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**Teaching Folk Art
as Cultural Transmission
in Taiwan: Putaihsi (Hand Puppet Show)**

by

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requirements for the degree of

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CHAPTER I Introduction

The Purpose of the Study

Taiwan, a small island with a dense population of twenty million, is shaped roughly like a tobacco leaf and has an area of about 13,900 sq. miles. It is situated in the far western Pacific at the crossroads of Northeast and Southeast Asia. From time immemorial, Taiwan's history and culture have had blood kinship with Mainland China as most Taiwanese are immigrants from Fukien and Canton Provinces in the mainland. Culture in Taiwan also contains an element of the western influence because of a brief colonial period. Therefore, Taiwanese culture shows characteristics of multiculturalism and boasts a rich treasure of folk art.

Folk art is a unique presentation of cultural heritage. It is symbolic of people's life styles and represents their living mode, creative process, valuable concepts and religious system. Nowadays, under the impact of the industrial civilization and "wholesale westernization.", the Taiwanese folk arts have been undergoing transformation and have become more marginal with each passing day. The most pressing tasks for all Taiwanese people include: how to overcome the potential breakdown of this existing traditional culture, how to solve the contradictions of tradition and innovation, and how to transmit the cultural heritage. Chapter I will deal with the preliminary analysis of the cultural background, the historical crises faced by the Taiwanese folk arts, and the efforts that Taiwanese people have made to resurrect these traditions.

Folk art not only represents an historical past but also serves as a vehicle to assist modern people in understanding their traditional background and contemporary culture. My thesis is that education can be an effective medium for maintaining traditional culture. By teaching folk art, the cultural heritage can be maintained and transmitted. Furthermore, the students can use the folk arts to change and improve their culture. To support this viewpoint, in Chapter II I will analyze and review relevant literature.

Rather than trying to cover the complete world of Taiwanese folk art, I will concentrate my study on the Putaihsi (Hand Puppet Show), which serves as the most prominent representative of all surviving folk arts in Taiwan. People can appreciate Putaihsi art forms in terms of its scripts, stages, wooden carved heads, facial makeup, costumes, stage settings and music, all of which are closely related to other kinds of folk arts such as folk literature, wood carving, painting, embroidery, weaving and musical instruments. I will expound on this in Chapter III.

Folk art education, the most effective transmitter of traditional culture to younger generation, could help the youths comprehend their cultural heritage and further encourage them to practice and preserve folk arts. In Chapter IV, I will give a detailed description of a special Teaching Putaihsi program designed to transmit this folk art. It serves as the most successful model of teaching folk art in Taiwan. I will attempt to illuminate problems inherent in the transmitting program through the practical observation and documentation of the program's process.

The purpose of the study is not only to present how Taiwanese people strive to preserve their cultural heritage of folk art, but also to provide an important perspective on the educational transmission of Taiwanese folk art. In Chapter V, I will make practical recommendations for solving the problems of transmitting Putaihsi in an effort to preserve all of the Taiwanese folk arts. Furthermore, these suggestions could serve as a reference source for other countries.

The Historical Background of Taiwanese Culture

Taiwan was a part of Mainland China in prehistoric times before being geologically separated. During the third century A.D., Taiwan was discovered and reclaimed by the Chinese, and she became a protectorate of the Chinese Empire in 1206. In 1684, the island attained the status of a prefecture controlled by the province of Fukien. In 1887, Taiwan reached full status as an imperial province of China. Therefore, Taiwanese culture reflected a considerable degree of regional variations as well as the national culture in China.

On the other hand, southern Taiwan beginning in 1624 was occupied by the Dutch for thirty seven years. Two years later, the Spaniards invaded and settled in northern Taiwan for sixteen years. French troops were also stationed in Taiwan for a brief period beginning in 1884. Under the impact of these alien forces, Formosa, a former name of Taiwan, developed a multiculturalist culture.

During fifty years of Japanese slavery colonization from 1895 to 1945, the Japanese language and educational system were imposed on

the Taiwanese people, causing the loss of much of the indigenous culture. In 1949, Communist took over the Mainland, and the Nationalist government, together with two million Mainland Chinese, withdrew to Taiwan. Henceforth, cultural progress was to a considerable extent manipulated by the government for political reasons. Nevertheless, " Chinese Cultural Renaissance", the promoting policy of Chiang Kai-Shek, is quite a contrast to the " Innovation and rebellion" of Mao's Cultural Revolution on the Mainland.

During the twenty years following Mao's Cultural Revolution, Taiwanese people ignored their indigenous heritage and even considered tradition as a worthless obstacle to modernization. Until 1970's, there was a new mood of introspection among the youth generation. They began to discover their intrinsic heritage and initiated a small-scale collection of folk artifacts. Folk artifacts were no longer endowed with utilitarian value but artistic value and were purchased as antiques by wealthy people.

Up to the present, Taiwanese people were used to purchasing folk art not merely for the purpose of preservation but also for decoration. For instance, stone carved lions, god statues, exquisite puppets, old furniture and even coarse earthen urns all aroused collectors' ambitions and were displayed in artifact shops for the highest bidder. Eventually, supply failed to meet demand, and the folk artifacts of Mainland China became the second target for collectors.

Despite the fact that traditional culture has been accepted in the changing life of the Taiwanese people, many folk artists ignore the current trend. Indeed, they stick tenaciously to their own artistic value. Culture is not static but dynamic. Fortunately, whatever these shifts, Taiwanese culture made giant strides in the 1980's which was without doubt a crucial moment in the Taiwan's three hundred year history.

In the middle 1980's, a series of breakthroughs were finally made through the strict supervision of government in succession, the martial law banning publishing new newspapers and on visiting relatives in Mainland China were lifted. It also brought a comprehensive change in cultural policy. From then on, cultural activities gained more freedom to exist and develop.

With more liberal political policies and a flourishing economy, culture became less regulated by the government and more diverse in style. Official support and encouragement for culture are growing. For example, the Council for Cultural Planning and Development (CCPD), the first official ad hoc institution in charge of culture, was founded in 1981. Furthermore, Taiwanese government promulgated a law of protecting and fostering traditional culture in 1982.

One of the most important cultural events taking place in the past ten years was the flourishing of Taiwanese folk culture. From the political point of view, political democratization gave culture new opportunity. After the lifting of the martial law and the loosening of the cultural policy, cultural movements burgeoned. For instance,

Taiwanese opera (Ketsaihsi) and Putaisi (Hand Puppet Show) , became the new nobility of culture.

In addition, many foundations and institutions were founded to preserve and promote Taiwanese folk art. Therefore, Taiwanese language, old folklore, music, dances, local dramas and spectacular folk customs entered mass culture through the channels of folk festivals, radio, TV, and cinema. Meanwhile, it is worth noting that the fine artists who had always been looked upon as among the quietest groups, demonstrated a protective mood in their shows.

From an economical point of view, within ten years, Taiwan's per capita income dramatically increase three times, from US\$ 2669 in 1981 to an estimated US\$ 8619 today. It resulted in a rapid increase in the number of people with money and leisure time. Meanwhile, the government made large-scaled contributions to cultural development. The most manifest example was that the National Theatre and Concert Hall opened in 1988, which was said to consume more than US\$295 million . And beginning 1991, the CCPD began to subsidize each County and City Cultural Center US\$ 400,000 per year for their preservation of traditional arts.

Indeed, after the rapid economic development of Japan and the "Four Dragons", (Singapore, South Koera, Hong Kong and Taiwan), all of a sudden oriental art was given a significance matching that of western art. Hence, under the stimulus of the advancement of western culture, many Taiwanese youths have come to realize that if they want to encourage the development of folk art, they need to blend the

essence of tradition and modernity. Therefore, they began to search for their roots in traditional culture.

The Current Situation of Taiwanese Folk Art

In Taiwan, despite the influx of alien culture and the booming of a tourist industry, a traditional way of life still exists. Especially, in some rural areas, the old customs still coexist with modern mechanization. Probably, the industrial development in Taiwan is not so rapid and serious as that in western countries, thus many traditional activities are carried on very much as they have been before.

Tracing the progress of evolution, Taiwanese folk art can be classified into three categories. Tseng (1987) points out that the first category which takes into account the primitive or narrative traits is noted for its utilitarian function as well as its artistic value. Unfortunately, these kinds of folk arts have been declining in both in quality and in popularity. The second category includes those that keep their original traditional features but utilize innovative techniques. Fortunately, these kinds of folk arts are still practiced. Significant changes have taken place in the third category. Under the influence of western civilization, derivative imitations are produced. Even though maintaining traditional characteristics, their appearances are quite innovative. For instance, Putaihsi (Hand Puppet Show) is categorized into three evolutionary performance levels: Wild, Theatres, and TV to fit with the needs of the changing society.

According to the "Investment of the Technical Skill of Taiwanese Folk Art", a large-scale survey by the Humanism Department of Taiwan National University, Taiwanese folk art could be classified into three categories: static craftsmanship (nonperformance), active performance, and recreative activity. As for static craftsmanship, it includes wood carving, weaving, molding, painting, inlaying, lacquering, enameling, printing and dyeing, embroidery, paper art, and casting. (see Appendix A.) As for active performance, it includes talking and singing, local drama, puppet show, and music (see Appendix B.). As for recreative activity, it associates static craftsmanship with active performance in public events. For example, New Year painting or couplets relates to the Lunar New Year Festival; lantern display and rice dough bally relates to Lantern Festival ; and dragon boat race and incense holder relates to Dragon Boat Festival. They are the most familiar representations of traditional celebrations in Taiwan.

Most Taiwanese folk arts are rooted in shared activities of the local community. Especially, the integration of material and non-material is a significant feature of Taiwanese cultural heritage. Furthermore, it stated that nearly 70% of folk art items are integrated with religious beliefs such as temple handicrafts and puppet shows. And over 20%of items are linked to economical activities such as weaving and embroidery. The others are related to artistic values and aesthetic appreciations such as paper cutting and new year painting.

In general, Taiwanese folk arts reveal a love for strong, bright colors. Most crafts are small and exquisite, as well as practical. The folk artists' taste for bright colors is practically due to Taiwan's tropical climate, while the size of the crafts produced is related to economic factors and nature of the available materials. No artifact is a simple, every one is a complex narration of Taiwanese people and culture.

The Historical Crises of Taiwanese Folk Art

The written history of Chinese art addresses intellectual and artistic affluence. The art works of the wealthy intellectuals, such as painting and calligraphy, are generally recognized as the Chinese cultural cream. They are often patronized by royalty and aristocrats, because the royal scholar dominated the production and distribution of printed words which were beyond the layman's realm of understanding. Therefore, Chinese folk art, the larger portion of the populace's collective wisdom, plays a small role in the official art history written by the royal scholars.

Folk art began to flourish during the economic prosperity of the Sung dynasty, when materials became more affordable to the lower classes. Folk art among the peasants matured during the Ming and Qing dynasties. Folk art and artists did not have a niche in the historical annals until the Movement of May 4th (1919), which promoted the development of new literary culture by the students of Peking

University. Because they are concerned with not only the preserved monument of old peasant culture but also with current forms of folk art and folklore, this movement attracted much popular attention and laid the theoretical foundation for further research .

Taiwanese folk art emerged when the island was first settled by the Chinese. Thus in the beginning it had the same style as of Mainland China, but as time passed the folk art gradually changed and regional characteristics developed. During the fifty years of colonial rule by Japan , the activity of folk art was strictly prohibited or transformed. The authorities carefully suppressed religious activities and large-scale gatherings of folk art for fear of unrest. Hence, the indigenous culture fell into decline and almost became extinct.

After the Nationalist government moved to Taiwan in 1949, Taiwanese indigenous culture was used as a means of political control. Folk arts such as Putaihsi (Hand Puppet Show) and Taiwanese opera had been manipulated by the ruling class for a long time. Their scripts were limited to contents of indoctrination and propaganda. Meanwhile, the Taiwanese native drama was like an ignored orphan as opposed to Ping Chu (Peiping Opera) that was sentimentally attached to most officials who came from the mainland. For instance, the annual fund for the promotion of Peiping Opera is hundredfold that of Taiwanese Opera.

The growth of Taiwanese folk art over the past thirty years presented an aspect of unmentionable bitterness and grievances among populace. The passion and selfconsciousness of intellectuals for Taiwan's own tradition and land could not be expressed. People were

terrified that their desires might be against the law and that they themselves be labeled "Taiwan Independent Traitors". Furthermore, because they were taught to believe that folk art was merely a worthless product of common craftsmanship, Taiwanese people no longer dared to contemplate folk art and the divine festivals as celebrations in their own glamorous way. On the other hand, the young generation carried favor with foreign culture that could be even more harmful to the roots of cultural development. For instance, Taiwanese youth always laughed at others who listened to the song of Taiwanese opera rather than listening to American popular songs and who went to temple festivities rather than to western movies.

In addition, as a result of the industrial revolution, people began using machines to make objects. Parimoo (1980) points out that the opportunism of the consumer public for cheaper goods has hastened the decadence of 'taste' leading to complete deadening of sensibility towards aspects of indigenous arts and crafts.(p.239) Indeed, when the profitable motive overrides aesthetic standards, a large quantities of tourist arts were produced to satisfy the customers.

Taiwan still lacked enough fund to protect many temples, monuments, and folk art objects from natural decay and pollution until the economy took off in 1970's. Nevertheless, even though the highly developed economy raised the quality of culture, from another point of view, the social values had become distorted. And the system of moral teachings of Confucius was fast crumbling. With money games rampant, art investment also boomed. In order to get on the train of investment, for years there had been a stream of valuable pieces of

folk art leaving the country bound for the collections of foreign buyers. And the attitude of "getting rich quick" deprived folk artisans' creativity and led to a change their original style. Furthermore, a sizable fraction of relics were dismantled or smuggled. The local temples with the exquisite god statues were becoming the target of unscrupulous thieves. The custodians had no choice but to start encasing the statues in protective glass or wire mesh.

On the other hand, from the perspective of cultural transmission, folk art education had been bitterly disappointing. Due to the keen competition of national entrance examinations, the Taiwanese educational system for school children is very competitive-- placing great stress on academics. People generally focused on sciences, mathematics, and literature related courses with less emphasis on liberal arts not to mention traditional art .

As a result, under these impacts of illiterate records, colonial rule, political reason, alien forces, industrialization, money games, and educational drawback, the traditional arts were either carelessly thrown away or acquired by curio shops. Unesteemed folk artists either transformed their original design to cater to the desires of customers or gave up their heritage to seek a new livelihood.

Under such arduous conditions, the most pressing tasks for all Taiwanese people include: how to overcome the potential breakdown of the existing traditional culture, how to solve the unificated problem of tradition and innovation, and how to transmit the cultural heritage.

The Preservations of Taiwanese Folk Art

The Policy of Government and Its Cultural Institutions

Significant changes have taken place in the world of Taiwanese folk art in recent years. Therefore, it is urgent that the government intervene with efficient policies. In 1978, the government began to establish a Cultural Center in each county and city. Each of them received a subsidy of US\$400,000 per year to carry out their educational projects. Hence, the cultural activities sprang up energetically across the whole province. Perhaps, the standard of these programs are not up to the level of that of Taipei, but from the perspective of cultural transmission, it has definitely sown the cultural seeds for a full blossom.

In 1981, The Taiwanese government established a cultural institution named the Council for Cultural Planning and Development (CCPD) to plan, evaluate and coordinate cultural affairs. In 1982, a law called " Cultural Assets Protection Law" was promulgated to preserve the items of historic interest, old relics, national art, folk art, and cultural scenery. It is the first law which provides the legal protection for folk art. The stipulations are as follows: (1). The Ministry of Education has to entrust the local governments and experts with the tasks of carrying out comprehensive surveys, gathering and arranging folk art. (2). The folk art thus collected should be categorized and presented according to their traits by the local governments or special institutions. (3). In order to transmit the traditional culture, the

Ministry of Education has to select the masters of folk art as national instructors. (4). For cultural transmission, the Ministry of Education has to establish a special education institution, or encourage private institutions to carry out that task (5). The government should retrieve and make careful documentation of folk arts which are almost extinct.

Therefore, the detailed rules and regulations for preserving folk arts such as weaving, embroidery, kiln burning, jade carving, wood carving, woodcut prints, ink stick and brush production, folk drama, song, and dance. It is gratifying to know that the draft emphasizes the living tradition rather than historic or prehistoric creative forms by letting the folk artists develop their local characteristics. Even though such an attempt is made thirty years later than Japan and twenty years later than South Korea, nevertheless, it is not too late for Taiwan.

On the other hand, the veteran artists had not been esteemed for a long time. Until 1985, the "Cultural Transmission Prize" was bestowed for excellent artisans. In 1989, the Ministry of Education selected seven masters of folk art to affirm their contributions to the traditional culture.

The situation is improving because of the rapid economic development. The trend of sponsoring culture is gradually taking shape in the business community. With relations between business and culture growing increasingly close, in 1991, a number of new methods for subsidizing culture have been adopted. For example, those who support cultural activities can deduct their tax payment, thus encouraging the trend.

The Public Events

Art activity complements art education to encourage people to have a thorough and profound grasp of the world of folk art. According to Tabaza(1988):

" Public event, such as live museum demonstrations and festivals, have another encouraging effect. Their utility lies in the live quality of the preservation, which allows the audience to enjoy added dimensions of process and aesthetic stimulation and to interact personally with artisans and artists." (p.25)

Many public events for promoting culture are now spread far and wide, perhaps more than 150 events per year. The Taiwanese government wants to educate their people about their roots in traditional culture through exciting public events. For example, the "National Art show," held by the Ministry of Education, the " Season of Literature and Art," managed by CCPD, the " Tour of art Seasons of Spring and Fall," run by Taiwanese province government, attract special attention.

Parimoo (1980) points out that:

"In the past art activity thrived due to its integration with communal life, as shared activity, having due places in rituals, festivals, fairs, which were occasions for outbursts of spontaneity within a regulated discipline. This phenomenon was responsible for continuity, advancement and important developments, thus giving rise to and establishing the character of the tradition."
(p.237)

In Taiwan, folk art is an indispensable part of public events because of its traditional character. For instance, the "Folk Arts Festival" in Taipei Youth park, the "Taipei Lantern Festival" in the Memorial Hall of Chiang Kai-shek and the "National Folk Art Activities" in Lukang make sustained efforts for maintaining traditions. These enjoy high reputation overseas. The most famous public event of folk art is the "Folk Arts Festival" which gives the youth a rare chance to have a direct contact with traditional folk art throughout the country.

It is the most successful model for folk art activities.

According to historical records, the idea of Folk Arts Festival originated in Folk Theater. Folk Theater, an outdoor arena for performances created by hundreds of craftsmen, has been an important part of Chinese life for thousands of years. It possesses the functions of entertainment, education and religion for an entire people. Therefore, Folk Theater is the best public place for cultural transmission.

The Folk Arts Festival has been held around Mid-Autumn Festival every year since 1982. The CCPD entrusts experts in planning the program and invites the masters of folk art to demonstrate their unique techniques over a four-day period in a park. It is like a trip into the past because of the traditional styles of major stages and surrounding settings. More than thirty panoramic folk arts are shown there. They could be categorized into two parts: performance and instruction. The still surviving traditional performances such as Putaihsi (Hand Puppet Show), Shadow Puppet Show, and Taiwanese

Opera are presented by the Taiwanese best actors and actresses. Instructions are given in embroidery, lantern producing, wood carving, seal engraving, pepper cutting, Chinese knotting, sugar painting, and pastry figurine molding.

The professionals not only demonstrate their skill to catch the people's attention, but also give instruction in their specialties to persuade audiences to try their hand at the folk art forms. According to statistical reports, more than 60,0000 people attend these events. It is clear that the public event has inspired the interest of Taiwanese people in traditional arts. Such activity highlights the contributions of traditional folk artists and effectively influences the Taiwanese youth generation. It really serves as a powerful tool in cultural transmission.

The Religious Patronage

Without any doubt, the most extensive tradition of folk art in Taiwan is found in religion. The temple not only provides motivation for the creation of folk art, it also provides the unifying structure necessary for the production of a tradition. Because Taiwanese temple festivals are major cultural events, nearly all Taiwanese arts are ultimately rooted in religion and are ascribed functions relating religious practice. Even some arts seemingly nonreligious in character, they are still frequently presented at festivals to enhance the event's attraction.

The festival provided the occasion, the religious requirements provided the imagery and the form, the communal participation provided the audience. Indeed, various kinds of religious festivals have evolved and developed as part of Taiwanese life. For instance, Taoism and Buddhism are the most popular religious beliefs which are practiced in more than 10,000 temples and shrines in Taiwan. Since religious deities had been attributed with supernatural power to prevent natural catastrophes and promise people a better life in the hereafter, the populace bring exquisite handicrafts to the temple. Not only are monasteries kept and maintained, but also several arts and crafts also evolved around them, and several festivals and fairs are celebrated in their honor.

The patron deities of Kuan-Yin, Matsu and Ch'eng-Huang are the brilliant examples of this religious phenomenon. Kuan-yin is the Buddhist goddess of mercy. Matsu is the goddess of sea and seafarers. Ch'eng-Huang is the god of justice in the nether world. Festivities are always connected to their birthdays.

An organized parade up to of 100'000 devoted pilgrims and curious spectators who offer burning incense on foot, follow a huge performing group which includes lion dancers, dragon dancers, members represented the gods, and teams of gongs and drums. Meantimes, the activities of folk art such as Putaihsi and Taiwanese Opera are performed at outdoor stages to reward deity's patronage.

From time immemorial, Taiwanese people have been familiar with the faces of certain popular deities in parades such as the Eight Generals, Chien Li Yen, Shun Feng Frh (Eyes that see a thousand miles)

(Ears that hear with the wind) and other historical heros,etc. These parades offer evidence to the claim that a pilgrim is keeping a tradition alive.

The Folk Art Museum

Nowhere in the world is there a more concentrated collection of Chinese cultural riches than in the Taipei Palace Museum. The number of objects in its possession today is more than 620,000 items, which includes those previously brought from the Mainland's former imperial collections. When compared with such vast national treasures, Taiwanese folk art looks inferior and lacks social status because of its under representation in collections.

In order to encourage Taiwanese folk artists to maintain the traditional heritage through their creations and to resist pressures from sales representatives, it is crucial to develop in the buyer an appreciation of the integrity in a traditional artist's product. It is also important for buyers to be willing to pay a living wage for that artist, to sincerely appreciate the colors, shapes, and the materials that mark the expression of a cultural system.

Many private folk art museums have mushroomed at various levels to cater to the needs of Taiwanese people. Unlike other private museums which major in seeking private profits, the Lukang Folk Arts Museum was established in 1973 for the sole purpose of exhibition and education. Owing to the wealthy Koo family's generous donation, the museum, owns the land and an excellent classic building which is

similar to the Presidential Residence. It also holds more than 6,000 folk artifacts such as documentary pictures, wardrobe accessories, theatrical and musical instruments, religious implements, furniture, utensils and masters' paintings. Most of the them are dated from the mid- Ching dynasty to the early years of the republic. They are displayed there in an actual setting , showing the traditional Lukang styles and the life styles of local residents to remind Taiwanese people of their indigenous treasures.

The Research Institutions and Native Surveys

As the public has become aware of the urgent task of preserving and maintaining the traditional folk arts, the establishment of research institutions are called for in supporting cultural resources.

In recent years it has become popular for people to do research on folk arts and customs. Many folk institutions of a governmental and nongovernmental nature developed to promote research. Besides the achievement of CCPD and the vast survey of National Taiwan University, the Center for Research in the Traditional Arts is the most significant model; it is affiliated with the National Institute of Art. Since preservation involves planning, documentation, and maintenance. The main objectives are to: (1) identify folk arts, (2) document specific traditional craftsmanships and performances, (3) set up classified archives of folk art, and (4) develop visual-audio instructional aids. The professional institution, thus, leads the way to further studies of Taiwanese folk arts.

The survey technique is a concrete means for encouraging the conservation of folk art. The process of documentation offers greater recognition of the community for outsiders. For many reasons, the folk cultural surveys were done from time to time. Students visit a variety of folk events, ask questions, take notes and collect data. They investigate a real living culture in front of them. A student questioned feeling himself more distant from the land he grew up than from world cities. He said, "How can I be more familiar with New York, Paris and Peiping than my own town," Indeed, through the practical survey and documentation, the findings of folk art are evaluated, treated and stored, and the folk artists are also encouraged to maintain their traditional creations.

The Folk Art Education

Schooling is considered as one of the most effective cultural transmitters. Chalmers (1974) points out the progress of learning in a school is: "concerned with transmission, conservation that transmits, and extension of culture, it cannot ignore the arts—because art is a medium that transmits the cultural heritage, maintains certain cultural values, and indirectly effects cultural change and improvement," (p.21) Through the lessons of folk art and customs students can be helped to comprehend their cultural heritage as visual history.

In recently years, Taiwanese education has accepted a kind of "wholesale westernization." Consequently, folk art education, the most effective transmitter between traditional culture and the new generation, is mercilessly reduced and results in the estrangement of a youth generation from their heritage.

It is urgent that folk art be merged into the Taiwan educational system. The first task is to preserve rare folk artists. The second goal is to educate folk art teachers. The traditional Taiwanese art education is tutorial. In order to recognize this, the Ministry of Education drew up an appropriate teaching plan. In 1984, they entrusted universities, teacher colleges, and educational institutions to educate folk art teachers.

Furthermore, the Taiwan government decided to appropriate funds to some art schools and several County Culture Centers to support folk artists teaching their crafts. This plan is unique because it allows the masters to follow the ancient custom of selecting his own excellent students who could enroll in art schools without paying any tuition. However, they can not acquire an academic degree.

Thus, many folk arts that are on the verge of extinction are preserved and maintained through formal education. Folk arts such as Putaihsi, shadow puppet drama, gong and drum, Nan-kuan drama, ancient Chinese zither and wood carving are involved in this preserved program.

Nevertheless, in spite of the intervention by the government, there are few elementary and high schools taking up folk arts. Fortunately, some schools in the isolated hamlets of the countryside

did. Instead of entering an academic program, these simple and honest students inherit the mantle of traditional craftsmanship and performance. Even though not taught by professional teachers, they still learn with a special zeal. Therefore, physical culture such as pull bell, play shuttlecock, acrobatics, wood and stone carving, paper cutting, Chinese knotting, and the theatrical performance of Putaihai and Taiwanese opera all found their supporters.

A Union of Past and Present: the Cultural Town

A community's cultural heritage is based upon both its architecture and its folk life. Cultural resources include a board range of traditional knowledge as well as significant architecture. With this in mind, cultural town, a union of past and present, has been designed and developed gradually in local Taiwanese districts. Thus, folk customs and skills are maintained as well as ancient monuments and artifacts in the cultural town.

Brilliant models of cultural towns include Lukang, Sanhsia, and Hsi-Shi. Scholars, peasants, craftsman, and merchants are assembled to bring their ability and intelligence into full play to retrieve their local treasures. Gradually, all the neglected and the mismanaged arts have been revitalized for new generation.

Lukang, a rustic town and well known fishing port, is located at the central western coast of Taiwan. Now, Only time-worn buildings and stories recounted by the oldest dwellers remind people that Lukang was one of the three most prosperous island centers about a century

before. The people of Lukang are proud of their many relics of architectures and folk craftsmanship. For a long time, the folk arts have served roles of livelihood and entertainment. Numerous classic stores display traditional handicrafts such as wood carving, stone carving, lantern painting, kite production, incense production and embroidery. In addition the temples featuring theatrical performances such as Nan-kuan music and shadow puppet shows.

As the fishing industry declined, so did folk art. In order to retrieve their cultural heritage, the Lukang people began to hold the "National Folk Art Activity" during the yearly Dragon Boat Festival since 1977. It stimulated the Lukang people's concern about their native town as well as fascinating thousands of tourists. Hence, this activity not only helps to raise the living standard, but also increases the prestige of Lukang.

Sanhasia, located in northern Taiwan is famous for its ancient relics. Tse-shih Mau, a 200-year-old temple, is regarded as one of the highest expressions of oriental art because of its classic characteristics. Since 1947, Li Mei-Shu, a well known artist teaching painting and sculpture in National Art college, had been in charge of the restored project. Li led his students to join ranks of folk artisans for preserving their cultural heritage. They have worked ceaselessly to make each object in the temple a work of perfection. Therefore, a museum of history, art, religion and culture is available to Taiwan's new generation. Currently, the people of Sanhasia associated folk activities with temple festivals. Thus, the Tsu-shih temple is not only an ancient relic, but it is also a patron of community's folk life. In

brief, it protects cultural heritage through its preservation of historic relics and folk arts.

The people of Hsi-shi, a new industrial town, have attempted to lay the cultural foundation of their city within the schools. After attempting to understand their local cultural research, a comprehensive plan of folk art education unfolded. Eight elementary schools and two junior high schools were mobilized to maintain their cultural heritage. In short, cultural towns, such as Hsi-shi, serve to preserve the folk arts for future generations.

The Cultural Exchange

In order to absorb the essence of different cultures, the Taiwan government developed cultural exchanges. Many educational institutions, both governmental or nongovernmental hold large scale demonstrative lectures to help Taiwanese learn from alien cultures, such as "Asian Puppet Show" and "Asian Art Exchange", both of which fascinate crowds of visitors.

Besides domestic presentations, the government also vigorously propagated the export of traditional culture to attract international attention. Many tours of recreative performances and exhibitions of folk artcraft were developed and exported overseas. For example, the internationally famed Hsiao Hsi Yuan Puppet Theater had been invited to present over 100 performances in many foreign festivals.

An Overall Evaluation

In Taiwan, public enthusiasm for the preservation of traditional heritage has become a popular national phenomenon in recent years. Folklore, folk customs, folk music and folk artifacts have aroused wide spread interest among people. Indeed, from its superficial appearance, the "Revival of Taiwanese Traditional Culture" was no longer a slogan raised by the government, but came to represent people's actions. But beyond this entertaining vogue can folk culture be supported seriously?

Reliance on the government institutions is inadequate for preserving cultural heritage. It is true that a series of cultural policies and numerous proposals have been promulgated, but most of them fail because of corruption among officials and politicians who seek personal gains. The result is a shortage of supporting funds.

The protection of cultural assets remains as an initial strategy. In spite of the Cultural Assets Protection Law, there are no compulsory regulations to stop people from destroying cultural property.

People become tired of inaction in preserving culture. During the past 10 years, demonstrations and exhibits have been the prime formats for presenting material folk culture to a broader audience. Both the quantity and quality of public events have improved greatly but few of them possess any unique styles.

On the other hand, the folk artists are censured for selling their artifacts in public events. From the folk artists' point of view, the public event provides an important opportunity of demonstrate their work as well as serving as a source of income. If they can not rely on their craftsmanship for livelihood and be paid for their work, how can the folk artists survive?

Lacking professional management, many private folk art museums closed because of the low income from entrance fees. The result is that the folk artists are unemployed and the traditional artistic heritage is lost. The research institutions are really at a loss as to what to do. Even though the establishment of "Center for Research in the Traditional Arts" was approved by the Ministry of Education in 1982, as yet no funds have been appropriated and no personal assigned. Because the project has been postponed by the government, the voluntary educators must try to realize their ideas through their own efforts.

Based on a broad overview of folk heritage, I constantly wonder how the folk arts can decline considering the applauses for received festivities. Taiwan folk arts are still confronted with the inevitable decline. Considering the apathy of the people, the mishandling of limited funds, the false appearance of folk fairs, and the decline of folk life of communities, I find out that the irregular development of folk art education is perhaps the key problem in cultural transmission. Therefore, this study will concentrate on teaching folk arts as cultural transmission in Taiwan.

Chapter II Literature Review

Definition Of Terms

Culture

In general terms, culture, is most commonly viewed as the whole of humanity's intellectual, social, religious, political, economic, and aesthetic accomplishments, produced by a society and transmitted from one generation to another. As Kluckhohn (1968) points out:

" Culture is like a map. A map isn't just the territory but an abstract description of trends toward uniformity in the words, deeds, and artifacts of a human group. If a map is accurate and you can read it, you won't get lost: if you know a culture, you will know your way around in the life of a society." (p.23)

Culture are various societies' experiences in living. From this perspective, if we as art educators, understand the general terms of one's culture it can help us to achieve our educational purposes. For example, we can more accurately predict and guide the behavior of our students in teaching/learning situations by knowing the cultural maps of our students.

Culture, as a sum of explicit and implicit behaviors, has been cultivated and transmitted from generation to generation in a specific group. It is not merely a passively received custom but aggressively influences people's concept. According to Geertz (1973) :

" Culture is best seen not as complexes of concrete behavioral patterns—customs, usages, traditions, habit clusters, as has been the case up to now, but as a set of

control mechanisms—plans, recipes, rules, instructions (what computer engineers call "program") for governing of behavior." (p. 3)

Cultural experience also affects people's creative orientation. As McFee (1980) stated:

"Aesthetic experience from a cross - cultural perspective depends on a person's individual perceptual - conceptual development, the kind of visual environment in which people have grown up - the ways they learn to see and think, the imagery in their environment in which they have learned to see, which supports and enhances their sense of cultural identity, their sense of cosmic reality, their systems for judging art, their understanding of their societies' structure, and the meaning of life." (p.52)

Hence, a general style may be shared by the members from the same culture and certain symbolic patterns may be handed down from generation to generation. Thus we know how culture tends to direct people's aesthetic concepts and affect how students learn about art.

Tradition

Tradition, a form of social and cultural order handed down from generation to generation, has been an indispensable fundamental for all theoretical concepts in social sciences. As Eisenstadt (1973) points out that "Traditional" and "Modern" have become oppositional poles along the axis of folk art studies. He states:

"There, a 'traditional' society has often been depicted as a static one with but little differentiation or specialization, together with a low level of urbanization, and of literacy,

whereas a 'modern' society has been viewed as one with a very high level of differentiation, of urbanization, literacy, and exposure to mass media of communication." (p. 33)

As a cultural transmitter, I want to focus on the term "tradition" which I feel is the key identifier for folk art. Especially, folk art could be understood as a living tradition rather than a survived art form.

According to Vlach (1980):

" Works of folk art obviously have a tradition. Art works grounded in social demands and communal preservation do not materialize out of thin air but are patterned out of ideas and values passed on from generation to generation. Folk art is nothing if not traditional." (p. 347)

Tradition is not only an inherited accumulation of material culture, but also the process of inheritance, cultivation and transmission. According to Kristin G. Congdon 's findings (1987), tradition is identified in the following areas:

"learning mode (generally learned in a family or community groups in mainly a face-to face interchange); creative process (including materials, skills, and techniques); content of the object; style; form of the object; context of the object; use of the object; values and meanings involved; and appreciation." (P.94)

Tradition has also served as a motive for folk art education because of its multi-faceted fascinations. By teaching folk art, rich and colorful traditions will be delivered through the educational activities such as folk drama, music, dancing, painting, structure, belief, and ceremony. Consequently, traditional heritage enriches the creative imagination of student and highlights folk education.

Folk Art

For a long time, theoretical discussion of the definition of folk art has become a typical practice. Terms like native, rustic, amateur, primitive, popular, tourist, nonacademic, vernacular, utilitarian, childlike, domestic, and traditional, together with other terms such as less complex, less developed, less accomplished, less sophisticated and less commercial puzzle the people.

Owing to their paradoxical intentions, no one term has now become universally agreed upon. However, an appropriate definition is vital for a teaching approach and even for cultural transmission. According to Congdon (1987):

“For art educators, a definition of folk art also shapes the way it is introduced to students, as well as the concept chosen for study. The proposed definition advocated the need for an anthropologist, process-oriented approach, many of the prejudicial and misunderstood folk art descriptors may continue to be used.” (p. 98)

Folk art is an everyday art which inherits certain traditional customs, merges some innovative elements and transmits specific culture for generations. Namely, it is a unique creation of an identical group, reflecting the particular structure and spirit of that society. According to Davis (1976):

“Arts made by and enjoyed aesthetically by members of a society as a whole or by a recognized smaller group within that society. Based on shared philosophical concepts of life and bounded by collective ethos, they represent the tastes

and points of view of the group." (p 151)

In brief, folk art is a symbolic appearance of people's life styles and represents their living mode, creative process, valuable concepts and religious system. Folk art does not wear an aloof, grave, or pedantic countenance. On the contrary, it is a simple, direct externalization of the feelings of common people. In every society, folk arts are presented in many familiar ways such as artcraft, structure, music, dance, drama and the spoken or written word.

Kristin G. Congdon (1987) pointed out that objects possessing the following characteristics may be folk art:

" (1) It is intended to be used in everyday life among members of a small, close group; (2) It functions as a remembrance of the past or as a demonstration of respect for elders; (3) It is made by persons who do not call themselves artists as readily as creators from other art groups do; and (4) The artist and /or group members use a different language structure from the art school or university-trained artist when talking about their art works." (p.92)

In order to focus on Taiwanese folk art, I will now list some of its unique characteristics: (1) They are not created for specified individuals but for a mass populace; (2) The utilitarianism, especially linked with religious beliefs is the origin motif for creation; (3) They are created by anonymous veterans whose craftsmanship is apart from academic schooling with apprenticeship the traditional learning process by which skills are acquired; (4) The content of objects must be of vernacular or traditional style reflecting the rustic life of Taiwanese; and (5) They do not have the aesthetic values as western art until current connoisseurs bestow new annotations on them.

Due to unclear boundaries, it is not easy to completely distinguish folk art from the other art forms. Nevertheless, to understand the specific meaning of Taiwanese folk art, it is necessary to clarify the perplexing meanings of the following terms: primitive art, popular art, tourist art, fine art, and folk handicraft.

Primitive Art

According to the annotation of many art historians and connoisseurs, the word "primitive" has been commonly used in a variety of derogatory ways. People are familiar with terms such as immature, untutored, illiterate, undeveloped, inferior quality and low cultural status as well as the terms of native, tribal, aboriginal. But actually, it can be extremely difficult for outsiders to completely realize the aesthetic qualities of a unique and isolated art expression. Even being unfamiliarized, the very appearance of life forms flies its own colors and tradition among art world.

Wingert (1969) points out that "primitive art" as a term denoting the art of primitive peoples, defines the art and in no way refers to kind or quality. He states:

"Primitive art refers to the artist output of literally thousands of often small, areal cultures, each of which developed and nurtured its own art tradition. In every instance, their art was inextricably associated with such major cultural facets as religion, society, economy, and politics. The beliefs, ideas, aspirations, and fears which implemented these cultural forces served as motivations for the art expressions of these people. " (p.8)

Furthermore, H. W. Janson(1986) indicates that:

" 'Primitive' is a somewhat unfortunate word—Still, no other single term will serve us better. Let us continue, then, to use primitive as a convenient label for a way of life that has passed through the Neolithic Revolution but shows no signs of evolving in the direction of "historic" civilizations."(cited in Price,1989, p.3)

On the other hand, according to Henry Glassie (1989), primitive art is a variety of folk art. He states:

"Archaeological evidence of primitive art survives from times before contact. But, of course, as soon as we gain direct knowledge of primitive artists, they exist, like folk artists, in interaction with the outside world represented by the anthropologist, a world that had probably been represented early by travelers, missionaries, and traders. So primitive art, with the exception of its archaeological residue, is a variety of folk art, a kind of creativity that follows its own course despite contact with us." (p.246)

In Taiwan , primitive art existed with aboriginal people in a illiterate society, while folk art evolved with urban civilization in a literate society. Primitive art is well known by people as a mythical art created and transmitted by aboriginal tribes in the remote mountains or on the isolated islands. At present, owing to tourists' reclamation, the primitive art such as wood carving and weaving are generally produced as aborigines' livelihood, and they are no longer for religious admiration and historical documentation.

Popular art

Most popular arts are presented for practical functions. Since the industrial revolution, a prosperous and thriving scene has been presented in popular art. It involves all kinds of communicative artifacts in a modern city such as posters, wall painting, illustration, photography and advertising layout, which are mass produced and popularly used. It is hard to separate popular art from folk art, since many folk productions are affected by the material conditions of industrial production and commercialization. For example, from a sociologist's point of view, Putaihsi (Hand Puppet Show) performed on TV might be placed in the category of popular culture.

Folk art is a representative of the steadfast tradition, whereas popular art is the representative of the fleeting modern culture. Rissover (1977) indicates that

"The information transmitted via the mass media often takes the form of carefully structured messages which we call 'popular arts'. The arts, in general, are kinds of communications which may be informative but which principally provide pleasure of the participants and which are designed to be meaningful experiences in themselves. The popular arts are simply those art forms which appeal to large numbers of people who share similar experiences, interests, values or tastes." (p.4)

Tourist Art

Since the tourist movement in the last decade, the folk and primitive handicrafts have been traded as cheap and portable souvenirs for the mass markets. According to Graburn, 1976, p.6, "The rationalization of production and the standardization or simplification of design of many souvenir arts have tended to give all commercial, contemporary arts a bad name." Indeed, if traditional artists constantly succumb to the demand of market, they will ultimately lose their tradition.

Actually, Taiwanese tourist art faces problems shared by many other countries, developing or developed. As DeGarmo (1990) describe that the Adirondack balsam pillow is labeled "Tourist Art" In New York:

"On the surface it is a souvenir, made at one time on a grand scale to sell to tourists, a reminder of vacations in the mountains and an advertisement for next year's trip. It has also been an important source of income for families living year-round in a place traditionally providing very few employment opportunities beyond lumbering, mining, tourism, and small scale farming."(p.76)

Nevertheless, a thing is treasured when it become scarce. The mass produced tourist art is cast aside as an unworthy commodity; whereas, the almost extinct folk art are treated as collective treasures.

Fine Art

Henry, Glassie (1989) thus compared folk art with fine art:

"Folk art stressed the conceptual over the sensual. Fine art does the reverse, as is revealed by the emphasis on the aesthetic, the sensual side of art.---- the richness of folk art lies in its entailment of philosophy, while the richness of fine art lies in its incorporation of the sensate world."
(p.128)

Art for art's sake! Many western cultural elites consider folk art poor in quality compared to fine art, because the folk artists always create their work at personal will and neglect the conventional rules of composition and realistic representation as fine art. In fact, not all folk art are inferior to fine art. For instance, the western formalistic aesthetic need not be applied to help realize the beauty of line, rhythmic configurations, or colorful patterns in Taiwanese folk art. It is indeed a misconception that only those visual arts displayed in museum or galleries deserve the worthy status as fine art. After all, the outdoor demonstrations of folk art affect a broader audience with their cultural heritage.

In spite of the fact that folk art follows certain traditional techniques, folk art can not be described as a stereotype, because it maintains the prominence of traditional aesthetics for future generations. As an art educator, I would agree with Congdon's statement (1986) that the critical classification between fine art and folk art is not necessary. She states:

"All art can be studied as cultural artifact, and folk art is an expression of an individual as well as of a particular

culture. Folk art should exhibit more tradition than fine art or other art categories when viewed systematically. But whether a student decides to categorize the works or something else is of lesser importance. For the student critic, the relevant emphasis is on recognizing and evaluating the arts from a wider range of perspectives as well as choosing to analyze from a broader realm of the arts."(p.103)

While folk art possesses its modern dimension, fine art possesses its traditional aspect. A verbal battle is but a waste of time.

Folk Handicraft—Art or Craft?

It is necessary to refine the meanings of art and craft. Especially in Taiwan, confusion in the use of the two terms might stem from the preservation of traditional folk handicrafts. According to Macfalane (1980), the difference between art and craft is that of innovation. Furthermore, he states:

"The artist puts expression and communication into a form which has not been devised earlier. He uses the tribal idiom but mutates it sufficiently to provide new hippocampal interest and rewarding response. When this is repeated, it becomes craft. Skillful workers use the same idiom and media to produce iterations of artistic experience." (p.211)

In my opinion, every art work represents a high level of skill; therefore, a skilled artisan might be considered as an artist. With this in mind, some Taiwanese folk arts could be categorized as crafts because the artisans copy certain symbolic patterns and ignore their aesthetic creativity. Nevertheless, if the artisans apply some traditional aesthetic insight to form their original design, and each

piece seems to have a soul of its own, then the artisans could be recognized as artists or even cultural transmitters.

Different criteria exist to distinguish art and craft. From the functional point of view, the Taiwanese folk art has been considered as a utilitarian art. According to Hall (1977):

"One of the primary frictions in the contemporary art versus craft debate revolves around the issue of function. The prevailing notion is that crafts are utilitarian, whereas art is born of pure aesthetic motives unencumbered (and untainted) by functionality. Consequently, there is pressure on the craftsman from every side to abandon the making of anything functional in order to prove that he or she is involved in the making of art. This pressure is totally unjustified in the face of history. Is a carved chief's stool from Congo art or craft? Is a decorated Greek urn fine art or decorative art? Both the stool and the urn were used, but both have found their way into art museums and art auctions as certified works of art." (cited in Tabaza,1988, p.58.)

It is hard to separate art from craft by medium, assuming a weaving or wood carving, no matter how fine, can only be craft, whereas a painting or a sculpture, no matter how awful, remains art. Similarly, if we try to separate art and craft by function, artifacts can never be singular in purpose. Indeed, most craftsman do not want to feel their toil cannot be recognized as art. Without intellectual elaboration, the intrinsic quality is evident. Every creative process naturally has its unique charm whether or not it is for practical utility or aesthetic appreciation.

As Tabaza (1988) stated, if we want to understand folk art objects, we should investigate its social and cultural functions. Furthermore, we must consider folk art objects as cultural artifacts, so that they will reflect the people's cultural background. As a result, it is acceptable to consider folk art as art even if the objects are utilitarian since they carry both messages of utility and beauty. A positive value should be given to folk handicrafts; otherwise the art of folk handicrafts will be lost in the confusion.

Many scholars agree that "rather than spending time on definitions, the preservation and documentation of the way people create and the processes they go through to create are worthy of our attention. Congdon (1986) points out that

" Art educators should not be too concerned with only having a single definition of folk art in their studies. Many art educators believe that any art that evokes aesthetic response merits attention. What art educators can gain from the active dialogue concerning definitions is an analysis of the way in which folk art has been studied, appreciated, and critiqued. Art educators can apply those processes to all art forms."(p.21)

Furthermore, McFee (1980) indicates that the extensive observation of various art is beneficial for our students. He states:"As we look around the world and throughout the history of art the degree of variation in visual complexity is extensive. Thus the variations in the environments in which people learn to see and have aesthetic experience is extensive." (p.45) It is such a shame to witness the gradual debasement and disappearance of our traditional heritage. Since the term " folk " is used for those remnants of traditions, I

would suggest that folk art is an artistic expression of a particular traditional culture.

Role of folk art as cultural heritage

Folk art has been looked at as a form of expression, as symbols, as religious processes, as economic resources, and as recreative product. There are also other interpretations of folk art, but the most important one is that it is a significant aspect of our cultural heritage. According to Chapman (1978):

"The artistic heritage is a significant part of the general cultural heritage. It includes the work of artists, architects, designers, and crafts workers of both the past and the present, as well as the contributions of people who preserve and interpret works of art collectors, curators, and teachers." (p .120.)

Indeed, folk art often acts as a vehicle to assist people in understanding their traditional background and contemporary culture. For example, the art of traditional handicraft is one of the essential components of culture. It is not only useful in the daily context of a community, but also conveys the community's traditional artistic sensitivity as perceived by its artisans. For instance, at the Chinese New Year, festivals, celebrations, religious fairs, weddings, etc., the Chinese use articles of folk art to express their hopes, joys and blessings.

Art is a living voice from the past, while folk art is the voice of the past but still plays an important role in transmitting cultural values to today's generation. According to Shy (1974):

" Human life needs a spark of fire to lend it brilliance, to give it meaning, and to provide it with support and consolation. Folk art , then is such a spark, illuminating the path toward the recapture of man's spirit, which the soul seizes and absorbs before returning fortified to the monotony of normal life." (p. 54)

Role of Art Education as Cultural Transmission

Chapman(1978) suggested that because artistic heritage includes the work of artists, architects, designers, and crafts workers of both the past and the present, it is a significant part of the general cultural heritage. Since great worth is attached to artcrafts, it is important to let the inheritors be familiarized with their cultural heritage .

School could be the most effective agent in cultural transmission. Through the lessons of art history and art appreciation, students can be helped to comprehend art as visual history. As Chalmers (1971) stated " Schools have three basic functions: transmitting the cultural heritage; maintaining the values of the culture; and changing and improving the culture."(p. 132)

Art helps students to learn more about society, to symbolize and

organize what they learn, and to express their reaction to it. Teachers are cultural transmitters. Therefore, art educators should consider folk art as a process rather than as an isolated object.

Furthermore, students should be taught to recognize that learning art is not only about learning techniques and activities, but also as a means of learning about culture. Hence, the young minds will not drift away from their cultural roots. In addition, students can use arts to help maintain and perpetuate their culture as well as to decorate and enhance their environment.

Teaching Folk Art a Means of Social Reformation

Art expresses cultural beliefs, values, and attitudes as an important civilizing force in our society. According to Chalmers (1974):

"Art, along with its intrinsic aspect, has a function in transmitting, sustaining, and changing culture as well as in decorating and enhancing the environment. The arts, directly and indirectly, may bolster the morale of groups to create unity and social solidarity and also may create awareness of social issues and lead to social change. The arts may serve as an aid in identifying social position and can be considered as commodities that may increase the power and prestige of the owner" (p.21.)

Art is not just a private affair. On the contrary, art in schools could be used as a powerful agent for reforming society. Because through art education, students can investigate the many facets of experience that illustrate the need for social change. Art can be

viewed as a means of assisting them to respond individually to their diverse cultures.

The vitality of art is an important measure of civilization. Folk art which inherits traditional values, in particular, is the vital index of cultural preservation. It may also have social meaning within a community. Since art educators have been seen as "cultural missionaries" to transmit, conserve, and extend artistic heritage, I would suggest teaching folk art as a means of social reformation. The quality of life has improved, but social turbulence has increased. At this time, art educators have the historical mission to struggle for the survival of art and for survival through art.

Tradition or Innovation: A Compromise of Folk Art

Owing much to the influence of western civilization, Taiwanese folk art has been undergoing transformations. Indeed, advanced media and technology attract traditional performers and craftsmen's attention. The folk artisans are forced to master some new and often superior means on top of their own traditional techniques. For example, the stage of Putaihsi has been transformed from using Wide Stage, Indoor Theater into TV shows. Additionally, the craftsmanship of handicrafts have given way to machine-made artifacts. Therefore, traditional trait deteriorates and new variations take their place.

Will the traditional traits persist in the new contexts of life or be replaced by modern traits? It is the folk artisans' choice what to

accept and what to reject. The artisans therefore confront the contradiction of abandoning their traditional method or of maintaining their century-old cultural heritage. From an aesthetic point of view, the advanced technique might be a stimulus to provoke the diverse creativity of artisans. But by contrast, the innovations may be a menace to the existence of traditional concepts. How can the folk artisans keep abreast of the times in while maintaining traditional culture ? It is really difficult to apply modern techniques or materials to traditional folk art without altering the original design.

Cassiers (1975) recommended that "Technical innovation must be introduced by successive stages, so that whatever is discarded is replaced by something which retains its original character because it is backed by a certain tradition." (p. 115) After all, it cannot immediately transform established social conventions and practices. Haste makes waste! The innovation needs to be upgraded step by step so as to reconcile modern with traditional techniques. The adoption of a traditional aesthetic concept for the creation of a modern art might be the best choice.

Advancement really needs some compromise. According to Ames(1977):

"while tradition is necessary for folk art, it is not sufficient. Keeping the emphasis on art, variations on tradition are usually more valued than tradition itself because they meet more readily the requirement of novelty, uniqueness, and innovation. The kind of innovation acceptable in folk art is conciliatory invention, the combination of current and earlier ideas to create an object which reconcile the past and the present." (p.99)

Chapter III Putaihsi (Hand Puppet Show)

Introduction

Putaihsi, a unique performing art, whose main audience is composed of working people, has been popularized in Taiwanese rural areas for two hundred years. According to a traditional custom, the stage of Putaihsi is set up along a street for a private birthday celebration or in a courtyard of temple for religious festivals. The performance is generally given in the afternoon or evening and lasts for two or three hours. A traditional Putaihsi troupe usually consists of about seven people, two puppeteers and five musicians, who coordinate their work closely, manipulating hundreds of hand puppets and props to produce an exciting play on the stage.

Because Putaihsi is closely linked with folk arts, popular custom, and religious festivals and therefore presents many unique features of Chinese culture, naturally, it could be viewed as an important aspect of the cultural heritage. Putaihsi is a multi-functional artistic medium for educational and entertaining purposes and has become an indispensable part of the countryside people's life. It is really a rare phenomenon that a local drama could be kept alive for three hundred years. They reflect a traditional life style and create a community experience and convey a shared aesthetic scene. Wang (1991) described Putaihsi from an anthropological perspective:

“ Puppet theater performances allow us to appreciate certain concepts of Chinese culture, characteristic modes of action

and thought among the ordinary people of the countryside, ways in which intellectuals and country folk differ in their outlook on life and the world, approaches of different individuals to cope with a variety of situations, and the correlation between folk beliefs and the rituals of rural life.”(p.13.)

In addition to its theatrical performance elements, Putaihsi also includes a diversity of art forms for appreciation. For example, the scripts, the stages, the wooden carved heads, the facial makeup, the costumes, the ornaments, the props, and the music are closely related to other types of folk arts such as folk literature, wood carving, painting, embroidery, weaving and musical instruments. It flies its own color and magic to spark people's imagination.

A remarkable symbolic quality makes Putaihsi a unique art form. Certain symbolic patterns, colors, and actions with obscure implications, pervade the whole stage constituting an intricate and intriguing vision. For example, the headgear, facial makeup, costume, props, stylized voice and movements of the puppet reflect his or her character and role. With this symbolic system in mind, the audience can readily enjoy the special drama. Otherwise, those who are accustomed to the realism of the Western stage might be bewildered by the complex unrealities of Putaihsi.

In order to let the western audience be familiar with the nature of Chinese play, A. C. Scott (1967) summarized the characters of Asian theater:

" The important constructional elements within a traditional Chinese play might be summarized as follows:
(a) The use of non-naturalistic styles of acting with emphasis on gestural and mimetic techniques and no differentiation between dance and drama. (b) The non-

separation of music as an independent form and its incorporation as an organic part of dramatic expression allied with speech which is emphasized to create sound pattern and movement.(c) The stage conceived as a plastic area in which to achieve spatial precision at the total expense of theatrical illusion. (d) The total integration of symbolism and allusion within production including costume, make-up, and properties. These elements are characteristic of all Asian theater to a greater or lesser degree; the amount of emphasis may vary according to regional characteristics but the fundamental approach remains constant throughout Eastern dramatic expression." (p.3.)

Without exception, Putaihsi is such a synthesis of music, song, dance, poetry and speech which are totally interrelated with each other.

Nowadays, the flourishing performances of Putaihsi might be forgotten . Nevertheless, the art forms of Putaihsi not only demonstrate the traditional craftsmanship of our forefathers, but also attest to the thriving scene of old traditions. They can help the younger generation in Taiwan by offering insights into their cultural root. A unique tradition is maintained.

The Origin and Evolution

No one knows for sure when Putaihsi originated, but according to historical sources and legends, it was initiated about three centuries ago by a failed scholar named Liang Ping-lin, who used puppet shows to express his grievance. The name of Putai-hsi (cloth bag- drama) came from several versions: the puppeteer used putai (cloth bag) to package hundreds of puppets, the costumes of the puppets are similar to putais,

the entire stage which is covered by curtains looks like a putai. Basically, Putaihsi emerged relatively late in the traditional puppetry world. Its foundation was laid in the Ming dynasty but not until the Ching dynasty did it become a unique style distinct from the marionette. After the middle of the Ching dynasty, the lifelike miniature forms were familiarized through the rural people in the southern region of China.

Putaihsi was brought to Taiwan by the immigrants from the cities of Chuanchou and Changchou in Fukien province in the 17th century. Later, its own traits emerged largely reflecting local culture through the work of a number of Taiwanese virtuoso puppeteers. According to the record of CCPU, there were four separate styles in the original world of the Taiwanese traditional hand puppet show: first, the performances of the "Nan-Kuan Style" which had its center in southern Taiwan for several decades, adopted the Chunchow tone and performed mostly literary themes. Unfortunately, it completely disappeared after 1945; second, the performances of the "Pei-Kuan Style", which concentrates in northern Taiwan, performs mostly acrobatic fighting. And it also could be divided into two styles, "Luantan" and "waichiang"; third, the performances of the "Chaochow Tonal style" mostly performs the plots of supernatural occurrences; fourth, the performances of the "Kestai Tonal Style" adopts the singing and acting style of Taiwanese opera (Ketsaihsi) in central Taiwan.

Putaihsi reached its peak of popularity in Taiwan during the late 1940's and 1950's. It was said that there were four hundred classical

puppet theater troupes during this period. In particular, two professional "Pei-Kuan Style" troupes , Yi Wang Jang and Hsiao Hsi Yuan performed traditional and classic dramas fascinating thousands of fans. To this day, their leaders, Li Tien-lu and Hsu Wang are esteemed as the most manifest cultural transmitters by the new generation.

According to evolutionary progress, the performing modes of Putaihsi could be categorized into three levels, Wild Stage, Theater Stage and TV Show. The "Gold-Light Drama" performed on TV attracts the most attention. It could be said to be a transformed style of traditional Putaihsi, which matches modern visual sensibilities. The colorfully painted, tri-dimensional board together with large quantities of diverse electronic lighting and sound effects is in tune with the taste of modern audiences. Furthermore, it joined forces with the promotional gimmicks of TV shows to maintain vitality as a kind of popular art. A major influence during this period was the popularity of the performing family of Huang Hai-Tai. His son, Huang Chu-Shing, together with his chivalrous puppet, Shih Yen-Wen, were widely known to all the Taiwanese people. Unfortunately, because it was accused of being a renegade form of puppet theater in comparison with classic Putaihsi by crowds of traditional supporters and denounced by educators as a negative influence on pupils' studies , it was suggested that the broadcast of Putaihsi be suspended. Nevertheless, from the transmitting point of view, the achievement of "Gold-Light Drama" had a positive value. Because the generations of the Huang family reflect an evolutionary process of cultural transmission. The " Gold-Light

Drama" helps the younger generation to learn certain lessons about Taiwanese traditional society.

To sum up, Putaihsi has been transmitted over five generations in Taiwan. Due to current rapid social change, Putaihsi becomes more marginal with each passing day. Nowadays, only five classic Putaihsi troupes remain. The traditional puppeteers have fully tasted hardship in their life. With a lack of enthusiastic followers, Putaihsi, whether classical or modern in style, have all rapidly dwindled. Especially, the shortage of successors has dampened the continuous growth of this folk art and contributed to its decline over the years.

The Putaihsi as A Source of Art Appreciation

The Playscript -- A Moral lesson

Generally speaking, the playscripts of Putaihsi are taken from myths, legends, folk tales, historical fiction, chivalrous romances, didactic stories or combinations thereof. The repertoires could be divided into two categories, the civil play (Wen-hsi) and the military play (Wu-hsi).The civil play deals with social or domestic life, generally portraying love affairs between talented scholars and beautiful maidens. The military play deals with fights between rival states, between knights and bandits, or between deities and evil spirits. In brief, the civil play emphasizes elegant and graceful movement while the military play emphasizes vigorous and robust acrobatics.

The playscripts of Putaihsi are typically oral discourses transmitted by advanced folk artists from generation to generation. Since the themes of the play generally set forth traditional virtues such as loyalty, chastity, justice, and righteousness, Putaihsi is a means of moral instruction, and as such is an invisible feature of the Taiwanese educational system.

A.C.Scott (1967) expressed his opinion about the Chinese playscript:

" A Chinese playscript contains the barest stage directions, if it contains any at all. The literary content is devised to give a basis for sound pattern and movement achieved through every form of vocal embellishment made possible by the unique tonal characteristics of the Chinese language. The whole thing is simply an outline with which to provide impetus for the live performance of the actor. Language is treated as a physical element whose purpose is not confined to literal communication."

(p.3.)

Indeed, the puppeteer makes use of elegant poetry, comic slang, emotional ballad, and fast eloquence to accompany the tender melodies in the Nan-Kuan style or the fervent music in the Pei-Kuan style on stage. Thus, the folk artist articulates the perception, ideal and criticism of real life.

Actually, Putaihsi portrays a condensed version of Chinese society, it reflects the intuitive impressions, sincere emotions and structural characteristics of a traditional society.

The Stage—An Ancient Temple in Miniature

During the Ching dynasty, religious handicrafts flourished in Taiwan. Frequent immigration and trade between the eastern coast of

Mainland China and the central western coast of Taiwan brought in multifarious resources for the creations of Taiwanese craftsmen. The exquisite craftsmanship -- including wood carvings for temple decorations and accessories, bamboo carvings for utensils and furniture, and the manufacture of incense -- all stimulated increased participation by indigenous craftsmen in creating religious folk arts and further raised the production standard. At this time, the stage of Putaihsi, a religious artcraft like an ancient temple in miniature, was also remodeled from its former style of simplicity and coarseness to a style of exuberance and exquisiteness.

Historically, there were three Putaihsi stage styles constructed to fit the various needs of Taiwanese audience at different periods. First, the " Four-Cornered Awning", a simplified stage, is around four feet in height and width and a foot and a half deep to accommodate a manipulator backstage who performs comic voices. The entire construction resembles a temple on a small scale. Unfortunately, because it was unable to attract audiences' attention, it met its fate in an early period.

Second, the " Six-Cornered Awning"(or Colorful Tower) , resembles as a miniature of palatial architecture with a wooden carved proscenium at the top and an embroidered tapestry or curtain at the rear. It shows exquisite workmanship in the traditional style which poses a considerable challenge to the artisan's skill and imagination. The palatial roof, projecting eaves, heavy beams, bright tablets, inlaid pillars, and painted screens, are intricately ornamented with auspicious motifs and colorful arabesques which are designed in

accordance with folk tales or historical anecdotes. The entire construction could create a fully three-dimensional effect. It has been popularly used in the periods of wild stage and indoor theatres to enrapture thousands of spectators. Nevertheless, because it is difficult to transport and preserve, most of the modern Putaihsi troupes use painted boards in its place. However, the old "colored tower" does appear occasionally during temple festivities in rural areas.

Third, on the " Three-Dimensional Painted Board" stage, a modern design, the stage itself can be portioned into three separate layers by curtains drawn from the wings to facilitate changes of scene. It emerges with the "Gold-Light Drama", which emphasizes the promotional gimmicks and electronic effects that override the traditional heritage. In conclusion, the stage, a substantial portion of the art forms of Putaihsi, has been gradually transformed and has lost its original elegance.

The Wooden Head--A Unique Wood Carving &Painting Handicraft

The wooden head of a puppet demonstrates his or her character and personality in Taiwanese Putaihsi. The facial features reflect the puppets' characters which correspond to the characters of real life, while facial makeup gives exaggerate expression to the puppets' personalities based on standard types. They clearly display a symbolic system unique to Chinese culture.

In general, there are four main roles in Putaihsi which can be classified as Sheng, the male roles; Tan, the female roles; Ching, the painted face roles; and Ch'ou, the comic roles. By adding more dramatic facial makeup and decoration, it becomes possible to create a variety of new characters for dealing with multifarious repertoires. According to Wang's statement (1991) :

"Good characters have facial features of pleasing regularity, a high forehead, slender attractive eyebrows, a glossy beard and head of hair, and a placid expression of benign goodwill. Bad characters, on the other hand, are distinguished by a wide range of often ugly facial expressions, some with protruding foreheads, unnaturally high cheekbones, bushy eyebrows, pinched mouths and cheeks, and sparse, unkempt beards and hair. Comic characters are portrayed in numerous ways, varying in appearance from the brilliantly witty to the imbecilic, some being shown as well-intentional dimwits with thick lips and short necks, others as country bumpkins with protruding teeth...."(p.12.)

From an aesthetic point of view, the facial makeup of the puppets is appreciated not only as a special means of artistic portrayal but also as an art of ornamental design. In creating a dramatic role, the puppet sculptor finds it necessary to bring out the special features of his image by applying makeup in a certain manner. And the very purpose is to emphasize the distinction of bravery and timidity, loyalty and betrayal, goodness and badness. For example, the red mask represents loyalty; the blue-roughness, the yellow-ferocity, the white-trickery, the black-frankness, the multicolored-carefulness.

The mask for the clown is always painted with spots in various colors, and the gold and silver colored ones refer to God and Buddha, and so on.

Actually, the quality of the depiction of a puppet's features also determines the artisan's proficiency. With vivid imagination and proper exaggeration, artists give prominence to the creation of the complicated roles in a play by carving their individual characteristics and painting their makeup in varied ways. Furthermore, in conjunction with emotionally touching plots, the puppetry illustrates the diverse feelings of joy and sorrow that reflect human life.

Although the method of producing wooden heads varied from school to school, it usually involves these basic processes: selection of suitable wood, coarse cutting, detailed carving, rubbing, polishing, makeup painting, and intricate decoration. The appearance of the wooden head is the key criterion for judgement of a puppet's quality. Nowadays, it is hard to depend on wooden puppet carving as a livelihood. Only a few puppet sculptors still engage in this tedious folk art. Shi, Bin-Yun, a professional sculptor who carves wooden deity statues and Shu, Tien-Fu, a pineapple farmer in the mountains, are the only remaining puppet sculptors who produce traditional puppets occasionally.

The Costume—A Masterpiece of Embroidery & Weaving

Generally speaking, the design of the costume is based on the style of the Han dynasty, because the long-sleeved clothing of that

period obscures the free movement of the puppeteer's fingers. It also fits in nicely with the styles of later dynasties such as the Tang, Sung, Yuan and Ming and therefore can be adapted easily.

A puppet's costume indicates his / her status and role within the structure of traditional Chinese society. With vivid imagination and dextrous techniques, the female folk artists use decorative embroidery and adopted weaving to create personal touches on the puppets' costumes. Miscellaneous motifs and knots of embroidery and weaving not only have artistic value but also transmit specific meanings such as auspiciousness, evil, dignity, and humbleness to let audiences be familiar with the world of puppetry.

Indeed, the symbolic patterns and colors make the puppets' costumes unique. For instance, the best known symbolic model is that the emperor monopolizes the color of yellow and the pattern of dragon for his outfit; the mild -tempered character wears white, whereas the hot tempered one is clad in black; the civilian costumes are usually embroidered with auspicious flowers, whereas the acrobatic costumes have embroidered of lions and tigers . Each color and type of embroidery has a specific denotation and may not be used at random. The use of celestial bodies and aspects of nature as designs for costumes reflects the harmonious fusion of man and native. They are the most manifest expression of tradition for generations of Chinese.

The Stage Setting--A Simplified Symbolism

In Putaihsi theater the stage becomes symbolic of the whole world; it functions as a miniature cosmos. The names of setting items are too numerous to enumerate but all of them are completely produced in actual proportions. In particular, tables and chairs are widely used to represent cosmic objects. For example, a table can simply serve as a desk or it can represent a mountain or bridge, while a chair can simply serve as a stool or represent a door, wall or boat and, by adding two wheels, a car. Other props, such as stationery, utensils, candlesticks, fans, flags, and weapons, are the popular stage settings to complete a marvelous scene on stage.

The Backstage--A Classic Orchestra

While the actions proceed on stage, the scene backstage is chaotically busy. Besides preparing the constant alternation of puppetry and props, back stage performers also provide the instrumental accompaniment. As the saying goes, "thirty percent of the action is on the proscenium, seventy percent is the music backstage." This remark best describes the importance of the music to accompany the dancing and posturing of puppets and complement a whole repertoire. Without musical accompaniment, Putaihsi could not appear on stage.

Chinese music, in particular owns its unique characters for multifarious functions. According to A. C. Scott (1958) stated that:
" Chinese music was composed primarily as an accompaniment to the human voice; the majority of the instruments were in consequence designed with this end in

view. Moreover, music had a literary purpose , for it was also used to accompany the chanting of poetry and written passages which were again often allied with dancing that took place for all kinds of ritual, as well as on more festival occasions, in ancient China." (p.17.)

A complete backstage set-up usually requires five musicians with their classical instruments to accompany the fast speech of two puppeteers. In the classic orchestra there are six stringed instruments: Hu-ch'in (Chinese Fiddle), Yuen-ch'in, Erh-hu, So-na, Hu-sa, and Di-zo (Chinese flute); seven percussion instruments: Pan (clappers), Tan-pi-ku (single skin drum), To-ku (straight drum); Be-ku (flat drum), Ta-lo(large gong), Hsiao-lo (Small gong), and Yo-bo (cymbal). In general, the musicians apply the stringed instruments for gentle civil play (Wen-Hsi) and apply the percussion instruments for fervent military play (Wu-Hsi).The drummer always plays a leading role in the orchestra. Using the drum and clappers, he beats out the timing and rhythm of the puppets' dance and gestures.

According to historic record, the slow musical style of "Nan-kuan" and solemn civil plays were replaced by the inspiring musical style of "Pei-kuan" and the exciting military play to cater to mass audiences' taste. Gradually, the modern tape recorded music and amplifiers replaced the traditional orchestra because of the low cost of the former. Nowadays, it is hard to find a modern Putaihsi troupe performing with a complete backstage orchestra.

The Masters of Putaihsi

Lee Tien-Lu & Yi Wang Jang Puppet Theater Troupe

Lee Tien-Lu, a representative of Taiwanese Putaihsi , who was born in Taipei in 1909, has devoted his life to Putaihsi for seventy two years. He was a performance apprentice under his father at 11 and three years later he became a professional puppeteer. In 1931 he founded the Yi Wang Jang Puppet Theater Troupe.

The story of Lee Tien-Lu reflects the evolutionary process of Putaihsi. From 1895 to 1945, the Japanese colonial rulers transformed Taiwanese Putaihsi . During this period, puppeteers spoke the puppets' dialogue in, musicians played Japanese music, and all of the puppets were dressed in kimono. Putaihsi no longer represented Chinese culture, but was used rather for propagating Japanese culture. Lee Tien-Lu really underwent a long hard period when he was forced to follow Japanese supervision and perform Japanese style Putaihsi.

By the late 1940's and 1950's, Lee Tien-Lu and his troupe reached its peak of popularity and put on over 350 performances annually to attract thousands of Taiwanese fans. From an aesthetic point of view, the Yi Wang Jang Puppet theater Troupe uniquely fascinates Taiwanese people, because Lee adopted innovations to fit the needs of audience and also brought a new aspect into traditional Putaihsi in a timely fashion. For example, he added Mandarin and the changeable vocal skills of Peking Opera where in the original performances Taiwanese dialect and monotonous Nan-Kuan style music were used; he enlarged the stage to accommodate more variation in repertoires; and he also added colorful backdrops to arouse the audience's vivid imagination.

Lee Tien-Lu is a pioneer transmitter. In 1974, many foreign youngsters from France, Japan, Australia and the United States came to learn about the Chinese national treasure with Lee Tien-Lu. Three years later they founded a series of Wang Jang Branch Troupes in their countries and further went on performance tours around the world. In this way, the fame of Lee Tien-Lu and the Yi Wang Jang Puppet Theater Troupe spread overseas.

Even though Lee Tien-Lu retired from the professional stage in 1978, he still dedicated himself to transmitting Putaihsi. In 1984, when he knew a group of ten year old children needed the instruction of a professional puppeteer's instruction, he was the first volunteer to teach them this traditional folk art and donated a batch of puppets, props and stage settings to help them form a puppet theater troupe called Wei Wang Jang Troupe, the first child Putaihsi troupe in Taiwan.

Generally speaking, all the Taiwanese were so grateful to Lee for his initiative in transmitting folk art into the schools. Since then his efforts have encouraged other folk artists to rally to the cause of transmitting various folk arts.

Hsu Wang & Hsiao Hsi Yuan Puppet Theater Troupe

The Hsiao Hsi Yuan Puppet Theatre Troupe, founded in 1910 by Hsu Tien-Fu, is one of the finest professional Putaihsi troupes now performing in Taiwan. The exquisite puppets in the Chuanchow style, dramatic plots from the Peking Opera, classical musicians who play in the Pei-Kuan style and excellent puppeteers with changeable vocal

skills and proficient manipulative skills, make Hsiao Hsi Yuan a superb troupe.

Hsu Wang, the youngest master of classic Putaihsi, followed in his father's footsteps and took over the Hsiao Hsi Yuan Troupe in 1956. Since then, his troupe has maintained its traditional ,exquisite, honest and direct appeal to thousands of fans. In addition to playing the roles of playwright and director, Hsu Wang is also an outstanding puppeteer. The audiences and fellow performers all acclaim him as a genius of Putaihsi. It is an old saying that "Reputations are made in the palm of the hand." For Hsu Wang, all of the puppets preserve special memories of his life. Each of them is a bosom friend to whom he can open up. In his opinion,"Puppets are no more than painted theatrical masks. But the puppeteer endows them with life. The puppeteer who could forget himself and utterly identify himself with the puppets could become a master of Putaihsi . "

There is an organization called the " Armchair Club", which is organized by fans from various places. The club has special appreciation for Hsu Wang's virtuoso skills. At each performance, members of the club always gather together in their individual armchairs below the stage. This special club not only supports the members with the opportunity for mutual communication but also encourages Hsiao Hsi Yuan Puppet Theater Troupe to develop a network of performance calender. It accords the best spiritual support to the traditional folk art.

Nowadays, the Hsiao Hsi Yuan Troupe still performs 400 performances over two hundred days annually for Taiwanese and

international festivals. The performances in France, Germany, Hong Kong, Japan, Singapore, South Africa , and the United States have been greeted with enthusiastic critical acclaim, and have played a considerable part in promoting this national cultural heritage.

Through his fifty-year career as a puppeteer, Wang has not only strived to preserve the traditional performance style but also strived to nurture the younger generation. Because he had gained a strong reputation, Hsu Wang has been invited by several universities and colleges to give demonstration lectures and theatrical performances for the younger generations. In order to transmit this traditional folk art effectively, he also attempts to produce teaching materials such as scripts, music tapes and videotapes.

Because they have strived to preserve, develop and popularize the Taiwanese cultural heritage, Hsu Wang and his troupe have won many coveted honors and awards. They are listed as following:

1964,1978,1980 : Taiwan Local Drama Championships

1985 : Ministry of Education's Living Heritage Award for the Best
Drama Troupe

1988 : Living Heritage Award for the Best Puppeteer--Hsu Wang

1989 : Living Heritage Award for Individual Musicianship--Chiu Huo-
jung

1989 : Ministry of Education's Master of Folk Art-- Hsu Wang

It is rare for a single troupe to be honored with three Living Heritage Awards. (cited in Hsiao Hsi Yuan Puppet Theater)

The Most Outstanding Foundation of Putaihsi

To rescue the folk art from declining popularity in Taiwan, three professors at Taiwan National University, Li Hong-Si, Yang Wei-Zhe, Chen Jin-Tzu, created the Se-Den-Su Putaihsi Foundation in 1984, and had it registered officially in 1985. Se-Den-su Putaihsi Foundation effectively promotes and transmits the Taiwanese traditional cultural heritage as a research repository for the fans of Putaihsi and an educational institution for the younger generation .

Since the main goals of the foundation involve carrying art projects, documentation and maintenance, the major tasks of Se-Den-Su Putaihsi Foundation are listed as follows: (1) Holding four quarterly public performances of Putaihsi annually. (2) Giving a series of public demonstration lectures on Taiwanese traditional culture. (3) Assisting universities to found extracurricular Putaihsi groups in schools. (4) Inviting folk artists to teach the techniques of Putaihsi systematically to the interested public. (5) Carrying on organized surveys and documenting the Taiwan Puppet Show. (6) Cooperating with the National Public TV station in producing educational programs on Putaihsi.

Therefore, this unofficial foundation sponsored mostly by businessmen plays an important role as a public educator in cultural transmission. Nevertheless, the lack of sufficient funding to carry out students, educators, businessmen and labors to try to achieve their ideas by means of their poor efforts.

Chapter IV Teaching Folk Art as Cultural Transmission in Taiwan

Introduction

When I was a reporter in Taiwan, I had the experience of covering a special puppet show which was staged by pupils at Chukuang Elementary School. As I observed the spectators below the stage, I noticed that the majority were white-haired people chewing on betel nuts. Most of them were seasoned puppeteers or musicians from different professional Putaihsi troupes. They had gathered together to watch the show out of the same curiosity and concern -- to check on the skills of their prospective successors. It is rare that these "old hands" abandoned their traditional competitive stance and came to view such a performance. The journalists and photojournalists as well as scholars and teachers in the audience all place high hopes on the continuation of this traditional art.

With the resonant sounds of a vigorous drumbeat and the clarion percussion of a gong announcing the beginning of the performance, the hand puppets, dressed in dazzling costumes and outfitted with glinting swords, came alive in perfectly choreographed acrobatics on the stage accompanied by the voices of student youngsters from behind curtain. Within minutes the show met with enthusiastic hand clappings and shouts of approval from the spectators. As the plot unfolded, the audience became caught up in the episodes of the story and began to

poster the red reward on the stage. This is a custom whereby the audience evaluates a performance by holding up a red poster on which a monetary amount is written which is promised to the performers. The performance was simply marvelous. I was deeply touched and could not but wonder who had the ability to supervise the modern youngsters' performance of such a splendid traditional Putaihsi.

Lee Tien-lu, a renowned master of Putaihsi, and Kuo Den-sen, an art teacher at Chu Kwang Elementary School, are two of the major behind the scenes contributors to this success.

Since 1984, Lee Tien-lu and the Yi Wang Jang Puppet Theater Troupe wholeheartedly began to transmit this traditional craftsmanship to a new generation. Under their arduous supervision and in close cooperation with concerned teachers, seven Wan Jang Branch Troupes were successively founded:

1984: Chu- Kwang Elementary School — Wei Wang Jang Troupe

1987: Taiwan National University —Zi Wang Jang Troupe

1987: Sin-Pu Junior High School — Ye Wang Jang Troupe

1988: Ping-Teng Elementary School — Chiao Wang Jang Troupe

1988: Chinese Culture University — Chung Wang Jang Troupe

1991: Se-De-Su Putaihsi Foundation — Wang Jang Training Troupe

1991: Ko-Ze Junior High School — Lu Wang Jang Troupe

In general, each of these troupes consisted of fifteen students who ardently love Putaihsi and are selected either because they have nimble hand application or music talent. They get together and practice after school twice a week. During each four-hour training session, the

students not only learn the performing craftsmanship from folk artists but also absorb aesthetic information from art teachers. This special training program has lasted for eight years and fostered more than two hundred talented successors. Their outstanding performances have actually enhanced the cultural popularity of hand puppetry among the Taiwanese populace. Furthermore, the performers have attracted much attention from other countries which have invited the troupes to perform overseas.

Practical Observation

It is an exhilarating experience to be able to observe the special program aimed at transmitting Putaihsi in Taiwan. Watching the educational process, I gained a strong sense of pride in this program, the marvelous work of students, the involvement of the folk artists, and the devoted love of the art teachers. Theory is one thing and practice is another. The five weeks of observation gave me an idea in which Taiwanese traditional folk art is transmitted.

At the Elementary level, the folk art curriculum should aim to: increase familiarity with the artistic tradition, train basic skills of studio work, teach effective communication through art vocabulary, and increase cooperation among companions in a group. I realize that although youngsters at this age have vivid imaginations and a keen interest in the world around them, they need guidance in order to express their creativity in an audio-visual form.

At the junior high level, the primary aim of folk art education should be to help the pupils to participate in creating audio-visual imagery, developing increased aesthetic awareness, studying art history, improving on-the-spot performing skills, and forming their critical art judgement. It is important to integrate these areas for them.

At the university level, the curriculum emphasizes the extension of the students' understanding of the past, the concept of preserving cultural heritage, and the essentials of professional performance. It is based on the idea that students should be able to transmit the cultural heritage, maintain the values of the culture, and improve their environment in the future.

I understand that there is no one way to teach folk art. It largely depends upon the particular group of students involved— their backgrounds, characters, and needs; it depends upon what the teacher knows and whether the teacher is able to make good use of his /her knowledge and supplies; and it also depends upon the philosophy of the school and the climate of the community.

The program is a positive one which reforms the relationship between community and family. Through this program, students have increased their concern for their cultural environment. According to Groce & Benincasa (1987), " Folk arts would enhance the students' interest in and knowledge of the traditions of their community and would broaden their understanding of and respect for traditions and customs practiced by their neighbors in a rapidly diversifying area." (p.29)

" What are you doing here? Are you a journalist? " asked the students who were all curious about my camera, tape recorder and draft notes. I will never forget the glowing moments when students discovered new ways to express themselves, the excitement on the faces of students when learning a new technique, and the expression of self-confidence when finishing an excellent art work. How nice it would be to record those special moments! My observations are divided into three parts as follows:

(1) Classroom Management/ Materials and Settings

At first , I wondered if I had travelled back to the past and joined a hustling and bustling festival in ancient times. A " Colorful Tower" stage, hundreds of hand puppets and a variety of traditional musical instruments together with two busy puppeteers and five eager musicians led people unconsciously to an old-time rhythm. The Putaihsi classroom at Chu-Kwang Elementary School really attracts people's attention.

Honig (1977) points out that the aesthetic climate of a child's environment depends on many factors, including ecological considerations such as the size and variety of spaces available to children in comparison to their sizes and numbers. The kinds, colors and shapes of equipment and toys contribute to the quality of an aesthetic environment.(p.5) Indeed, ready availability of supplies invites more frequent student participation in art activities.

In order to provide the context for the expressive and responsive activities associated with studio work, art history, aesthetics, performance, and art criticism, the art teachers at different levels pay much attention to the spatial and aesthetic qualities of their classrooms. Generally speaking, the Putaihsi classrooms at different schools are all simple and crude but they are set up in an orderly fashion. Because Putaihsi is composed of several traditional folk arts such as wood carving, painting, embroidery, weaving, literary, and musical instruments, some careful teachers design a variety of folk art lessons to supplement the whole program. Therefore, the classrooms not only display multifarious traditional handicrafts but also are filled with different kinds of materials and tools for studio work. To support these multiple tasks, there are separately numbered shelves on which students collect their unfinished works and many kinds of kits and archives in which the teachers collect materials and tools.

There is a place for teachers and students to communicate in the Putaihsi classroom at Chu-Kwang Elementary School. It is a carpeted corner where the students can bring their abilities and intelligence into full play. After the end of every practice performance, the students group around a video in a semicircle on the carpet to view their progress. At first, the art teacher Kuo shows them the video of their former performance. Then he encourages the students to talk about their individual feelings and criticize their own work. In the process, the teacher does not inject personal value judgements but rather appreciates their attempts to express themselves.

From the teacher's point of view, continually reviewing completed works allows the youngster to understand their present position and gain new insight . " What each student has to say about his or her progress is important enough to be viewed seriously," the teacher Kuo said. He thinks that students should be encouraged to respond openly and explore ideas they do not understand. At the same time, they not only share ideas but also communicate the important need to articulate opinions and the art of listening. This helps the individual to build confidence and to clarify his / her ideas.

In conclusion, the carpeted corner is really the best place where a teacher can spark students' potential imagination. Through the investment of time and effort, the teachers exploit this multi-faceted environment for instructional events.

(2) Motivating Artistic Behavior

Kuo, Den-Sen and Chu, Su-Ling, the versatile art teachers who originally founded the transmitting program of Putaihsi, are themselves deeply involved in the process. Their frequent utilization of encouragement as a source of inspiration, constant use of varied motivational materials, strong emphasis on the importance of the students' individual creativity, arduously designed teaching strategies and their desire to learn Putaihsi from folk artists as well as students, made a lasting impression on me. To be a folk art teacher, one

needs to be outspoken, analytical, steadfast and knowledgeable about a wide variety of media and techniques.

The classrooms and curricula are student-oriented. Teachers in the classroom are no more than resources, idea-generators and sources of inspiration. I admire them for their divergent ideas which lead to the use of unusual stimuli and the spirit they demonstrated in exploring simple matters in many unusual ways. "Teachers are the prime spark for evoking the students' great variety of fantasie," Kuo said. He thinks the exciting process of art must be grasped by the individual "from the first conception of an idea, through the problem solving and technique mastery, to the very personal result," he said. Therefore, the teachers delegate opportunities within the group, but many responsibilities are assumed by the students individually. As expected, the students always perform miracles through their grasping process.

On the other hand, in order to explain and demonstrate various processes and techniques, the folk artists share their interest with the students and thereby become "teaching tools" themselves. "Since teaching is not solely a verbal activity, there is no better way for a teacher to explain and give life to a technique than to practice it, demonstrate, and illustrate it." a senior folk artist said. In increasing their credibility in art work, these folk artists also seem to have increased students' motivation.

A formal critique is held once every two weeks after the students have mastered a new skill in performance or have completed their art works . It stimulates the students to think and develop sharp

powers of perception and the ability to express and respond. "Please fix your eyes on the accomplished works and consider my suggestion, then, ponder how to improve your techniques in your work next time," the teacher Chu expressed her motivating strategy. Through this process, in addition to gaining an appreciation of their own personal styles, students learn to be interested in, get involved, and effectively communicate with the public. The most important thing is that each student should be aware of his /her unique contribution to the group's efforts in building and completing the whole project.

An exhibit marks the completion of the learning process. The cooperations between school and museum help to develop students' awareness of the artistic heritage, ability to make aesthetic judgement, and capacity for expressing ideas and feeling through vision. Nevertheless, for a long time, folk artcrafts have been looked down upon by connoisseurs of fine art, while folk theatrical performances always have been treated as inferior by the common people. Since there are no museum exhibitions on this topic, the folk art teachers have no choice but to lead their students on an intensive tour to visit senior folk artists who mostly reside in the countryside, because they believe that folk artists can provide students with the opportunity to experience living traditions directly, and folk artists are also model folk art teachers who are generally anxious to pass their knowledge along.

New insight is gained as the students are brought into close contact with professional folk artists. They have a rare chance to

learn from the folk artists' mind sets , their ways of working, and lifestyles. This lets them evaluate and improve their works and encourages them to perform in a professional manner .

(3) Characteristics and Behaviors of the students

The Elementary School(Grades 4-6)

Children in the elementary grades enjoy using imaginary themes and situations for artistic inspiration. They like riddles and delight in stories that offer absurd explanations for familiar things. Their attention span is short, motor skills are limited and ideas are subject to rapid change. If there is pacing to build suspense and curiosity, children can participate in group discussions for fifteen to thirty minutes. I also found that they are used to keeping silent when asked to respond in contrast to western children, who respond eagerly when called on.

At this age, the youngsters who are given specific materials or tools and told exactly how to work tend to look for a prescribed routine and want prescribed rules explained to them. They want the teacher or the folk artists to show them how to manipulate the supplies or how the result should be obtained.

The preadolescents are very interested in cause-and-effect relationships. They are able to analyze why their works are successful or why they are not. They are conscious of mastery as a criterion for judgment and they have a strong interest in seeing "expert"

performances in art. Because peer-group pressure is strong, children are easily led to change their own judgments about the value of an experience in order to be accepted by their peers. They are also eager to search for models to emulate and are attracted to heroes and heroines in their own peer group as well as in the mass media.

A "crisis of confidence" often occurs in the later elementary grades. Some students lack confidence in their own ability and courage to face crises. If they feel that they cannot live up to the teachers' expectations, they will choose to avoid a challenge. For example, I observed a little drummer who was uncertain of her skill and she caused her whole performance to fail again and again. Finally, she refused to make more effort and instead resorted to crying. She apparently needed extra encouragement or personal approval. In order to make her feel confident and accepted. The senior folk musician reviewed her noted stave, held her hand with the drumstick to beat again slowly, and offered a suggestion for consideration. When the child tried again, the teacher complimented and rewarded her with praises, even though he felt the student had not done the job satisfactorily.

The Junior High School (Grades 7-8)

After three training years, the young adolescents generally have a high degree of manipulative ability and a keen interest in developing individual skills. They test the effects of materials and discover the possibilities of materials to relate to their imaginations. And through

the frequent interactions with materials and reactions to the creation of others, the students develop critical skills.

Sex begins to play an important role during the junior high school years. The adolescent is concerned about his / her appearance to classmates of the opposite sex. Hence, sometimes, they are absentminded in creating works and are just concerned about the interaction with others. Nevertheless, I find that girls seem to get more satisfaction from school than boys and boys are particularly quiet in their involvement in some problems in art if they need to discover new use of the materials.

The University and Adult Students

At this level, students are quite capable of making their own decisions regarding their projects and working time. They not only enjoy the process of solving problems and sharing their discoveries with others but also begin to develop an individual style of artwork. For example, a young musician tries to reedit an old melody to a popular tune, while another skillful puppeteer joins modern conversation in original comic dialogue. Rigidity is the death of any creative method. The traditional teaching/learning model is no exception. Basically, the atmosphere of the classroom is relaxed and self controlled. But the students still conduct themselves with respect and follow the teachers' instructions carefully.

The Problems in Transmitting Putaihsi

After observation and documentation, I have realized that even transmitting Putaihsi through a educational channel, the practitioners of Putaihsi still have to come to terms with the fact that it is a dying art. How do the problems affect the effectiveness of the special folk art education program? They will be illuminated below:

(a) Shortages of Funds:

A chronic shortage of funds is obviously the most common obstacle to transmitting folk art. Since this transmitting program has not been brought within the orbit of the regular art education system, it could not receive formal funding from the Ministry of Education. Meanwhile, because their performances are free to the public, these troupes could not earn entrance fees.

Therefore, only

in connection with the annual performance at the national festival could these Wang Jang Branch Troupes receive financial assistance from the government or private donations.

Nevertheless, those little and sparse subventions seem too small in proportion to the total amount of money spent in the transmitting program. As far as I know, each of them is able to receive up to US\$ 8000 from government subvention and about US\$ 2000-4000 from private donations annually to distribute in three areas: the salaries of folk artists, educational material purchases and daily expenses. Hence, there is a constant shortage of monetary support.

(b) Shortage of Qualified Teachers:

The selection and training of participating folk artists and art teachers is the most important part of the transmitting program. Because they play a leading role in assuring its success.

Since the Taiwanese traditional folk art education system always operates on a tutorial basis, those folk artists who have had only a few years of schooling could not deal with such concepts as "cultural heritage" or "carrying on tradition", not to mention helping design ways to combine tradition and innovation into an enjoyable experience for students. They just copy their ancient mode of teaching limited ideas and techniques in a constrained style. As a consequence, students lack flexibility in adopting new ideas and techniques and further lose interest in implementing their individual creativity. On the other hand, even though the art teachers have considered Putaihsi to be part of the Taiwanese cultural heritage and have strived for its maintenance and transmission, with only enthusiasm but not enough traditional aesthetic knowledge and studio training, they could not design a well organized curriculum much less successfully teach folk arts .

(c) Shortage of Teaching Materials:

Lanier (1984) indicates that, " Problems of curriculum content selection in art education may derive in part from the abundance of available and appropriate material rather than any poverty of content."(p.232) In fact, the audio-visual media such as posters, slides, recorders and motion pictures could be the

best instructional aids. Nevertheless, I observed that besides the general inadequacy of supplementary equipment and materials, the poor utilization of social resources is fatal to the program. If the art teachers paid more attention to the multifarious folk arts relating to Putaihsi, and make the best possible use of the research institute's collection, they would find that the range of resources in increasing aesthetic response and promoting teaching level is considerable.

(d) Shortage of a Connective Transmitting Channel:

Folk art education is a long-term plan which must be carried on continuously. If the transmitting channel broke off, all former achievements would be nullified. Apparently, this program is short of a connective transmitting troupe at the high school level to succeed former training. Even though the private Huo Kuan Art High School, a pre-school for the Peiping Opera, had enthusiastically expected the folk art program to succeed in their school, unfortunately it was rejected by the Ministry of Education in consideration of the future job market.

(e) Shortage of Parental Support:

It is obvious that an incorrect concept can adversely affect the success of this program. According to the ancient Chinese class system, the scholar stood at the top of the educational hierarchy followed by the peasants, craftsmen, and merchants. An academic degree in particular has been the objective of all Taiwanese students for a long time. Every parent expects his or

her child to become a "somebody" rather than a "hopeless puppeteer" in the future. After all, social changes are altering the meaning of folk tradition, people are no more concerned with tradition but eagerly pursue individual's fame and wealth. Without the parents' long term support, these little apprentices drop out one after another, dealing a heavy blow to the senior folk artists' pride.

(f) Shortage of Social Concern:

Currently, public enthusiasm for the preservation of Taiwan's traditional heritage has become a popular national phenomenon. People also lavish their earnest attention on this transmission program. But after the popular zeal has died down in a short time, only a few are left alone to fight for cultural transmission.

V. Conclusion & Recommendations

After a traditional culture has completely disappeared, what is left? The music, dance, literature, poetry, folk art, folk tale, and architecture probably are the remainder. Especially, folk art with its bright colors and exuberance, serves to enliven and beautify festivals and celebrations that have traditional roots. Folk art enriches and brightens people's lives and it is one of the most important gifts that our forefathers have given us. It is a shame to witness the gradual debasement and disappearance of a beautiful folk art tradition. This matter deserves increased public attention.

Folk art is a unique presentation of a cultural heritage, and Putaihsi is the striking representative of Taiwanese folk art. Therefore, teaching Putaihsi as cultural transmission in Taiwan will encourage students to continue cultural practices and to be concerned with Taiwanese folk arts after their graduation from school. Especially, Taiwanese folk arts have been undergoing transformations nowadays. The students are therefore confronted with the choice contradiction between maintaining a tradition or adopting innovations. At this time, art educators shoulder the responsibility to help students determine what to accept and what to reject. Folk art education not only plays an important role in preserving and transmitting cultural heritage but also in helping modern people to adapt cultural vicissitude.

The Putaihsi teaching program is entering its eighth year. Yet one cannot help but wonder whether the new practitioners or how many of

them will stick with this traditional folk art. Despite the difficulties involved in promoting folk art, I am convinced that Putaihsi and the other kinds of Taiwanese folk arts will not decline so soon if the following recommendations could be implemented:

(a) I would like to draw attention to the need to develop an intellectual property law which could protect the traditional handicraft from imitation because every folk art is a masterpiece of individual wisdom, not a mass-produced souvenir. Such a law would ensure all folk artists against the extinction of their craft and further encourage their creations.

(b) A perpetual "National Folk Art Garden" should be built to replace the numerous temporal "Local Folk Art Festivals". It would be a living museum which would not only exhibit Taiwanese folk handicrafts but also allow the folk artists to keep these traditions alive. It could be the best public place to process the functions of preservation, entertainment, and transmission. Putaihsi naturally could be an indispensable part of this garden because of a lot of attributes of traditional folk art.

(c) Folk art ought to be taught through the regular art education curriculum. This would extend the students' understandings of the past, promote their interest in artistic tradition, and encourage the preservation of traditional culture. Folk art education could aestheticize students' everyday life, and show students that the artistic imagination and creativity are not the exclusive

preserve of museums but can thrive in the folk society around them.

(d) The efforts of folklorists, folk artists, and art teachers in developing folk art education curricula should be coordinated and a work booklet should be written to give guidelines for school administrators and teachers. Because folklorists are the best consultants on historical and anthropological issues who can help students understand their cultural background and integrate the indigenous cultural resources into the curriculum; the folk artists as authentic creators can convey the cultural nature of art and facilitate students' direct experience of living tradition ; the art teachers are the best people to implement curricula to meet the needs of their particular students. Furthermore, good interaction among these groups of people is necessary for designing a usable work booklet in a systematic way that would show how can the old tradition become a new presentation .

(e)The "Center for Research in the Traditional Folk Art" should be reformed to carry out surveys and documentation and to create archives. It would play an important role as a repository of information for the concerned public. Especially, the art educators could use its classified archives and audio-visual media as instructional aids for designing a systemic curriculum.

(f) A National Putaihsi Troupe should be formed in order to create a complete transmitting system. Its work should be coordinated with the complete studio training and the effort to

enhance awareness of artistic traditions. With the regular income from charging entrance fees at professional performances, the younger successors would have the opportunity to concentrate on developing their inclinations and talents. Culture could be integrated with tourism to extend its popularity. Therefore, I further suggest this National Putaihsi Troupe could function as the best diplomat in attracting tourists and winning friends at festivals.

(g) Local supporters should be encouraged to found a "Local Folk Art Gallery," because they could provide the best patronage for indigenous folk arts. The gallery would not only serve as an exhibition space, but also as an information center for guiding tourists to visit folk artists' workshops. At present, since there have been widely-distributed County & City Cultural Centers, I strongly recommend that they should make the best use of their original resources and recruit school art teachers as tour guides to supplement the whole plan.

(h) A folk art education journal should be published to disseminate professional knowledge and exchange practical experience among those concerned. It would herald the exhibition, performance, and activity of indigenous folk arts and draw lessons from the experience of other countries for art educators, art critics, and art consumers.

(i) Through the Mass Media, the lukewarm attitude of the populace towards folk art could be changed. Since community support is thought to be essential to the success of transmitting

projects, it is necessary to popularize folk arts at the community level. The broadcast media are an excellent format for the presentation of ethnographic documentaries. Their powerful influence is successful in catching people's attention. They could propagate the cultural value of folk art and further help to maintain people's identity .

In this study, by presenting the specific example of teaching Putaihsi, I attempt to find the guidelines for resurrecting Taiwanese folk arts. Hopefully, this study will open the door for Taiwanese youths to gain a deeper insight into their own particular heritage and come to the realization that it is worthy of preserving and perpetuating. As a vehicle to assist people in understanding their cultural background and contemporary culture, folk art is uniquely relevant to certain contemporary needs of our society. It is hoped that this approach would create a new consciousness and encourage the maintenance of folk art in any society.

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Appendix A. Folk Artists (Craftsmanship)

	A	B	C	D	E	F	G
1	Location\Craft	Wood Carving	Weaving	Molding	Painting	Lacquering	Enameling
2	Taipei City	12	4	0	0	0	1
3	Keelung City	0	0	1	0	0	0
4	Taichung City	15	4	2	1	4	0
5	Tainan City	12	0	0	5	0	0
6	Kaohsiung City	20	6	1	2	0	0
7	Ilan City	9	5	0	0	0	0
8	Taipei County	19	4	4	2	0	0
9	Taoyuan County	4	2	3	0	0	0
10	Hsincho County	24	24	0	4	0	0
11	Miaoli County	23	12	2	0	0	0
12	Taichung County	9	11	0	2	0	0
13	Changhua County	12	5	1	1	0	0
14	Nanton County	6	6	1	0	0	0
15	Ulin County	3	1	1	0	0	0
16	Chiayi County	9	2	3	1	0	0
17	Tainan County	5	11	0	2	0	0
18	Kaohsiung County	9	9	1	2	0	0
19	Pingtung County	6	4	1	0	0	0
20	Taitung County	2	0	0	0	0	0
21	Hualien County	2	0	0	0	0	0
22	Penghu County	11	2	0	1	0	0
23	Chimos County	4	1	0	0	0	0
24	Mazu County	0	0	0	0	0	0
25							
26	Total	216	113	21	23	4	1
27	%	39.5	20.7	3.8	4.2	0.7	0.2

ftsmanship)

	E	F	G
g	Painting	Lacquering	Enameling
0	0	0	1
1	0	0	0
2	1	4	0
0	5	0	0
1	2	0	0
0	0	0	0
4	2	0	0
3	0	0	0
0	4	0	0
2	0	0	0
0	2	0	0
1	1	0	0
1	0	0	0
1	0	0	0
3	1	0	0
0	2	0	0
1	2	0	0
1	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
1	23	4	1
8	4.2	0.7	0.2

H	I	J	K	L	M	N
Printing & Dyeing	Embroidery	Paper Art	Casting	Inlaying	Synthesis	Total
0	0	6	3	0	1	27
0	0	0	0	0	0	1
0	0	1	4	1	0	32
1	6	7	3	0	1	35
0	6	7	16	0	4	62
0	5	2	1	0	0	22
0	2	1	0	1	1	34
0	1	0	0	0	0	10
0	2	4	1	0	1	60
0	1	0	0	0	1	39
0	0	0	3	3	1	29
1	1	1	10	0	4	36
0	0	0	3	0	0	16
0	0	0	0	0	0	5
0	3	4	3	0	1	26
1	1	2	2	0	0	24
1	5	5	3	0	3	38
0	1	3	0	0	2	17
0	0	0	0	0	0	2
0	0	0	0	0	0	2
0	0	3	0	1	0	18
0	0	4	3	0	0	12
0	0	0	0	0	0	0
4	34	50	55	6	20	547
0.7	6.2	9.1	10.1	1.1	3.7	100

Appendix B. Folk Artists (Performance)

	A	B	C	D	E	F
1	Loction\Craft	Talking&Singing	Local Drama	Puppet Show	Musician	Total
2	Taipei City	0	14	4	1	19
3	Keelung City	0	3	0	0	3
4	Taichung City	1	18	12	1	32
5	Tainan City	1	7	2	1	11
6	Kaohsiung City	0	15	11	1	27
7	Ilan City	0	6	2	1	9
8	Taipei County	0	4	6	4	14
9	Taoyuan County	0	2	0	0	2
10	Hsincho County	0	14	2	0	16
11	Miaoli County	2	3	3	0	8
12	Taichung County	3	15	9	2	29
13	Changhua County	0	23	9	1	33
14	Nanton County	2	5	5	0	12
15	Uilin County	0	4	1	4	9
16	Chiayi County	0	3	10	2	15
17	Tainan County	0	10	12	2	24
18	Kaohsiung County	1	7	26	3	37
19	Pingtung County	0	8	19	2	29
20	Taitung County	0	0	0	0	0
21	Hualien County	0	2	5	0	7
22	Penghu County	0	1	0	0	1
23	Chimos County	0	8	2	3	13
24	Mazu County	0	0	0	0	0
25						
26	Total	10	172	140	28	350
27	%	2.85	49.15	40	8	100

Appendix C. Abstract of Slides

(The slides are available for viewing in the Art Education Area, 7231 Humities Bldg, University of Wisconsin-Madison, Madison, Wisconsin)

Figures 1-8: Taiwanese folk art festivals :

1. Folk art activity at the National Theater Hall
2. Folk music at temple festival
3. Lion dancers
4. A religious parade
5. Taipei Lantern Festival

Figures 9-13: Taiwanese folk art education-active performance:

6. The youngest lion dancers
7. The students performing Se-ko-cho,
8. A popular folk art performed by children
9. The students at Su-Kwe Elementary school performing Bu-ma-hsi (a local drama)
10. Teaching folk art at public events

Figures 14-21: Taiwanese folk artists--craftsmanship (nonperformance) and their works:

11. Weaving (straw rain cape),
12. Gourd engraving (lucky accessory),
13. Paper art (religious decoration),
14. Bamboo carving (farm tools in miniature),
15. Bamboo sculpture (head of dancing lion),
16. Cloth painting (palace decoration),
17. Pastry figurine molding (child toy),
18. Embroidery (incense holder)
19. Leather engraving (interior decoration)
20. Straw weaving (child toy)

Figures 22-45: Introducing Putaihsi :

- 21-22. The Wild Stage--proscenium, backstage
- 23-24. The musical instruments--stringe, percussion
- 25-26. The wooden heads of puppet
27. The headgears of pup
28. The costumes of puppet
29. The props of puppet

- 30. The traditional stage (Colorful Tower)
- 31. Civil play (Wen-hsi)
- 32. Military play (Wu-hsi):
- 33-36. The main roles in Putaihsi--
Sheng (The male role),
Tan (The female role),
Ching (The painted face roles),
Chou (The comic role)
- 37. A variety of roles in Putaihsi

Figures 46-53: The folk artists of Putaihsi :

- 38. The pioneer transmitter of Putaihsi--Lee Tien-lu
- 39. The youngest master of Putaihsi--Hsu Wang
- 40-43. The puppet sculptors :
Shi Bin-yun and his family
Shu Tien-fu and his family.

Figures 54-70: Teaching Putaihsi Program:

- 44.-50. at Elementary schools
- 51.-56. at Junior High schools
- 57.-60. at universities and Adult schools

APPROVED BY



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