Learning to Be Human in East Asia:

In Taiwan's Regard

Ruyu HUNG
National Chiayi University
Executive Committee Member, TPES

Part I: A Brief Introduction of Taiwan Philosophy of Education Society (TPES) (臺灣教育哲學學會)

First, I wish to thank the Philosophy of Education Society of Japan (JPES) for inviting me to speak at the Annual conference of the PESJ. As the Executive Committee Member of the Taiwan Philosophy Society (TPES), I make a brief introduction of TPES. I sincerely hope that the TPES and the JPES can build a very good collaborative relationship to improve the research and teaching of philosophy of education in East Asia. Then I will address my thoughts about 'Learning to be human' from the perspective of a Taiwan's philosopher of education.

Taiwan Philosophy of Education Society (TPES) was formally founded in March 19, 2016. The goal of TPES is to facilitate the teaching and research in philosophy of education, and to create a professional network among researchers and teachers. Before the formation of the society, a small group of scholars who taught philosophy of education in universities already did periodical seminars or reading groups for decades. The scale of these activities was usually small because of lacking funding. With the formal establishment of the society, the TPES is able to do academic activities and publish journals with support of members and funding from governmental or nongovernmental sectors.

The first annual conference was held in May 2017. It was a success at the national and international levels. The number of the overall participants was over 150 and that of presented papers around 60. There were international guest speakers and participants from Japan, Australia, the US and Korea. However, compared with PESs in China, Korea and Japan, TPES has a smaller population. At the present time, the officially registered

members are between 70 and 80. Although the number of the member is relatively small, we still manage to publish an official journal of the society – the *Journal of Taiwan Philosophy of Education* (臺灣教育哲學期刊). It is a rigorous peer-reviewed publication and publishes two issues a year. The first issue was released in March 2017. As a newly founded academic organisation, TPES is earnestly looking forward to develop international collaboration with colleagues and academia of neighbouring countries – among them, JPES is one the best fellow organisations to work with.

Part II

Learning to be human is the most profound goal for education, particularly in East Asian cultures. 'To be human' or 'to humanise' in Chinese is 成人(or 成為人). 人 means 'human' whereas 成 (or 成為) 'to be', 'to become', 'to complete' or 'to accomplish'. In the Confucian tradition, to be human is not only to grow up. The most important point for a person to be human is to develop moral characters. The highest or noblest moral virtue is 仁, which is often translated as benevolence. Etymologically the word 仁 means two (二) persons (人). Benevolence denotes the proper, moral, and right relationship between persons. A person who has virtues can build the proper, moral and appropriate interpersonal relationship with others. In the *Analects,* Zīlù (子路) asked Confucius about how to become a complete human person. Confucius answered that if one person has the following virtues, he is qualified to be fully human. These virtues include 'the knowledge of Zang Wu Zhong, the freedom from covetousness of Gong Chuo, the bravery of Zhuang of Bian, and the varied talents of Ran Qiu; add to these the accomplishments of the rules of propriety and music.' (Legge 1861, 14.12)[1] However, these virtues may change from time to time because Confucius continues to say, 'But what is the necessity for a complete man of the present day to have all these things? The man, who in the view of gain, thinks of righteousness; who in the view of danger is prepared to give up his life; and who does not forget an old agreement however far back it extends – such a man may be reckoned a COMPLETE man.' (Legge 1861, 14.12)[2] Following this, we might ask: what does it mean to be human in the 21st century? For educators, what does it mean by teaching or learning to be human in modern societies?

In modern Taiwan, the Confucian view of humanity still has a great impact even

[1] 臧武仲之知，公綽之不欲，卞莊子之勇，冉求之藝，文之以禮樂。(論語，憲問 14.12)

[2] 今之成人者何必然？見利思義，見危授命，久要不忘平生之言，亦可以為成人矣。(論語，憲問 14.12)

though it is centuries-old. Confucian virtues like filial piety for parents (孝親) and respect for elders (尊長) are still important parts of character education proposed by the Ministry of Education. In addition, some modern or Western values are included in the popular view. In my view, the mainstream (or official) view adopts a modern progressive and child-centred education position with a mixture of traditional Confucian ideas. In a certain sense, the adoption of progressive virtues is to modernise Confucian humanistic education on the practical level. Let me take the National Curriculum Guidelines of 12-Year Basic Education (MOE, 2014) as an example of the official as well as the popular view to reveal the generally accepted conception of the human being.

The latest official guidelines were announced in 2014 and put into practice in 2018. According to the fundamental idea of the guidelines, three points are drawn. First, the goal of the state education is to develop younger generations into autonomous individuals who can self-motivate and self-teach. Second, individuals are seen as co-existents, or in Heidegger's (1962) term, *Mit-sein* (Being-with), who are living among others. Third, the final end of education is to build a harmonious and organic community that everyone shares with each other. The goals of the official education, in my view, are the beneficiary of Confucianism and progressivism.

Let us take a closer look. The learner rather the teacher is the key of education. The child-centeredness of progressive education is recognised in Taiwan's formal education. We can find many vocabularies that the national curriculum guidelines share with progressive education, such as 'learning by doing', 'experiential learning', 'integrated and crossing disciplinary curriculum', 'democracy', 'human rights', 'community spirit and service', ''lifelong learning', etc. However, these terms are not simply transplanted from the West to Taiwan. They have been contextualised and reborn in Confucian culture. For example, the key difference of the 2014 guidelines from the 2008 edition lies at the replacement of 'basic ability' (基本能力) with 'core competence' (核心素養). 'Core competence' refers to the knowledge, abilities and attitudes that are required to develop a complete human being with adaptability and resilience (MOE, 2014). There are 9 dimensions of the core competence. If we take a careful examination of the contents of the 9 dimensions of the core competence, we will find concepts entailing Confucian merits including 'moral practice', 'appreciation of beauty and good', 'virtues of knowing good, doing good, and enjoying good', 'friendly interpersonal relationship', 'being altruistic and gregarious', etc. The self as target of the national curriculum is a person who is an active individual and simultaneously a gregarious and sociable human being. These terms are the modern interpretation of the characters of the Confucian self as the Confucian learning revolves around morality. Learning is to be a moral human being, to

be good in terms of Confucian ethics. Within the Confucian heritage cultural sphere, to be a morally good person means to be a good team player of the community, as a moral vanguard of the society to maintain social solidarity and enable people to live in harmony and prosperity (Tu, 1988).

In addition to the progressive-Confucian inclination, the guidelines also assume pragmatic values. Compared with the previous guidelines, a new learning field of science and technology is added as a requisite subject in the curriculum from year 7 to year 12 (MOE, 2016). The learning field of science and technology includes two main subjects: information technology and technology for daily life. The aim of this learning field is to develop students' ability to use knowledge of science, technology, engineering, mathematics and design in a coordinative way. As the official curriculum guidelines (2016) reveal, preparing students for employment on the pretext of developing logical thinking ability plays an important role. The human subject targeted by the official curriculum is a technician, a programmer, or an engineer. More importantly, he or she is supposed to be a fully prepared employee ready for the information industry after finishing 12 year basic education. Therefore, the human subject aimed for by the official curriculum, by the government, society or state should be useful and usable. The goal of the official curriculum is to prepare workforce for business sectors, industry, or economy. As the official curriculum represents the public educational policy, the public education is strongly outcome-oriented for producing effective workforce. The outcomes-based education anticipates to building effective human resources. The human subject then is reduced as an instrument of industry. This view somehow narrows down and dilutes the meaning of education and humanity.

There have been many criticisms about the outcome-based education with the preference for cultivating workforce for business or industry (Berlach & McNaught, 2007; Biesta, 2007, 2009; Martin & Alderson, 2007; Lee, 2003; Towers, 1992). I do not mean to reject the demand of ICT workforce and the corresponding response of policy of formal education. what concerns me is that the concepts of 'usability' and 'usefulness', and the relatives like 'practicability', 'accountability', 'measurement' and others, powerfully dominate educational discourse and limit the meaning of humanity as the end of education – if cultivating humanity is the end of education. In modern times, the virtues valued in the Chinese traditional values of hierarchical society are transformed, some eliminated, displaced, accommodated, or reserved. One thing is for sure, that is, community life and common values are both cherished in the Confucian and progressive-pragmatic traditions. Thus the human person in the popular educational papers is targeted to be a team player. In addition to the pragmatic ideas catering for capitalist marketisation,

what else can we envision for education and human beings? Can we imagine human beings otherwise? Dare we imagine an education for, say, anarchists? Do we dare to propose an otherwise way of thinking education for human being?

Attempting to imagine the otherwise education, I take the 'dao-de-construction' approach, which is formed with the inspirations of Daoism and the philosophy of deconstruction. Drawing on Caputo and Derrida (1997, p. 79), 'to explore what [the tradition] omits, forgets, excludes, expels, marginalizes, dismisses, ignores, scorns, slights, takes too lightly, waves off,' is the serious way of treating the tradition. And that is not enough. The deconstructive reading needs to be transgressive, and yet, transgression is 'a passage to the limit (*passage à limites, à frontières*), the crossing of a well-drawn border that we all share, giving something straight a new bent or twist' (Caputo & Derrida, 1997, p. 81). In a similar tone, I seek inspirations from the Daoist philosopher Zhuangzi as he provides abundant insights about the marginalised or the dismissed by the tradition. In many aspects Zhuangzi counters and problematises, disturbs and deconstruct the normal. Besides Zhuangzi, an American-Taiwanese artist Tehching Hsieh who displays the remarkable performance art to interfere and unsettle what has been taken for granted. The Hsieh-Zhuangzian approach offers the dao-deconstructive approach to education to be human with regard to the abnormal body.

Zhuangzi's Abnormal Body: The Deformed Body

Zhuangzi is taken as one of the most creative philosophers ever. His book *Zhuangzi* named after the author is listed in the greatest literary and philosophical masterpieces. The *Zhuangzi* text is an anthology, of which is a very unique literary style. It tells a lot of interesting, fascinating, and ridicules stories about real and imaginary figures. The most captivating and unusual figures addressed in the *Zhuangzi* are the handicapped people, whose bodies are impaired or deformed. In the ancient society, the handicapped people are supposed to be the most vulnerable and weakest, and perhaps the most discriminated and hated. Yet in the *Zhuangzi* the bodily impairments or weird bodily movements do not cause failure or difficulty to the body-knowing and the fulfilment of the self. Furthermore, it is the defective or deformed body that a True Human Person (真人) or a Perfect Human Person (至人) is fleshed out.

The handicapped people that Zhuangzi presents include the Master of the Right (右師), Shu the Deformed (支離疏), Wang Tái the De-footed (兀者王駘), Shen Újia the De-footed (兀者申徒嘉), Shú Shan the Toeless (叔山無趾), Ai Táita the Ugly (惡人哀

駘它), Yin Chí the Cripple without Lips (闉跂支離無脤), and Wòn Yan the Goitre (甕盎大癭). These handicapped people, in the public eye, are often taken as worthless, useless, hopeless, miserable, disgusting and repulsive. Yet as Zhuangzi addresses, they live in the way that is in accord with nature, with dao. Their lives are not as miserable or pathetic as ordinary people thought. Instead, the way they live is so calm, peaceful and carefree that ordinary people cannot be. These handicapped people do not only live in serenity but also satisfy people in an unexpected way. For example, Ai Táita the Ugly has a most terrifying and repulsive look but whoever comes near him is attracted by him and loves to stay with his company (Zhuangzi, 5.4; trans. Legge, 1891). Why does the ugly man have such charms? As Zhuangzi replies, Ai Táita is indeed 'all-powerful' (全才) with hidden virtues (德不形). What does it mean by 'all-powerful'?

According to Zhuangzi, the power is the ability to follow the nature, keep intrinsic nature pure and intact, and carry out the inner potential to the fullest. Having such a power is a virtue. To initiate the power needs to work with nature, otherwise there will be disturbances or conflicts. The Perfect Human Person does not only self-realise but also enables other beings to self-fulfil in peace. Due to the power of enabling all beings to be who or what they really are, Ai Táita the Ugly is therefore esteemed as a Perfect Human Person.

The handicapped people, who are supposed to obtain help from others, as a matter of fact, are able to give help and support to other normal people. Shu the Deformed is described as with shocking and extreme deformities: 'His chin seemed to hide his navel; his shoulders were higher than the crown of his head; the knot of his hair pointed to the sky; his five viscera were all compressed into the upper part of his body, and his two thigh bones were like ribs.'(Zhuangzi, 1.4.7; trans. Legge, 1891)[3] Despite of the deformities, Shu is surprisingly productive. 'By sharpening needles and washing clothes he was able to make a living. By sifting rice and cleaning it, he was able to support ten individuals.' (Zhuangzi, 1.4.7; trans. Legge, 1891)[4] In this vein, the handicapped person is more useful and helpful than ordinary people.

Overall, the handicapped people presented by Zhuangzi all go beyond the expectation of ordinary people. They do not have any indignation at their bodily deformities, whether these impairment are born or cased by other reasons. Nor do they seek for repairs, remedies or compensations of their deformities. It is noteworthy that these people do not ask help from others but rather provide help to the world. The

[3] 支離疏者，頤隱於臍，肩高於頂，會撮指天，五管在上，兩髀為脅。(莊子人間世, 4.7)

[4] 挫鍼治繲，足以餬口；鼓筴播精，足以食十人。(莊子人間世, 4.7)

handicapped people, to our surprise, embody Daoist virtues through deformed body to exemplify the Daoist ideal human person. By these characters Zhuangzi poses questions regarding ethics, aesthetics, and language. These questions are still irritating and thought-provoking today. The terms such as 'handicapped', 'crippled', 'deaf', 'blind' and others, are taken as discriminative or too strong, and thus they are replaced by terms like 'disabled', 'physically challenged', 'visually impaired', and 'hearing-impaired'. However, in Zhuangzi, the disable person becomes the ablest one. The physically challenged person does not have difficulty in his life. On the contrary, he does great help to others. As a matter of fact, those who are with deformities and supposed to be 'challenged', rebound the challenge. It is us normal people who are challenged.

Tehching Hsieh's Abnormal Body: The Suspended Body

The stories of deformed body in Zhuangzi can be seen as metaphorical strategy, similar to what Edmund Husserl (1982) called, *époché*, or 'bracketing'. It is to question and suspend the taken-for-granted beliefs, presuppositions, biases and conventions, and lay them aside. The stories of the deformity show the body as a thinking method, a powerful metaphor that breaks the habitual way of thought. The deformed body is able to deconstruct the accepted and so be the 'body in suspension'. Here I take a Taiwanese American artist Techching Hsieh (謝德慶) as an example to demonstrate the suspended body displayed in his performance art. In my way of reading, Hsieh's body art intriguingly speaks Zhuangzi's language.

At the present time Tehching Hsieh is representing Taiwan at the 57th Venice Biennale in 2017 with an exhibition in Italy. The discussion about Hsieh's art in this symposium sounds an unexpected interesting echo.

Between September 1978 and July 1986 Hsieh accomplished five separate extraordinary yearlong performance artworks. His sixth epic work is a thirteen year plan which began on 31 December 1986 and came to a close at the turn of the millennium. For an artist, six pieces of artwork are few. However, as 'the scale, nature and affects' of Hsieh's artworks really display a particular intensity, he is recognised as 'something of a cult figure' (Heathfield & Hsieh, 2009, p. 11). Especially, his artworks or lifeworks in a particular sense incorporate Zhuangzi's unusual body.

Hsieh's first *One Year Performance 1978-1979* (Cage Piece) was to lock himself in a wooden 11' 6"X9'X8' cage without any communication with anyone, without reading, writing, listening to the radio or watching television. He remained alone in a strict solitary

confinement and deprived 'himself of almost all means of communication and cultural stimulation' (ibid, p. 24). During this year, audience members were able to visit Hsieh on selected days. The artist made no response whatsoever.

The second piece, *One Year Performance 1980-1981,* is usually called Time Clock Piece. From 11 April 1980 to 11 April 1981, Hsieh made himself punch a time clock every hour, on the hour, 24 hours a day for a whole year. Each time he punched, he took a picture of himself. As he was unable to do the punch-in for 133 times, at last he had overall 8,627 mugshots for making a 6-minute movie.

Hsieh's third lifework, *One Year Performance 1981-1982,* is generally known as Outdoor Piece. He spent one year outdoors, not going inside, not entering any building or shelter of any kind, such as a building, subway, train, car, airplane, ship, cave, and tent. During this year he took an extreme form of homeless street life. He had a sleeping bag and a radio set. It is extremely freezing in winter in New York City. Therefore, Hsieh needed to know about the weather on the radio to prepare himself. Every day he wandered through the streets of Manhattan and depicted his walking route on the map. In total he created 365 walking route maps.

The fourth piece, *Art / Life: One Year Performance 1983-1984*, or Rope Piece, was performed by Hsieh and Linda Montano from 4 July 1983 to 4 July 1984. These two artists were tied by an 8-foot-long rope for a year without touching each other.

Hsieh's final One Year Performance 1985-1986 is the so-called No Art piece. On 1 July 1985 Hsieh embarked on the lifework and announced the inaugural statement that he would 'not do ART, not talk ART, not see ART, not read ART, not go to ART gallery and ART museum for one year' (ibid., p. 296). He would not do anything related to art. Compared with his previous works, this piece left very little artefacts except the declaration of intent and its initial poster (ibid.). The artist was forbidden to experience or produce art in any way although this was paradoxically a yearlong artwork. This No Art Piece was a precursor of the artist's next as well as the final lifework – *Tehching Hsieh 1986–1999* (Thirteen Year Plan).

On 31 December 1986 Hsieh published the statement of the Thirteen Year Plan. He declared that he would make art during the time without showing it publically. On New Year's Day 2000 Hsieh issued his concluding report with two simple sentences: 'I kept myself alive. I passed the December 31, 1999.' He then completely stopped creating art.

Hsieh's lifeworks can be understood from many aspects. Here I only explore the dimension in relation to the body with deformity in Zhuangzi. The body with deformity refers to the being that is not concordant with others in a certain way. It suspends our aesthetics, ethical, cognitive, and ontological judgements. In this view, Hsieh's body in

these artworks can be said as incorporating deformity for his suspension of the 'normal' way of life. Zhuangzi's discourse and Hsieh's practice are different forms of manifestation of bodily suspension, which is to deconstruct, undo the taken-for-granted, the accustomed, the accepted, the established, and the ready-made.

Hsieh's performance artworks demonstrate a series of undoing the self by disengaging the body from the comfort zone, locating the body in the place and time that is out of order. The temporality and spatiality of the body's kinestics questions and interrogates viewers. Like Zhuangzi's handicapped men, the artist interrupts, disturbs and annoys the senses of viewers. And yet, as the artists announces, there is no art but life. Or, I should put it this way, there is no art without life.

The Cage Piece presents the state of being strictly confined, physically and psychologically, since the artist was nearly disconnected with the world. There is no interaction between him and the world. Not giving a word to anyone else, not receiving a word from other people, Hsieh disengaged himself from the rest of the world except in the space of the cell measuring 11' 6"X9'X8'. Within the cell with little space and extremely poor facilities, the artist was imprisoned in the state of heavy material deprivation. Besides, Hsieh set the rule against contacting with other people. The double deprivation – mental and physical – minimised the artist's life to the simplest and purest. There was no stimulus form outside. The situation was similar to a monk's retreat, near monasticism because the worldly pursuits were renounced. At the same time, the artist lived the animal life. He exposed himself when feeding, sleeping, washing, discharging urine and excrement in front of viewers. Such exposure deprived him of the human dignity. What then was left in the cage, so to speak, was the self. The self comes to the questions concerning freedom and restraints, existence and subjectivity, speech and thought, time and space, art and life. The creation of the Outdoor Piece drives the artist into an extremely deprived and harsh situation and therefore he became disempowered and disabled in some way. Hsieh's artworks demonstrate that free spirit would not be bound by any cage or cultural artefact. This works echoes the Daoist philosopher Laozi's having nothing but simultaneously relaxing in the beings of the world.

The Time Clock Piece shows rigid serialisation and routinisation of the time. It is a way of doing time as well as undoing time (Heathfield & Hsieh, 2009). It is doing time because in daily life ordinary people are not particularly aware of the flow of time. They only speak, act, eat, sleep and work in the normal pace. At some point a certain accident makes the moment powerfully impressed, and thus people suddenly and clearly come to grips with temporality. We live most of our life without clear consciousness of the time. The punch-ins separate and regulate the time flow and thereby make time sensible,

intelligible and visible. Each punch-in is a registration of time which 'was accompanied by exposure, by a capture of his body in the still instant of the photogram' (Ibid., p. 32). The invisible yearlong period of time is embodied and condensed in a six-minute movie. The visualisation of time is to undo time by replacing temporality with spatiality. The inseparable duration of time is reorganised as a collections of images. The problem: if temporality is, as Heidegger (1962) states, fundamental to the ontological and existential construction of Dasein, what being one becomes when he does time by undoing time, or when he undoes time by doing time?

Hiesh's artworks encounter viewers with open-ended questions, however, the answers to which are difficult to define. Hsieh's fifth and sixth lifeworks confuse the boundary between art and life. In what sense is the No Art Piece an artwork if there is no art, neither imitation, nor representation, in Plato's term? Is mere living art? Then what is the nature of art? Nor can we find any trace of imitation or representation from the Thirteen Year Plan because the 'artist' refused publication of anything during this period of time. Is the refusal itself an art? This artwork reframes art as an 'open possibility' (Heathfield & Hsih, 2009, p. 58). Viewers have to seek or construct the answer by themselves. Moreover, the Thirteen Year Plan Piece paradoxically demonstrates the invisibility, inaudibility and intactility of art. These qualities (or non-qualities) project towards Zhuangzi's chaos – the undifferentiated one. In Zhuangzi (Legge, 1891), chaos is the ruler of the centred land but he does not have seven orifices to see, smell, breathe, eat and hear. The rulers of southern and northern oceans drill orifices on chaos to give him senses. However, chaos dies when seven orifices are made. Hsieh keeps his art from being sensed by the public is to keep art in chaos. This work's not being seen, heard, viewed, and communicated by others makes it chaos-like. The viewer does not know anything created during these years. This artwork embodies non-knowledge and non-art as chaos – something cannot be made sense of.

Overall Hsieh' body arts with Zhuangzi's inspiration reminds us that a human being is a flowing body-subject that travels around various states of being, being born and young, being ill and old, being strong and handsome, being ugly and weak, being admired, or being rejected. The states of being alive cannot be exhaustively addressed but only experienced. No one state can be undergone once and for all.

Concluding Remarks

In what sense can the stories of handicapped people told by Zhuangzi and Hsieh's body

artworks enlighten East Asian education that has been committed to standardisation, credentialism, elitism, and accountability for a long time? Overall, the abnormal body of Zhuangzi and Hsieh deconstructs the normal human subject, that is, the weird, deformed, defective, abjected body deconstructs the ritualised, moralised, and respected body. By doing so, Zhuangzi and Hsieh unsettle the accepted values systems, ideologies, and institution of education. They show the possibility of pedagogy of deconstruction because they both provide ways of 'crossing the borders, establishing new themes, new problems, new ways, new approaches to new problems' (Caputo & Derrida, 1997, p. 7). Education is not only about maintaining the *status quo*, but also about creating and opening up new spaces regarding ethics, aesthetics, metaphysics, and epistemology. The understanding of good and evil, right and wrong, beauty and ugliness, truth and falsehood, reality and illusion, should be examined again and again.

Second, Zhuangzi and Hsieh demonstrate the profound resilience of the extraordinary people who have a free spirit to transcend the ordinary life. Those people with handicapped, ugly or deformed bodies, or the people who chose to live an eccentric life, are often detested, excluded and rejected due to their weird looks or outlandishness. Yet in Zhuangzi the deformities do not limit their potential or creativity. They play a far more important role than normal people in helping others. Likewise, Hsieh's performance art made him rejected when he kept himself outdoors and homeless-like, or disabled when he alienated himself from anything related to art or the public. However, it is because the body is such a bête noiré, who is avoided, and sometimes, rejected and excluded from the majority. He thus is in solitude. Let us push the idea a bit further. Being at a distance with people – being alone, or being self – is an alternative way of existence. Being alone is the first step of practising Zhuangzi's 'mind-fasting' (xinzhai, 心齋) – mind-emptying. In the state of mind-fasting, one is able to hear without ears, and see without eyes. He is able to be free from sensual interferences and external temptations to attain great serenity.

The juxtaposition of Zhuangzi and Hsieh helps us to examine the meaning and purpose of education through a lens different from the mainstream one. Whether or not we accept Nussbaum's (1998) suggestion that the process of living is all about cultivating humanity (Todd, 2015), cultivating humanity is surely one of the most important issues concerning the end of education. Zhuangzi and Hsieh bring a new light to how we understand human existence, humanity and education. I do not mean to reject the Confucian-progressive view of humanity as the goal of education. What I mean is that the traditional or popular view of humanity and education must be interfered, disturbed and challenged. With this regard, the alternative ways of human existence and

conceptions of humanity will and should be tolerated and included, invited and encouraged. Then we may keep the human mind and future open to possibilities although there could be dangers and difficulties. Education is not only about peacekeeping, but also about risk taking. Being a normal body is to be a team player and live safely within the community whereas being an abnormal body is to live in the unexpected and uncontrollable situation, sometimes alone. However, life can never be rid of changes that include all kinds of imperfections, problems, pains, accidents, threats, hazards, and so on. Zhuangzi's metaphor of deformed body and Hsieh's lifeworks of suspended body help us to grasp the profound understanding that learning to be human may be an endless journey without definite ends or specific patterns. To be human never completes, never accomplishes, never ends.

Acknowledgments

I wish to thank the Philosophy of Education Society of Japan (JPES) for the invitation of presenting this paper at the 2017 JPES Annual Conference in Osaka and the support of the Ministry of Science and Technology (MOST), Taiwan (MOST 106-2410-H-415-007-MY2).

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