Abstract

1. p.1-14

An Aspect of Regional Art Education in the Late Meiji and Early Taisho Periods
− A Study of the Circulating Magazine “Manabi-no-tsue (Staves for Learning)” Edited by Students of Tojo Combined Ordinary and Higher Elementary School in Hiroshima Prefecture −

AKAGI Rikako

history of regional art education, Hiroshima Prefecture, circulating magazine, visual culture, higher elementary school, Shintei-Gacho (New-Designed Drawing Book), drawing materials, copying

Students who in March 1913 completed the higher course of Tojo Combined Ordinary and Higher Elementary School, in northeastern Hiroshima Prefecture, selected a collection of their drawings, writings, and calligraphies in bound form with the title “Manabi-no-tsue (Staves for Learning)” as a circulating magazine among classmates. The contents are divided broadly into two main groups: the first are pencil drawings, watercolors, colored pencil drawings on Western paper, and the second are ink-brush drawings and calligraphic works on Japanese paper. In this research, I analyzed the background of Tojo and found that the contents are a mixture of three types of works: 1) copies of or variations on the Shintei-Gacho (New Government-Designed Drawing Book), 2) works influenced by illustrations in popular entertainment magazines for teenagers, and 3) drawings from nature or daily life. While the students maintained traditional values from the Edo period, they had many opportunities to see the new types of visual culture, and they also enjoyed drawing and writing as creative activities.

2. p.15-26

Development and guidance of space expressions in children’s drawing (1)
− Through pictures of “The scenery of a meal” −

ABE Hiroyuki

children’s drawing, development of space expression, art education

This study reports on the development of space expression in children’s drawing and the methods of guidance. I studied children’s pictures of “the scenery of a meal” for six years in the elementary school where I worked. Based on this, I analyze that the change in children’s expression in pictures is an inevitable result of growth, and that it is important to move with these changes when guiding them.

Specifically, I follow the individual process in which children’s points of view in the composition of “the scenery of a meal” move from immediately above or to the side to an upper diagonal. Gaining this expression is the process of child-centered activity, and shows itself in “becoming natural.” I discuss children’s development and guidance while recognizing that the development of children’s drawing is caused by growth.

3. p.27-44

Research on the Souzo Biiku Movement (1)
− An Art Education Reform Movement in Japan after World War II −

ARAI Tetsuo

art education, Souzo Biiku Movement, art education based on children’s creativity, art education based on child-centered education, KUBO Sadajiro, KITAGAWA Tamiji

This paper aims to resolve the confusion in the image that has been presented of the Souzo Biiku Movement and to establish a more accurate definition of it based on facts.

In this paper, I discuss four representative types of discourse regarding the Souzo Biiku Movement
that have been prevalent up to the present time. I also attempt to verify facts through corroboration with existing literature and results of prior research.

Consequently, the following two factors become apparent: 1) The Souzo Biiku Movement aimed to reform art education in Japan after World War II, based on a distinct intention to spread awareness of and promote art education based on children's creativity. Significant, qualitative differences can be seen in the form of this movement and organization before and after the founding of the Souzo Biiku Kyokai. 2) Art education based on children's creativity, which is the fundamental principle of the Souzo Biiku Movement, is a type of art education unique to Japan that focuses on children. It was designed by Kubo Sadajiro following his studies of the thoughts and practices of Homer Lane, Franz Cizek, and Kitagawa Tamiji, and based on comparative studies of pictures drawn by children in the United States, Europe, and Japan.

4. p.45-59

Art Appreciation Education through Verbalization of Styles in Japanese Art Part2
— SD-Method Research on Reactions of Students of All Ages to Buddhist Sculpture Styles —

ARITA Yoko

4. p.45-59

The author investigates by Semantic Differential Method the reactions of persons from elementary school children to adults to seven styles of Buddhist sculpture. Results were that fourth graders through adults have similar reaction profiles for each of the seven styles. However, while first through third graders' profiles showed similar tendencies, they were different. The author considered the characteristics of the profiles for each style, and found that these can be classified by three types. Finally the author clarified that, in the respective situations of appreciation education of Buddhist sculptures in general and observation of styles through catchphrases, consideration of these profiles is very significant for art appreciation education.

5. p.61-77

Exploring Possibilities and Problems of Education by Integrating Science and Art
— Focusing on an examination of the principles and practices of STEAM education in Korea —

ANDO Kyoichiro
KIM Jeonghyo

4. p.45-59

art education, science education, convergence education, creative thinking, STEM education, STEAM education

The aims of convergence education are twofold: realization of idealistic principles of education and raising well-rounded, creative students. However, there has not been much research on methodologies of integrating different subjects or disciplines, definition of convergence education, and reorganization of school curriculum.

This study examined educational possibilities and current challenges of STEAM education, which is regarded as one type of convergence education, through observation of teaching and learning practices.

The result of this study showed that ‘artistic activities’ merely played an auxiliary role in STEAM education practices such as promoting students’ learning motivation rather than pursuing the interconnectedness between art and science.

6. p.79-91

Study on functional deployment possibilities in drawing study

ISHIYAMA Toru
TANAKA Akio
IKEDA Ruriko

mapping schema, matching schema, intellectual contribution potential in drawing

Drawing study, with its strong relation to art,
has major tendencies to individual differences compared with other subjects, and the ability gap there is often considered to be one of individual talent and an element of sensitivity. In the field of study science, it is difficult to analyze and consider drawing study scientifically, and scientific drawing research is not progressing easily. This paper considers what kind of singularity drawing study has compared with other forms of study, based on recent years’ knowledge regarding scientific pictures and drawing. The functional deployment possibilities of drawing study are also examined.

7. p.93-106

Qualitative Research on Guidance Principles and Methods of Formative Activities for Children with Severe-Multiple Disabilities (Ⅲ)

: Toward a Theory on Each Teacher’s Role in Team Teaching

IKEDA Satoshi

children with severe-multiple disabilities, formative activities, team-teaching, qualitative research, special needs education

This paper identifies each teacher’s roles in team teaching in classes with formative activities in special needs schools. It analyzes field notes and interview transcriptions using ethnomethodology, a qualitative research methodology. On the basis of the results, teachers’ roles were classified into three main categories, eight subordinate categories, and eleven concepts. The three categories were main teacher’s role, secondary teacher’s role, and teacher group’s role. The results showed that the secondary teacher played a greater role than the main teacher in classes with formative activities in special needs schools. Additionally, it became clear that the teacher’s group sets the atmosphere for a lesson.

8. p.107-121

The Present Situation and Problems of Integrated and Cross-Domain Fine Arts Education between Visual Arts and Music in Elementary School Teacher Training Courses

INOUE Tomoko

HATSUDA Takashi

art education, music education, integrated and cross-domain fine arts education, elementary school teacher training course

A previous paper (“Research into Sound-Drawing Activities,” Art Education Studies 34) showed that while teachers are positive with regard to the possibilities and effects of drawing sounds, their lack of understanding of class material content and teaching methods led to an absence of class practice.

This paper pays attention to the lack of relevant class contents in the teacher training course as one of the causes of this, and investigates the syllabi of teacher training courses for elementary school in Japan.

The results show that the problems and tasks are in the aim, contents, and form of the class in the teacher training courses. In addition, based on these results, this paper considers the directionality and the problems of integrated and cross-domain fine arts education between art and music, and presents class model ideas.

9. p.123-135

A Study of the Factors Contributing to the Development of Art-Museum Education in the US since the 1990s

UGAYA Lisa

art-museum education, pedagogy of museum education, private foundations, granting policy, learning theory, constructivist learning theory, multiple intelligences, inquiry-based discussion

The purpose of this study is to investigate and analyze the factors contributing to the development of art-museum education in the US since the 1990s, from multidisciplinary perspectives including the social and economic, and then to establish a theoretical framework by examining its cultural, educational, and
social contexts. This examination is based on the researcher’s past studies, and draws from her research of current museum practices in the US. An extensive examination of these case studies reveals two directions in museum management after the financial crises faced by such institutions in the 1980s: While one direction sought an increase in both private and public financial resources, the other aimed to reconsider the educational role of museums and enrich the pedagogical aspects of museum education. Consequently, grant-givers’ funding policies came to influence museums’ educational programming. This study also examines the ways in which significant learning theories (such as found in cognitive psychology) applied to museum settings have brought new insights into museum education.

10. p.137-152

Characteristics of Kazuo Inui’s Concept of Art Education Utilizing “Play” and Images of Practical Coursework
— Focusing on Actual Practice and Research at Osaka Municipal Ohiraki Elementary School (1978-1980) —

UDA Hideshi

art education, playful activities, children’s pictures, intrinsic motivation, curriculum

This study is the latest report on the continuous research into the concept and practice of art education utilizing “play” as promoted by Kazuo Inui (1920-1992). The previous report analyzed Inui’s concept and actual examples of relevant educational activities against a historical backdrop. Based on the results of the previous work and the development of “Playful Art Study,” the general concept of “play” is classified into two types of framework: “play” as a methodology and “play” as educational content. Inui’s concept is placed under “play” as a methodology in the sense that it assumes an image of children whose activities are induced by intrinsic motivation. Further analysis is conducted here with images of coursework under the curriculum adopted at Ohiraki Elementary School as the culmination of Inui’s proposal. It is confirmed that the curriculum in question is capable of preparing for the process where children proactively achieve their objectives through the use of “motivation subjects” designed to motivate children, utilizing the manipulability of the artistic elements of such art components as “lines and colors” and also through the learning of the basics among a group of subjects.

11. p.153-163

A Practical Study of Woodworking Via Second and Fourth Grade Elementary School Art
— In View of Junior High School Technology and Home Economics Classes [Technology Field] —

EBINA Atsuko

elementary school art, woodworking, junior high school technology and home economics classes [technology field]

This study examined the state of, and issues in, craftwork in lower elementary school and junior high school, based on the curriculum guidelines for elementary school arts and crafts and junior high school technology/home economics classes [technology field] and reflecting on woodworking lessons for second and fourth grade pupils at the elementary school affiliated with Hirosaki University Faculty of Education. From a technical perspective, an understanding of “mechanisms” (related to structure/function) is necessary for craftwork. When children actively want to use materials and tools, and understand how to do so, through repetition they learn to work quickly and skillfully. In order to ensure that the significance of craftwork in the lower and middle elementary grades is recognized anew, and that skills are fully mastered in the limited time available, it will be necessary to review the curriculum that was the system for the whole of elementary school.

12. p.165-178

Actual research into teachers’ utterances in art classes IV
— From comparisons between art classes at the
Fukazawa Art Laboratory (Kids Art Classroom) and school arts and crafts lessons –

OIZUMI Yoshiichi
YAMAZOE Joseph Isamu

Workshop, Fukazawa Art Laboratory, lesson study, utterance, "third educational language"

This is a continuing study on utterances of the teacher in arts and crafts classes. This paper analyzes the nature of the utterances of practitioners of creative extracurricular education and clarifies substantially its structure and characteristics. As a result, from the distribution of the third educational language, forms of utterance peculiar to the practice concerned appear. In other words, "distinctions among polite and everyday forms," "demands for self-direction and subjectivity," and "recommendations of failure." A close inspection of these utterance forms shows that the third educational language occupies a radical position in relations to other educational languages and its existence determines the construction of the practice. Furthermore, the paper presents the effectiveness of connecting the non-daily life of the workshop and the everyday life of the child in the class practice of arts and crafts education, and finds that it is important that the practitioner be "a creator and a teacher" in order to realize it.

13. p.179-191

Art Education for International Understanding in Herbert Read’s and Thomas Munro’s Theories
— Theories on the establishment of InSEA —

OSHIMA Kenichi

Herbert Read, Thomas Munro, InSEA, international understanding, globalism

The purpose of this article is to clarify the difference of theories of art education for international understanding expressed by Herbert Read and Thomas Munro. Their theories contributed to the establishment of the International Society for Education through Art (InSEA) in 1954, forming a basis for the ideology of postwar art education and international understanding. This paper explores and analyzes their theories of art education for international understanding, maintaining in conclusion that while Read criticized UNESCO-oriented cultural globalism, Munro’s theories related to such globalism.

14. p.193-209

A Study on Using Gentile da Fabriano’s “Adorazione dei Magi (1423)” as a Teaching Material
— A Proposal for an Experimental Case of Reading-Oriented Appreciation of Christian Paintings (Focusing on Texts and the Temporal Structure of Pictorial Space) —

OKADA Masashi

art appreciation education, reading-oriented appreciation, reading a painting, Christian painting, Gentile da Fabriano, Adoration of the Magi, Strand

This paper clarifies the content and method of ‘Reading-Oriented Appreciation,’ referring to useful guidelines presented by Tachikawa Yasushi, Yoshino Noriyuki, Yoshikawa Noboru and N*CAP (Naito Takashi and others) on the basis of their practices and theories in the field of art appreciation learning. Considering the cultural condition of Japan as a non-Christian society (generally speaking), it picks up two related teaching materials from American magazines on “Art Education” from the point of view of cross-cultural exchange and international understanding through art. Both deal with the same subject, the “Adoration of the Magi” from Matthew 2:1-12 in the New Testament. The latter section partially modifies the seven-stage program proposed in the author’s previous article and shows a diagram indicating how to visualize sequentially changing scenes of a text in pictorial space, which in the author’s opinion is essential to reading-oriented appreciation. Forming a long-range learning plan to unify several teaching materials, including those
I carried out communication research on the postmodern art experience, moving on to a practical case study of the sensitive aspect of communication in the integration of reason and sensibility. Focusing on a painting expression workshop for children, the research method was qualitative episode analysis through visual ethnography, with participant observation and a video record. It has made clear the following.

The state and process in which, within the art workshop, affective communication is sensed and shared, and mutual changes take place as relations and the situation change.

The mutual changes in this kind of art workshop are richly mediated by unconscious and indirect communication, as not only the meaningful transmission of words, but also affect, gestures, and atmosphere are accompanied by the vitality affect.

The actuality of the art experience and its meaning generation deeply influence sensitive communication.

17. p.243-254

A Consideration of Spaces in Scenes of Expression
– As an Interpretation of the Memories that Sustain the Self –

KATAOKA Kyoko

art education, space, memory, the self

This article addresses the spaces of children’s experiences, and explores the possibility that encounters with impressive landscapes and reactions to spaces in creative scenes will sustain the self as human subjective awareness.

On the basis of C. Rogers’ theory that the experiences which one perceives positively are congruent with self-structure, I posit that the perspective of space in experiential memory is essential for positive perception. Then I explain that humans are that which want to live expressing their story through the experience of impressive space, describing the episodes of human experiences of feeling surprise in a grand landscape and playing with watercolor as a child.
I conclude that the great capacity of landscape and the communality of the creative space will function to sustain children’s positive perception in the processes of adventure and failure; therefore, the memories of these experiences will be the basis for sustaining the self again in crisis.

18. p.255-267

Directions and Evaluation Perspectives in Teaching “Croquis” to Non-Art Majors

KANEKO Kazuo
croquis, directions, evaluation perspectives, educational practice, art education

This paper shows that many teachers’ directions in croquis lessons are not systematic, and that the reasons students find croquis difficult are 1. inertial automatic reactions of the eye and hand, 2. vertical image of the human body, 3. symmetric image of the same, and 4. non-artistic tendency. The paper presents a program of 10 directions in three stages to overcome these difficulties and gain artistic expression. The validity of five directions has been proved in practice. However, as self-evaluations by the students were low, the paper confirms students’ evaluation perspectives and investigates students’ and teachers’ evaluations over several years, pointing out that students often have opposite evaluations from teachers. It adds that a new type of students are appearing, for whom the program has no validity.

19. p.269-282

Research into the Visual Arts Subject of the International Baccalaureate Primary Years Programme – Centering on Inquiry-based Study –

KOIKE Kenji
art education, International Baccalaureate, Primary Years Programme, visual arts, inquiry, transdisciplinary

The International Baccalaureate Primary Years Programme (IB PYP) has six transdisciplinary themes, and students study five basic elements in the “Unit of Inquiry.” In this unit, with an emphasis on inquiry, they study content that is important to their lives and that they cannot study within the framework of other subjects. In Japan as well, inquiry-based study is becoming necessary in the twenty-first century’s “knowledge-based society.” In this study, the author conducted research into the literature on the basic structure of the IB PYP and the content of visual arts therein, observed IB classes, and carried out interviews. Based on this research, the author compared the inquiry-based study in the IB with that conducted within the framework of subjects in Japan. The results show that although there is a difference, it is meaningful to research the issue while considering introducing it into the curriculum in Japan, in that arts and crafts can be related to our lives.

20. p.283-291

The Art Teacher Training Curriculum in China – Focusing on the 1950s-1960s –

XU Yingjie
China, art teacher training, curriculum, Normal School, art education

After the founding of the People’s Republic of China, primary education and secondary education were rapidly expanded and popularized during the period of the 1950s through the 1960s. This research is aimed at exploring the positioning and curriculum characteristics of art teacher education during this period. Teacher education in the early days of the new China mainly took the educational system of the Soviet Union as a reference for art teacher education curriculum planning. Comparing the curriculum plans formulated during this period and those of the period of the Republic of China, and carrying out systematization and analysis on the system and content of art teacher education for primary, junior high, and high schools, this research points out how China constructed and explored...
the development of art teacher education under the influence of the Soviet mode and traditional Chinese culture.

21. p.293-304

The Structure of “Reconstruction of Experience” in Expressive Activities of Art Education
— A Discussion of “Continuity of Experience of Consciousness” —

SUZUKI Atsuko

art education, reconstruction of experience, cycle of experience, continuity of experience of consciousness, student’s self-target

This paper presents continuing research on “The Structure of ‘Reconstruction of Experience’ in Expressive Activities of Art Education.” Previous work clarified the process of “reconstruction of experience” in expressive activities, which can be structured as a “cycle of experience” consisting of “recall,” “selection,” “practical use,” “integration,” and “consciousness.” Arts education is a rising spiral of movement in continuation of “the cycle of experience.” This study clarifies from students’ self-targets and their generation process in the course of art classes how “experience of consciousness” of art education activities continues.

22. p.305-314

Actuality of Academic Pedagogy of Art Education in Early Modern Germany
— How was 1960s art education pedagogy built, and what kind of heritage should we learn from it? —

SUZUKI Mikio

1960s German pedagogy of art education, realizing process of art education pedagogy, Gunter Otto, Reinhard Pfennig, dynamic perspectives on art education pedagogy

This paper presents research on the history of German art education pedagogy and what we can learn from it. Gunter Otto (1927-1999) was a German academic pedagogue of art education. In the book Art and the Process of Education in 1964, he formulated “art” as “art as the process,” and the matter of art education as “art in the process of art education” (art education to be constructed in the process).

His theories gained richness from absorbing the results of the pioneering researcher Reinhard Pfennig, although Otto does not refer to this.

However, what they have in common is the idea of grasping the potentialities of modern art education theory through a dynamic perspective on and understanding of art education and art education pedagogy.

This paper uses the case studies of Otto and Pfennig to clarify the history of German art education pedagogy, how it was created in Germany, and what understanding we can gain from it. The latter was the seed of the former’s academic work, but has remained almost unknown and unresearched in Japan.

23. p.315-326

Accepting and Guiding Character Depictions in Children’s Drawing Activities

SEIYO Yui
TAKAHASHI Toshiyuki

children, drawing activities, character depictions, acceptance, guidance

This study aims to discuss the guidance provided by childcare providers to character depictions in drawing activities. By collecting the drawings of certain young children-(21 months through three years and three months old) drawn at home or at a childcare facility—and by observing their character depictions, we categorized changes in character depictions and examined the development evident in such depictions. Based on the above, discussions on how to guide young children when such changes are noted revealed that, to bring out creativity and originality in young children’s character depictions, it is
important for childcare providers to accept the character depictions and have the mental leeway to wait for changes, rather than viewing these depictions as being out of the ordinary. However, as guidance for these depictions does not differ greatly from the general guidance provided for drawing, it was paradoxically concluded that character depictions would include formative values.

24. p.327-339

A Study of Deepening Appreciation of the Arts through Expression and History Talk – Through Arts and Crafts Practices Focusing on the Narrative Approach –

TACHIKAWA Yasushi

Art education, capability of appreciation, narrative-based inquiry, history talk, multidimensional understanding

The purpose of this study is to investigate the workings of aesthetic appreciation through expression of stories based on subjects’ feelings using multiple art works they had selected according to interests rooted in their life experiences, as well as the practice of re-narrating the process of one’s own story and others’. To discuss this linguistic practice, the focus was on “narrative-based inquiry,” an approach in qualitative study. Results elucidated that meaningful dialogue utilizing history talk promotes a speaker’s reflective thinking and multidimensional understanding, consequently improving his or her aesthetic appreciation with inference and criticism.

25. p.341-352

A dialogue with images based on learners’ embodied feelings and thoughts – Incorporating learners’ embodied knowledge into art appreciation through discussion –

NAGAI Risa

Embodiment, art appreciation, discussion, VTS, constructivist learning

This paper examines the need for image appreciation based on “embodied knowledge” which includes perceptions and emotions, and considers what kind of learning support is appropriate for art appreciation through discussion in a broad sense. To accomplish this, findings on common awareness of corporeal dimensions in aesthetic experience are extracted from prior image research. Analysis of these findings reveals that the importance of this perspective forms the basis for the focus on “embodied knowledge” as well as for the support of constructivist learning.

After examining these findings within the framework of Housen’s theory of stages of aesthetic development, (particularly the latter half of Stage II, which is especially appropriate for art appreciation lessons based on the theme of “corporeality”), this paper proposes the following: 1) meta-awareness of the corporeal dimension in aesthetic experience; 2) comparative art appreciation with appropriate themes and image selection based on corporeal dimension; and 3) art appreciation that meaningfully connects with learners’ everyday “embodied knowledge.”

26. p.353-367

A Study of “Jiyuga” Education in Akita Prefecture (9) – “Exhibition of Works by Elementary School Children across the Prefecture” and the Visits of Yamamoto Kanae and Others –

NAGASE Tatsuya

Exhibition of works by elementary school children across the Prefecture, Yamamoto Kanae, sketching, drawing, Goto Fukuiro, localization

This paper provides in-depth research on and analyses of the “Exhibition of Works by Elementary School Children across the Prefecture” that was held in Akita Prefecture in April 1928, with Yamamoto Kanae and Goto Fukuiro as visiting judges and lecturers.

It was confirmed that the visits of Yamamoto,
who emphasized the study of sketching and drawings, and Goto, whose intention was to promote “localization,” fully inspired a transition to the next step for drawing and jiyuga education in Akita.

27. p.369-381

Ten years of the Togabi art project — the first period of the Togabi art project, the term of borrowing art (2001-2004) —

NAKADAIRA Chihiro

art education, art project, independence, creativity

This paper reviews its author’s ten-year school art project. I felt it difficult to provide good art education, as the number of scheduled art classes is limited; only 115 classes in the whole three years. Feeling strongly that I’d like to supplement the scheduled art classes with something to make “art” more familiar to my students, I embarked on the first art project.

In this paper I review the achievements and challenges of the first project, “Borrowing Art” (2001-2004). Half of the participating students said “it was boring.” From the results of this project, I looked at why it was boring for the students. I analyzed the process of how the students carried out the project independently without direct teacher control.

28. p.383-394

Consideration of active learning in arts and crafts education — An attempt to construct the image model of the learner —

NIINO Takanori

arts and crafts education, active learning, image model of the learner

This study aims at building the image model of the learner in cases where children’s active learning is realized in art education. In order to realize the purpose, two image models were set and considered. One is the image model of the learner which the teacher expects; the other that of the learner generated and changing according to the situation. As a result, it became clear that obstructing active learning constricts the mind and body of the learner. As well, if a child is able to let their own sense act as they interact with people and objects and develop learning actively, the two image models are both sides of the subject image realizing active learning.

29. p.395-409

Basic Research on Teachers’ Workshops in Arts and Crafts for Improvement in Teachers’ Self-efficacy — The Case of Arts and Crafts Individual Study in Himeji City —

HASHIMOTO Tadakazu

self-efficacy, arts and crafts workshop for teachers, persuasion

Year by year, the number of teachers taking time off for illness is increasing. Therefore, acquiring the skills to control insecurity and stress is needed for teachers. “Self-efficacy” is indicated to be a method to decrease stress. However, in-service training is mainly educational guidance, with few opportunities to learn.

Therefore, I focused on arts and crafts individual study in Himeji City as a case of training to verify the content and implemental methods for increasing self-efficacy. First, I organized and analyzed the relationship between the training and the four information sources “achievement of behavioral performance, proxy experience, verbal persuasion, emotional awakening” which affect self-efficacy, as indicated by Albert Bandura.

I discovered several factors in arts and crafts individual study which heighten the self-efficacy of teachers.

30. p.411-426

Consideration and practice regarding the potentials of architecture-themed art education No.2
HARUNO Shuji

Through analysis of the case study “Image Creation of a Mobile House”

art education, architecture, environment, movable house, space design

During 2012, I conducted a lesson on an architectural theme, “From observing unbuilt architecture to the image creation of a city in the sky,” within the art department. Students deepened their consideration of construction while viewing and drawing architecture in class. It was then possible to produce three-dimensional building designs based on the feelings of the individual. Production challenges remained in the design of the interior space (floor plan and side view), to match the thoughts and feelings of people who would utilize the space. New approaches, such as a focus on “spatial design” and “mobile architecture,” were used to educe rich creativity. This course content was reviewed and analyzed with third grade junior high school students.

31. p.427-439

A Historical Overview of Toys in Abe Shimekichi’s Handicraft Education Theory

HIRANO Eiji

toy, plaything, handicraft education, art education, craftwork, Abe Shimekichi, Yamagata Yutaka

This paper presents a historical overview of toys in Abe Shimekichi’s handicraft education theory. I paid particular attention to the curriculum of handicraft education and to its planning from the late Meiji era through the early Showa era. The following conclusions arose from the practices employed in Abe’s mature period.

1. Abe organized a handicraft education curriculum that attached great importance to toys, focusing on a structure which transferred children’s interests from “play” to “research.”

2. The toys which Abe made much of in the handicraft education curriculum were related to science.

3. The influence of Abe’s work on the handicraft education curriculum was seen in the theories of his student Yamagata Yutaka.

32. p.441-455

The Problem of Securing Opportunities for Study in Art Education in the Context of the Neoliberal Educational Reforms

FUJIWARA Tomoya

art education, securing opportunities, neoliberalism, educational reforms

This paper investigates the problem of securing opportunities for study in art education in the context of the neoliberal educational reforms that have taken place since the establishment of the Ad Hoc Council on Education in Japan.

First, the position of education reforms is shown as one aspect of the reforms to the social structure that have taken place in conjunction with and against the backdrop of a policy shift from Keynesianism to neoliberalism, and that of a social transformation in terms of the transition from a modern-day growth period to a modern-day mature period. Then, while organizing the demands of the postmodernists as the second force of reform, the substantive forms taken by the neoliberal educational reforms and the transformations that they have engendered from the 1990s to 2000s are clarified.

Based on the above, it is then explained how the boundaries (in art education) have become ambiguous because of the emergence of multiple paths in the pressure to reduce art courses and of the forces of unification and integration.

Finally, the current situation is considered, including the systemic reforms that have taken place up to the present, the debates currently in progress, and the descriptions of future risk scenarios, and the issues facing art education are discussed.

33. p.457-470

On Affektion in the Learning Process in Art Education Association
Appreciation Education through Dialogue

HONMA Misato
MATSUMOTO Takeyoshi
dialogue, appreciation education, affektion

We have analyzed and described the learning process of children through collaborative appreciation education, in which their dialogue gives rise to each child's perception, narrative, and experience, and clarified the significance of the participants' mutual acts.

We noted the effect of affektion that children's remarks and actions regarding artwork have on each other's perception, narrative, and experience, and analyzed and described the appreciation process of children, in which groups of four or five write down what they have noticed or talk to each other, changing partners.

We concluded that collaborative appreciation of art links each participant's perception, narrative and experience, expands and enriches their activities, and creates a common perceptual world, different from the world of art itself.

34. p.471-483

Akatsu Ryusuke and His Educational Influence
— Focusing on the Relationship between Akatsu and His Pupils at Tokyo Aoyama Normal School, Takei Katsuo and Kurata Saburo —

MASUDA Kingo

art education, history of art education, Normal School, Akatsu Ryusuke

This paper is concerned with Akatsu Ryusuke, a teacher at Tokyo Aoyama Normal School, and his relationship with his pupils. Among his pupils, Takei Katsuo and Kurata Saburo have had a huge impact as art educators. I explored Akatsu's instruction and his influence on Takei and Kurata by examining texts written by Akatsu himself and his pupils.

As a consequence, it can be seen that Akatsu encouraged his pupils to try to express themselves freely on various levels in various ways by introducing the “method of allowing pupils themselves to take in the importance of education and art education,” and demonstrated to them his active roles in various education and art education organizations, introducing formative principles and life principles of art education as its ideology or methodology, while basing his education on creative principles.

35. p.485-498

A Study of Art Education in the Republic of Maldives
— Qualitative Analysis of the Records on an Assignment for Educational Development —

MINOWA Kanae

art education, developing country, educational development, qualitative analysis

For two years, I was dispatched to the Republic of Maldives, a developing country consisting of an archipelago in the Indian Ocean, on an assignment with JOCV (Japan Overseas Cooperation Volunteers) to teach art education in a primary school. In this article, I am going to define how I experienced my educational practice there through a qualitative analysis of the records which I kept.

Regarding the analysis, the records were categorized based on “perspective of analysis” drawn out inductively from the content, which was then conceptualized, allowing an overall grasp of the records through the production of categories. As a result of a multiangled analysis of my practice through these categories, the actuality of educational development in the art field, previously unresearched, and the changes in my attitude became clear.

36. p.499-510

Lesson planning for arts and crafts appreciation
— developing appreciation skills through cooperative learning —

MORISAKA Mikito
art education, arts and crafts, art appreciation, cooperative learning

This paper attempts to verify that as planned learning guidance in arts and crafts classes on appreciation, through setting performance tasks, including cooperative learning, and developing the necessary skills for appreciation, teachers will not teach the characteristics of artworks as knowledge; rather, children will discover them on their own and be able to explain them in their own words. Results of class practice proved that setting performance tasks and including group cooperative learning through the jigsaw method are effective in developing appreciation skills in arts and crafts classes on appreciation and giving children the ability to explain the characteristics of artworks in their own words.

37. p.511-522

The Relations between Fukei, the Environmental World, and the Self and Sensitivity
— The Function of Self against a Background of “Sentiment” as the Educational Significance of Art Education —

YAMASHITA Kyoko

sentiment, sensitivity, self-formation, sense of self, Fukei, environmental world

What does “sentiment” in art education mean? I consider this with reference to philosophy, educational psychology, and infantile psychiatry, regarding “sensitivity” as a basic function of humans for richer “sentiment,” with Fukei, the environmental world, and self-formation as keywords. I referred to D.N. Stern’s concept of “sense of self,” the inherent ability to enable self-formation and self-metamorphosis. I considered sensitivity through the concept of “sense of self,” correlated to the environmental world and Fukei. This allowed me to clarify the function of “sense of self” and its relations to sensitivity and artistic feeling.

38. p.523-533

Pictorial Education cultivated by Gerhard Richter’s “Abstract Painting”
— Subject matter development and its practice in the study of Richter’s works in school art education —

YUKAWA Masaki

art education, abstract painting, Gerhard Richter

What kind of role can Gerhard Richter’s “abstract painting” play in art education? In contemporary art, which advertised the end of painting, Richter was a suddenly appearing maverick. But he became an artist who symbolized the present age through his unique working style that enumerated the methods of past modernist works like an encyclopedia.

This study explores the concept that lurks in the depths of the broad expression of his various styles, and demonstrates what kind of meaning it brings to present art education.

Through high school lessons, it is made apparent that his paintings effectively facilitate experiential understanding of abstract representation, along with the possibility of subject matter development leading to an understanding of the overall technique and the attitudes of abstract art; it also proves that his works have potential for further educational extension.

39. p.535-548

A Study of the Relations of Drawing and Work in National School Art Education

WADA Manabu

national school, drawing and work in the art department, synthesis teaching

This paper investigates the relations between drawing and work of the art departments in wartime national schools. The object of this study is the consultation among the Ministry of Education, responsible for textbook editing, and educational researchers, and the educational
practice in normal schools. As a result of this study, it was found that a gap in awareness existed between the Ministry of Education and the researchers into drawing and manual training.