Internet based publication sites available to children and youth.[7]

Although these three pedagogical spaces, their relationships, and how they might function together are illustrated through examples from children's art and visual culture, these visual spaces serve as metaphors for all realms of human knowledge. The visual cultural pedagogical realms will be used to illuminate the pedagogical spaces of the arts, the humanities, mathematics, the sciences and technology.[8]

教育的世界無疆界:簡介

今天, 年輕世代有著生活在非常大量、各種各樣文化空間和世界的可能。居住在這許多的實體中, 有許多認知與教育上的含意。更不用說這些地方在童年時期, 甚至是終生, 所提供的娛樂和快樂。今天的孩子不僅比過去佔有更多的實際和虛擬的領域, 他們比人類歷史上任何其

他時代的兒童構建了更多的模擬和象徵世界。此外，現今的孩子創造和駐留於他們老師有時未覺察的空間 - 這是一個問題，因為這些空間在教育上，可以是正面或是負面的。

這個演講描述了以下三個空間之間的關係：

(1) 第一個空間，兒童構建自己的文化世界- 孩子已經佔據了幾個世紀的好玩、遊戲式空間和視覺領域;

(2) 第二個空間，社會要求學生參加的正式教育空間 – 法定正式的學校教育，但也包括博物館和其他文化機構的非義務性、非正式教育活動; 和

(3) 互動的第三空間，讓孩子和成人在平等關係中協作 - 兒童和成人共同玩耍，創造的情況，以及如同人誌漫畫市場的地方，以及新興數位世界，在那裏年輕人使用各種技術來創建符號世界。

本文所討論的主要問題是：

1. 這三個廣闊而複雜的空間如何在教學和教育方面發揮作用？

2. 這三個空間如何連接; 三個空間之間的通常關係是什麼? 還有，教育者意識到了他們可能的關係嗎？

3. 如果教育工作者，家長和其他感興趣的成年人能夠促進三個教育空間的內容，價值觀和興趣之間更強大的關係，那麼教育會變得更有效，更有趣，更持久嗎？

這些問題將通過兒童藝術和視覺文化的例子來說明 -- 通過檢視兒童自發的嬉戲式圖畫; 通過以學校和博物館為本位的藝術計劃之討論，還有經由兒童和成人協同繪畫式對話的分析，並且檢視兒童和青少年可取得的同人誌社團、漫畫市場，網路的出版站點之間的內部運作。

雖然這三個教學空間，它們之間的關係，以及他們如何可能的共同作用是通過從兒童藝術和視覺文化的例子說明，這些視覺空間作為隱喻人類知識的各個領域。視覺文化教育領域將用於照亮藝術，人文，數學，科學和技術的教學空間。