Abstract

1. p.1-11

Why has formative play (so-called “Zokei-Asobi”) not taken root? (1)

- The Courses of Study and art and handicrafts textbooks -

ABE Hiroyuki

formative play, Courses of Study, art and handicrafts textbooks

This study conducted a survey examining the current situation of the areas of expression of “formative play” in the arts and handicrafts course for elementary schools. The survey was conducted in March 2015 and targeted 203 elementary schools in Sapporo City. Responses were obtained from 40 schools. This survey’s results revealed that the rate of implementation of “formative play” in the upper grades, in particular, was slow. Further, this study discusses this aspect by narrowing down the focus to “formative play” in the textbook guidelines and the textbook itself (Nihon Bunkyou Shuppan). The slow rate of implementation was due to “formative play” in the upper grades being based on the “nature of the relationship” between the children and the relevant objects, and focusing on the children understanding the “conditions” and “making, remaking, and continuing to make” through creative acts. This is different from what occurs in the lower and middle grades; this difference was identified as the cause of the slow implementation rate.

2. p.13-26

Art Appreciation Education through Verbalization of Styles in Japanese Art Part 4

- Using Catch-Phrases in Appreciation of Japanese Paintings -

ARITA Yoko

art education, art appreciation, style, Japanese fine arts, Japanese paintings, verbalization, catchphrase

This paper discusses the effectiveness of catch-phrases using a program for Japanese painting in art appreciation lessons. 1. The author chose the styles of four painters in the Edo period: Korin, Okyo, Buson, Jakuchu. 2. The author made a catch-phrase for each painter, referring to their description in art history: “Korin the fashionable”, “Okyo the earnest”, “Buson the relaxed”, “Jakuchu the eccentric”. 3. The author and collaborators practiced the lesson in 3 steps, and confirmed its effectiveness with regard to understanding and enjoyment. They also analyzed difficult styles or paintings to distinguish, and called attention to the occasional confusion of styles and painters’ personalities.

3. p.27-43

Together With The Artist

- Practical Research on Artistic Expression by People With Disabilities (2) -

ANDO Ikuko

interaction, disabilities, expression, common sense

This paper is part of ongoing research on the essence of expression concerning the creative activity between myself and K, a 31-year-old man with overlapping mental retardation and psychological disabilities. Focusing on the interactive relationship between myself and K, I describe in detail the process of how artistic expression starts amidst interaction between an individual with disabilities and another person together with this individual. In particular, in this paper I clarify my own experiences of being with the artist when K’s spontaneous behavior, which is generally problematic, arises together with artistic expression, and how this has transformed me.

4. p.45-59

National Survey on Implementation Realities
of Art Education at Special Needs Schools

IKEDA Satoshi
KODAMA Makiko
TAKAHASHI Tomoko

special needs schools, national survey, implementation realities, art education

The aim of this study was to clarify the implementation realities of art education in special needs schools across the country. To conduct the survey, we sent questionnaires to 2,909 head art education teachers employed at 970 special needs schools, excepting branch campuses. Responses were received from 821 people (a recovery rate of 28.2%), and we analyzed the responses of 508 people (a response rate of 62%), omitting those with errors. The results of the investigation indicate that art lessons take place at 99% of the schools, with an average of 1.83 classes per week (SD = 1.37, Mo = 2.00), and an average unit time of 48.18 minutes (SD = 8.26, Mo = 50.00 classes). However, 92% of teachers have not had the opportunity to study art education teaching methods for children with disabilities in a teacher-training course, and there were almost no training opportunities after they became teachers.

5. p.61-75

Education through art focused on a view of nature connected with the life-principle

— Qualitative analysis of “the representation of individual imaginative worlds” —

ISOBE Kinji


This study is part of a series of studies which attempt to design art education based on the view of nature. In the study, the content of figurative art seen in relation with the natural environment is considered from the stage of “the representation of individual imaginative worlds”. Life is regarded as a concept, with principles derived from the life theory in Japanese contemporary philosophy and current ideas of ecology in art culture. This education contains life as the core, based on case analyses from 1997 to 2016. It examines the process of “the representation of individual imaginative worlds” from the specific practice, and by the function of art and view of life in John Dewey’s empiricism.

6. p.77-91

Aspects of the Concept of “Play” in Art Education

— Taking the “Awareness, Norms and Culture” Surrounding Teachers into Consideration —

UDA Hideshi

Art education, concept of “play”, orientation towards freedom, intrinsic motivation, expanding concept of art

This work is an attempt to analyse the concept of “play” in art education. The vertical axis for this analysis consists of historical events, including literary works, referring to the concept of “play”, the vision and practices of Kazuo Inui who can be described as a pioneer of the practice of applying the concept of “play” in art education, the vision and practices of the Group “Do” in Osaka, the introduction and extension of Playful Art Study by the Ministry of Education, and the development of educational practices against the background of the expanding concept of art. The horizontal axis consists of the social and cultural circumstances for these historical events. The concept of “play” is shaped and discussed from the meta-dimension, taking the angle of the “awareness, norms and culture” surrounding teachers into consideration. The work reveals and discusses such aspects of the concept of “play” as “orientation towards freedom” as the basis for the “awareness” of teachers, “intrinsic motivation generating independent actions” suited to the stage of elementary education, and “invitation to flexible thought resulting from the expanding concept of art” which is considered to be better suited to later elementary education as well as secondary education.
A Practical Study of Utterances of the Teacher in Art Classes V

Program development and practice of teaching license renewal seminars on “Class Theory of Art” –

OIZUMI Yoshiichi

License renewal seminar, Lesson research, Utterance “The third educational language”

This study is continuation research on utterances of the teacher in art classes. I develop a program for teaching license renewal seminars based on knowledge of past utterance studies, practice it and consider a policy to reflect the results of utterance research in educational practice. I also confirm five factors of the effect through questionnaires and analysis of the description by a student attending a lecture.

- Reflection of the lesson practice
- Expansion of viewpoints and attitudes for the lesson
- Use in training opportunities
- Acquisition of the lesson study method
- Verifiability of learning

These contribute to the improvement of the teacher training program. I also make clear that it is effective to place the “1st, 2nd, and 3rd educational languages” as hints for facing personal authority characteristics for teachers.

The Influence of ISHII Tsuruzo on the Teachers of Nagano

Consideration of Articles Referring to Ishii in “Shinano Kyoiku” (Shinano Education) –

OOSHIMA Kenichi


This paper aims to understand the influence of ISHII Tsuruzo on the teachers of Nagano Prefecture. Ishii was a sculptor and illustrator. In addition, he was an instructor for the teacher training program on modeling and painting conducted in Nagano Prefecture. In this study, I considered the articles that referred to Ishii in “Shinano Kyoiku,” the bulletin of Shinano Kyouiku Kai (Shinano Educational Association). The results clarified the following three aspects: 1) The teacher training programs by Ishii were perceived as a chance for teachers to learn authentic arts which was deemed important for teachers from the Jiyuga Kyoiku (free drawing education) movement on. 2) Ishii’s character and behavior were ideal for a teacher. 3) By participating in projects that honored SHIMAZAKI Toson and OGIWARA Rokuzan, who were regarded as integral to the culture of Nagano Prefecture, Ishii was also regarded as an important person in the education of Nagano Prefecture.

A study of teacher performance in elementary school arts and crafts/III

Through analysis of class evaluation focusing on teacher performance –

OHNISHI Hiroshi

Elementary school arts and crafts, teacher performance, Transcript, Comparison of teaching methods

This study is a continuous research project to clarify through analysis the structure and characteristics of teacher performance in elementary school arts and crafts. Using the 8 items that make up the performance of teachers derived from previous studies, we were to evaluate and explore teacher performance through the comparison of their art lessons.

Using four lessons from April to July, our study evaluated the art lessons of the new teacher A with regard to teacher performance. For one lesson, we compared A with lessons on the same subject given by two other teachers. Based on the results, A was able to grasp her own issues and advance lesson improvement.

From these facts, we confirmed the effectiveness of the evaluation system on teacher performance.
A Study of Involvement Between Preschool Teachers and Young Children After Drawing – Focusing on “Seikatsu-ga” (“lifestyle drawings”) –

OHASHI Mariko

Seikatsu-ga, Drawing activities, Experience, Preschool teachers, Understanding young children, Acceptance

In this study, I observed the activities of seikatsu-ga (lifestyle drawing) through participant observation at some public preschools, and analyzed the “involvement” between the children and preschool teachers after children completed the drawings. I found that the involvement after the completion of the drawings was characterized by one-on-one conversation opportunities between preschool teachers and children, and that preschool teachers, in their involvement with the children, were accepting of “children’s experiences” and “the children themselves.” Elsewhere, after completing the drawings, the children organized and deepened their own experiences while talking to a preschool teacher about their drawings.

I also found that the involvement after the completion of drawings did not only occur between “preschool teachers” and “the child talking about the illustration he/she made” but also with “the children surrounding them.” These findings imply that involvement between children and preschool teachers following the completion of drawings fosters “a basic mindset of respecting the expressions of others” among children surrounding them, and provides an impetus for “appreciating friends’ drawings” and “sharing experiences.”

A Study of Reading-Comprehension-Based Art Appreciation Classes Using Caravaggio’s “Calling of St. Matthew (1599-1600)” as a Learning Material

OKADA Masashi

Art Appreciation Education, Reading-Oriented Appreciation, Free Interpretation, Verification Lesson, Dialogical Appreciation, Caravaggio, Calling of St. Matthew

The excavation and many-sided investigation of the underlying validity of the learning in objects for art appreciation is the central issue of the author’s current research on reading-oriented appreciation. The idea of this paper is positioned in this direction. On the basis of examining how to study Caravaggio’s “Calling of St. Matthew (1599-1600),” this article analyzes the results of verification of an art class carried out by the author for a 3rd-year class (3-C) at Matsumoto Junior High School attached to Shinshu University. The author focuses especially on ‘free interpretation,’ previously avoided because of its tendency toward neglecting knowledge. He therefore studies various types of exercises in which learners write their visual experiences of art in Japanese language textbooks and pursues VTS (Visual Thinking Strategy) or Dialogical Appreciation as the descent of free interpretation. He inquires into the effectiveness of free interpretation through both theoretical consideration and practical analysis of what students described on their worksheets in the art class. Through this process, the high significance and possibility of free interpretation becomes clearer even from the perspective of international understanding. He recognizes that students’ free interpretations and teachers’ explanations can coexist, when both are attractive. Based on his previous articles, he adds opinions on a game-like activity of identifying St. Matthew amid the academic controversy among researchers and the introduction of role-playing of seven characters. As a result, the specific presentation of reading-oriented appreciation using Caravaggio’s “Calling of St. Matthew” as a learning material has progressed well.
appreciations of the Kofukuji Ashura —

ONIZAWA Reina

Art Education, Appreciation education, Japanese art, Buddha statue, Buddhist art

This paper considers the appreciation education example of the Kofukuji Ashura and attempts systematization of Buddha statue appreciation teaching methods. It categorizes three aspects of the character of Buddha statues: religious object, sculpture, and cultural resource, and classifies seven types of purpose, contents, and method of Buddha statue appreciation teaching and Buddha statue elements. It also confirms and systematizes the three-pillar structure of Buddha statue appreciation teaching. Comparison with practice examples, confirmed the effectiveness in the design and analysis of the class. I suggested that the class treat the figure when a Buddha statue was made as a possibility.

13. p.179-191

Problems and Solutions in Art Education Science
— Through Redefinition by Gift Exchange Theory —

KANEKO Kazuo


In order to solve the problems of art education science in current Japan, the author suggested the redefinition of art education through gift exchange theory. The thesis includes the following three stages: 1. The process from the beginning of art education research to its crisis in Japan. 2. The elements which art education research should have. 3. The difficulties were that major art education theories have lost the concept of the range of art expression, art study and art education, and retain neither art education content nor art teachers but only the image of children expressing themselves. Through redefinition through the gift exchange theory to the effect that art education is a process of exchanging teaching materials and expression between children and teachers, the problems pointed out above can be resolved.

14. p.193-204

Study of the Combination Effects of ICT Utilization and Format of Classes
— Teaching the Development and Practice of Movie Production —

KINJO Mitsuru
SUGIO Koji

Movie Production, ICT teaching materials, class format, cooperative learning, flipped classrooms, design thinking

In this paper, we discuss the combinatorial effects of ICT teaching materials, ICT utilization and class form with the theme of movie production. This ICT teaching material presents the necessary knowledge and skills step by step with reference to excellent student work in the past. Moreover, it can be used in various learning formats. We examined the effect of this teaching material using a questionnaire surveying students and teachers, evaluating the effects of combining this teaching material and class format. As a result, it became clear that the developed ICT teaching materials exert their effect best when combined with the “flipped classroom” format, or when using “design thinking” within class etc., thereby complementing these classes with “cooperative learning” as the main axis.

15. p.205-212

Analysis of Pictures Painted in Youth
— Trial of Picture Interpretation Using the Tree Test Index —

KURIYAMA Hiroshi

Painted Pictures, Tree Test, Picture Interpretation

The subject of this article is the pictures painted in youth. Analysis showed that picture interpretation using the tree test index reflects the subject’s mentality with remarkable accuracy. It seems
entirely possible to clarify the relations between composition and the painter’s mentality by using that index. Further study is required, however, so I will continue my research by comparing the subject’s other new pictures.

16. p.213-224

A study of the International Baccalaureate Diploma Programme (IBDP) Visual arts
- Focusing on the aims, assessment objectives and syllabus of visual arts -

KOIKE Kenji

International Baccalaureate, Visual arts, Diploma Programme, Art education, Syllabus

The purpose of this paper is to clarify the following things about the International Baccalaureate Diploma Programme (IBDP) Visual arts. 1: To clarify an outline, such as the aims and syllabus of DP visual arts. 2: To compare DP visual arts with the MYP and confirm the differences and the similarities, and to clarify the features of the DP and the MYP. 3: To compare the DP with the course of study of Japan, and to clarify the features of DP.

Investigation showed the following results: DP visual arts showed core areas clearly, such as the visual arts in context, visual arts methods, and communicating in visual arts. DP visual arts are connected with the MYP in which students master conceptual learning in context. When the art education of Japan refers to the DP visual arts, it is required to understand the essence of learning of the DP visual arts, such as learning by inquiry.

17. p.225-239

A Study of Art Education in Collaboration between Elementary and Junior High Schools (Part 1)
- Consideration Based on Questionnaire Surveys of Junior High School Students in K City, Ibaraki -

KOUYAMA Akira

Art Education, Elementary/Junior High School

Collaboration, Questionnaire Survey, Curriculum

This research project, focusing on the continuity and connectivity of compulsory education, examines the potential of collaboration for art education between elementary and junior high schools. This paper outlines the overall scope of the research project and, as an initial finding, considers the issues involved in continuing education through analysis of the situation in arts and crafts classes. A questionnaire survey was carried out with 3337 junior high school students in K City, Ibaraki Prefecture. Questionnaire analysis revealed the presence of schools with an increasing proportion of 1st-year junior high school students who like art classes, and clarified the psychological structure of expectations of learners in art education. Based upon these findings, the paper further discusses a number of issues for improving the school curriculum, such as motivation or educational attitudes among teachers in the transition period from elementary to junior high school.

18. p.241-252

A study of teaching methods of classical painting technique
- Practice of making early Italian Renaissance reproduction altarpieces in high school art classes -

SAITO Nozomi

High school art classes, tempera painting with gold leaf, classical painting technique, diverse creative activities

The purpose of this paper is to examine the possibility of making a reproduction of an altarpiece from the early Italian Renaissance in high school art classes.

The research target was a high school 2nd year art class. The students tried reproducing the classical style of painting perfectly. They learned more, observed more, researched more, and made painting tools themselves. The results make it clear that this study improved the students’ interests and concern for art, history and culture. This shows the possibility of a new teaching method of painting in high school in
accordance with Ministry high school curriculum guidelines.

19. p.253-265

Consensus-Making among Teachers for Educational Value of Artistic Learning
– Analyzing the Process of Making a Rubric for Responding to Artwork (2) –

SATO Eriko

Art Education, Evaluation, Consensus-Making, Performance Assessment, Rubric, Qualitative Analysis, Grounded Theory Approach

The aim of this study is to analyze the process of consensus-making among art teachers about educational value of specific artistic learning. I focused on interaction of teachers (= judges) in “moderation” process of performance assessment strategy that applied to an art appreciation class at junior high school level. In the background of this study, ideas of educational value expressed by June K. McFee and Elliot W. Eisner, and the concept of “otherness” used by Kenneth R. Beittel were referenced. As the result of grounded theory approach (Saiki version), it became obvious that high dimensional consensus and internal coherence of educational criticism tend to be established. It is recommended to increase opportunities for identifying educational value of artistic learning by embracing Dewey’s philosophy of democracy and “love of others”.

20. p.267-282

Development of Educational Materials based on the Reinterpretation of Works of Mondrian and Matisse in the “Post-Painting Age”
– Time in Paintings and Time in Learning –

TAKAGI Akira


This study aims first to explore the demise of modernist painting and the status quo from the perspective of the creation of images. The study then analyzes the expressive techniques of Mondrian and Matisse, taking cues from research on the development of materials by the Wakayama University Association of Art Education. Here, the creation of images is investigated based on the two acts of drawing and painting.

The author then shares his own past experience of teaching art at the university level and compares that experience with the examination outlined above, while interpreting the creation of images as an event in which the creator is connected with the image and the world through his or her own body. Last, regarding contemporary art education, this study identifies opportunities for further building upon these findings and creating educational materials for primary and secondary education.

21. p.283-295

Understanding of the Status Quo based on Quantitative Analyses on Practices of Cross-Style Representation between Fine Arts and Music by Childcare Workers

TAKAHASHI Kei

Fine Arts, Music, Cross-Style Representation, Childcare Practice, Childcare Worker

The aim of this paper is to study cross-style representation between fine arts and music. The present study includes the analyses of about 284 examples of practice by childcare workers based on a survey of 171 public and private kindergartens in Okayama Prefecture. The results of the study showed the following four points; 1 Practices of cross-style representation by childcare workers divided into 13 fine arts activities and 7 music activities. 2 It was common that fine arts activities appeared as the endpoint of the practice of cross-style representation, not the beginning. 3 The number and content of childcare workers’ practices, as well as their opinions, were affected by whether music activities included lyrics. 4 Quantitative analysis showed that desire for cross-style representation between fine arts and music and confidence in fine arts activities were related to whether childcare workers could design the practice or not.
The Reality of Handicraft Education Described in the Journal of the Ehime Education Association during the Preparatory Period for Implementing Full-Scale Handicraft Education
—The History of Handicraft Education in Ehime (II)—

Takahashi Toshiyuki

This paper examines the educational effects of drawing artworks from memory, focusing on elementary school students and young children, from the perspective of stored shapes. Children from age 4 to age 12 underwent a program in which, after looking at an artwork, they drew two sketches, one from memory without looking at the work and one from observation while looking at the work. By comparing the drawings at the object level of stored shapes, it was possible to realistically examine children’s consciousness and sensitivity. The children’s artistic awareness was strongly reflected in the sketches from memory. The memory sketch program was found to enhance the accuracy of senses of shape, color, and impression, and to create higher-quality consciousness and sensitivity.

Influence of the Kyoto Prefectural School of Painting on Brush-drawing Education (2)
—The Meaning of Motifs in the Textbook “Gyokusen Shugacho”—

Takeuchi Shimpei

This study aims to clarify the educational meaning of the brush-drawing textbook “Gyokusen Shugacho” published in Kyoto in the Meiji Era (1891). This brush-drawing textbook was made by the Japanese painter Mochizuki Gyokusen. Motifs in the textbook were thought to include several meanings. Therefore, the motifs in the textbook were compared with artworks by Japanese painters of the Maruyama-Shijo school and Kyoto-fu Gakko (Kyoto Prefectural School of Painting). As a result, it became clear that there were common points between the brush-drawing textbook and artworks by painters, such as selection of motifs, composition, and handling of brushes. Such influences on the textbook also appeared in allegories included in the motifs. These allegories were interpreted as aesthetic sense, based on...
literary and religious worldviews.

25. p.343-352

**Effects of autistic spectrum tendencies on perspective and impression in painting appreciation**

TANAKA Sayaka  
NISHIGUCHI Yuki  
MAEDA Motonari

*Painting appreciation, autism spectrum tendencies, line of sight*

This research focuses on the cognitive characteristic of autism spectrum tendencies, examining why impressions and viewpoints of the work differ depending on the person when the same painting is appreciated, and how individual difference is related to painting appreciation and influences it. Both the preliminary survey and this survey asked participants to appreciate one piece of painting and investigated the impression and viewpoint of the painting. As a result, it turned out that stronger or weaker autistic spectrum tendencies caused individual differences to occur in the impression and viewpoint of the work. For example, the paintings used in the survey were drawn with suspicious gaze interactions, but those with a weak autistic spectrum tendency suffered a bad impression from the disturbing air from this gaze exchange, while those with stronger tendencies seemed to be less affected.

26. p.353-363

**The Influence on Children of Children's Painting Competitions from the Viewpoint of Self-Esteem**

— From the field of education placing importance on social self-esteem —

TERAMOTO Yuki

*Children's Painting Competition, Self Esteem, Basic Self Esteem, Social Self Esteem*

The positive aspects of the influence of children's painting competitions are often emphasized in the field of education.

In this study, I quoted an idea of Taku Kondo and considered the influence on children's self-esteem. The balance between basic self-esteem and social self-esteem changes depending on whether children win prizes. I indicated that there are negative aspects such as “lapses of confidence” and “losing eagerness” when children fail.

In addition, I measured self-esteem, including issues of the home environment, using the “SOBA-SET” developed by Kondo. Even external approval does not always increase social self-esteem. On the contrary, it may have a negative influence on human relations due to a sense of superiority. In conclusion, I suggested that it is necessary to reconsider the influence of children's painting competitions, including the surrounding environment.

27. p.365-380

**Research on knotworking-mode art education in teacher-training university**

— Through local cooperation classes using the “We Love Japanese Tea” project (making roasted green tea and mugs) —

HASHIMOTO Tadakazu

*teacher-training university, knotworking-mode art education, local cooperation classes*

Much focus is being placed on the educational curriculum making which creates relationships with society for the new education guideline Courses of Study. For realizing In order to realize this, the art education in teacher-training universities is seeking to produce teachers who can create learning which resolves issues in collaboration with specialists.

Therefore, this study focuses on the theory of activities of knotworking by Yrjö Engeström, analyzing and considering the differences of theory and art education through a project called “We Love Japanese Tea,” making roasted green tea and mugs in local cooperation classes.

In this way, I arrive at the concept of “knotworking-art education” which is being aware of teachers’
abilities and issues for students, raising their motivation to enter the scholastic profession and helping schoolchildren and parents rediscover and rebuild the cultural values of their country.

28. p.381-394

Development of a Teacher Training Program on Integrated and Cross-Domain Fine Arts Education (3)

HATSUDA Takashi
INOUE Tomoko
KINOSHITA Chiyo

Teacher Training Program, Art Education, Music Education, Integrated and Cross-Domain Fine Arts Education

The purpose of this paper is to develop a teacher training model to cultivate leadership in Integrated and Cross-Domain Fine Arts Education. First, we carried out a “Teacher Training Program” for the teachers and considered the results and the issues. Second, we requested the cooperation of three teachers in attendance at the teacher training program and asked them to plan a class making use of their experience in the program. Third, we analyzed the classes of each teacher based on the aim of the material, the record of their classes, and the children's works and comments. Then we inspected the results of the influence of the teacher training program on the performance of the three teachers in attendance. In conclusion, this study showed that they were able to share the significance and value of Integrated and Cross-Domain Fine Arts Education, although there was a need for small improvements for the three teachers.

29. p.395-407

A study of the concept of handicraft education at four elementary schools attached to higher normal schools from the late Taisho era to the early Showa era

Through analysis of articles in educational journals

HIRANO Eiji

art education, handicraft education, design education

This paper aims to clarify claims by elementary school teachers in the early Showa period.

The method of study is a comparison of articles by the teachers (Shinichiro Ito, Yutaka Yamagata, Soichi Yokoi, Setsuzo Otake) at elementary schools attached to higher normal schools.

As a result of the research, I found that elementary school teachers in the early Showa era laid claim to diverse views of handicraft education.

In particular, diversity was seen in the meaning of “handicraft” (industrial, art, labor, play etc.).

30. p.409-426

The Process of Generation of Perception, Narrative, and Experience in Dialogue in Appreciation Classes in Art Museums

HONMA Misato
MATSUMOTO Takeyoshi

dialogue, appreciation classes, experience, narrative, perception

The purpose of this study is to clarify how individual experience, narrative, and perception set off chain reactions, interact, and react with others, while children construct a narrative at an art museum.

While standing by the work, mimicking, or looking in a given direction, people talk about what they see and feel or how they think. They also can experience the same feelings as others. Through these experiences, the works exist between these people and create new experiences, stories and perceptions.

Appreciation at the art museum, the physical intentionality of building the relationship among the materials of the works, and the stories and behaviors influenced by the experiences as text, generate links between “experience – narrative/behavior – perception” both within a person and between the person and others.

31. p.427-439

A Study of Drawing Education at the Attached
Kindergarten of Shimane Teacher's College in the Meiji Era

MAKINO Yuri

Art Education, Kindergarten, Meiji Era (1868-1912), Attached Kindergarten of Shimane Teacher's College,

The purpose of this paper is to investigate the drawing education at the attached kindergarten of Shimane Teacher's College, which opened in the early Meiji era.

In conclusion, I clarify the following three points.
1. Teachers had the children understand contours by associating drawings with handwork such as “Laying Sticks and Rings”.
2. Teachers related the drawing to conversation and singing.
3. Kindergartens owned many colorful illustrations such as Ukiyo-e prints. These included hand-drawn animal and human figures by teachers who were also painters.

32. p.441-453

The Beginning of Art Education in a Developing Country
− A Historical Consideration of the Maldives’ National Curriculum (1984) −

MINOWA Kanae

Art education, developing country, Republic of Maldives, National Curriculum, traditional arts and crafts

Using historical documents, this paper discusses and clarifies the commencement of art education in the Republic of Maldives, which was a developing country at the time this education was introduced.

In 1984, the first unified National Curriculum was introduced in the Maldives, bringing art into school education. The curriculum’s stipulations concerning art indicate that art education during the early period regarded child-centred drawing activities and specific techniques for representation as important, which shows an influence from the art-education practices of foreign countries. On the other hand, the curriculum concurrently reveals that art education was also assigned the role of transmitting traditional culture, including the study of traditional arts and crafts such as building materials and household goods made from coconut palms.

33. p.455-464

“Learning Structure” of Image Media Expression in the Diversification Age
− Based on the Transition of Multiculturalism Policy in Australia −

YAGINUMA Hirotoshi

Image Media Expression, Tetrads, Learning Structure, Multiculturalism Policy

The principal aim of the present study is to elucidate the educational value of image media expression in a diversifying society. First, we reflect on the transition of multiculturalism policy in Australia with regard to diversification. Then we clarify what kind of challenges Australia experienced under the influence of neo-liberalism. Next, based on past examples, we discuss the possibilities of image media expression as a way to overcome these challenges. In particular, by analyzing image media expression using McLuhan’s medium theory, we clearly demonstrate the “learning structure” unique to image media expression.

34. p.465-477

The Penetration of Art Activities in the Main Lesson at Steiner Schools
− Focusing on the Class Example at the Rudolf Steiner School in Nuremberg −

YOSHIDA Nahoko

Art Education, Art Activity, Rudolf Steiner School (Free Waldorf School), Main Lesson

The purpose of this study is to clarify the penetration of art education in the Main Lesson at Steiner schools. I have referred to some Steiner’s books and some books written by teachers at
Steiner schools. I have also considered my experience of attending lectures, doing exercises, and observing classes in the teacher training course at the Nuremberg Steiner school in Germany (2014.9~2015.7). As a result, I have found that the penetration of art education in the Main Lesson has linked other fields and the goals of Steiner schools and nurtures some skills and abilities not only in art class, in which students learn art specialties, but also in the Main Lesson, in which students learn reading, writing, and arithmetic. It was also suggested that teacher training courses need to have multiple specialized fields, that is main subjects and artistic subjects, including art education.

35. p.479-489

A Longitudinal Case Study on Attitudes of Six-Year-Olds to Seven-Year-Olds toward Art Activities in Kindergarten and Art Classes in Primary School

WAKAYAMA Ikuyo
TAKIGUCHI Keiko

Longitudinal Case Study, Six-Year-Old and Seven-Year-Old Children, Attitudes toward Art Activities

In this study, two boys, Shinji and Tetsuo, were longitudinally tracked from the last year of kindergarten through first grade in elementary school, revealing their “attitudes toward art activities”. The method involved analysis of children’s art activities from the viewpoint of the three elements composing children’s “attitude towards art activities”. As a result, some attitudes towards art activities in the last year of kindergarten and first grade in elementary school continued, while some new attitudes were formed in the elementary school culture. Regarding this result, we discussed the development of attitudes toward art activities with consideration of individual differences and the necessity of organizing approaches and a start curriculum to ensure continuity, as well as the need to further clarify individual differences.

36. p.491-498

A Study of Art Criticism Education Through the Qualitative Dilemma
- Learning Method Theory Through Two Inquiries -

WADA Manabu

Qualitative Dilemma, Qualitative Inquiry, Critical Process

The purpose of the study is to clarify the model of the qualitative inquiry according to the features of the media environment in the 21st century. The study focuses on the critical process of Edmund Feldman that became accepted as qualitative inquiry in the 20th century. In particular, interpretation in the critical process is the common point with fusion in qualitative inquiry. As a result of this study, the model of qualitative inquiry was positioned within the educational significance of art criticism in the media environment in the 21st century.