

摘 要

我國的學校藝術教育除了深具傳承本國藝術文化的精華之外，尚賦有藝術文化創造之重要使命。因此，長久以來與歐美、日本等國家一直保持良好的藝術教育之國際交流。日本一直是臺灣吸收西洋文化的一個重要的轉介角色，兩者面臨強勢文化之挑戰亦十分相似。最近，日本與我國一樣，正為邁進二十一世紀積極進行教育改革，從學校的藝術教育領域已可看出不少具體的動向。為了比較其與我國國情藝術教育模式之差異，對其優劣得失作進一步的瞭解，乃進行本研究，希望達成三項目的：一、瞭解其藝術教育的發展過程；二、瞭解其現行的學校藝術教育實施狀況；三、把握其藝術教育將來的發展方向；四、整理彙編其現行藝術教育之制度與模式，以提供我國藝術教育政策改進之參考。

本研究採用文獻分析、專訪、現場調查、書信訪問調查四種方式進行。文獻分析旨在瞭解日本中小學課程中藝術教育的發展概況；專訪與現場調查旨在瞭解各級學校實施藝術教育的現況，以及專家學者、教育人員的意見、問題之所在等；書信訪問調查旨在收集相關重要資料以及各民間藝術教育團體的研究動向。

本研究的主要發現有九項：一、日本的藝術教育對汲取西洋藝術教育理論與實踐的經驗，自明治維新以來即有長遠的歷史傳統，其對於藝術教育制度的建立與實施，無論在適用性與前瞻性，都值得作為我國藝術教育制度改進的重要參考；二、中小學藝術教育制度之健全與否，乃直接影響其大專的藝術教育。日本的小、中、高校藝術教育課程的目標與內容有其一貫性。從小學、中學到高中均重視創造性的表現能力及美的體驗、鑑賞能力的培養，在中學與高中階段更加強對日本本國與諸外國藝術文化的關心與理解的指導；三、中、高校的藝術教育課程因受到升學考試的影響，除了特定的學校之外，以起國語、數學、理科等必考科目，顯得較不受重視；四、學校藝術課程以美術、音樂為主，舞蹈隸屬體育，因受到各種條件的限制，影響學生接觸的機會，而戲劇在一般學校並無正式教科，因此大都在課外活動實施或與社區活動、社會活動互動合作；五、日本的學校藝術教育所使用的教科書及相關教材，對品

質的要求相當嚴謹；六、以學校藝術教育教師為對象的教學實踐性、理論性的刊物與雜誌種類，在質與量均呈現一定的水準，能提供研究者與實踐者諸多參考、發表、溝通的機會；七、日本的民間藝術教育團體對於研究活動，例如學會、研討會、國際會議均能積極的關注、策畫與推動，並能得到在學校從事藝術教育工作的教師們普遍支持，因此對於其學校藝術教育的改革與發展有實質的影響力；八、從我國教育發展的一個重要目標「積極推展國際理解教育」的視點來看，本研究著實是此目標的一項具體的成果，也是促進國際間藝術教育共同研究的一種有力的方法；九、近年，日本的藝術教育界對亞洲地區的國際藝術交流活動的關心度提高，對臺灣所舉辦的各種學術研討會也積極的參與。

本研究提出七項建議：一、透過此研究分析日本的學校藝術教育之意義、價值及其成果，讓雙方的研究者對兩國的藝術教育有更進一步實質性的認識。因此，值得再研擬下一個階段的發展性研究計畫；二、鑑於目前我國對外國藝術教育所作的基礎研究較為不足，請委託單位能將本專案研究報告印製成專刊分送各學校、學術機關，提供研究者與教師參考；三、我國政府如此積極地進行研究日本的學校藝術教育的作法，已獲得日本學者們的支持，並建議將研究擴展至社會教育與學校教育相互連攜的藝術教育層面，例如美術館教育、電腦造形藝術教育等領域；四、日本於一九九八年八月在東京舉辦 InSEA 的亞洲藝術教育學術研討會，請委託單位作具體的支持，透過更進一步的合作，雙方將研究成果在此國際性的會議上一起發表；五、日本汲取歐美藝術教育融入其文化中均經過一番的過程，其不斷汲取新知，抱持淘汰與更新的積極態度非常值得我們參考；六、其民間團體與文教機關對學校藝術教育的支持之實質性運作，是我國今後在藝術教育的資源整合上的借鏡；七、希望能保持持續性的合作，並瞭解我國的研究者、讀者對此研究報告的反應。

Summary

Art education in the ROC has two basic missions. One is the transmission of the essence of national culture; the other is the fostering of creativity in the arts. The ROC has therefore maintained a high level of international exchange in the area of art education with Europe, the USA and Japan over an extended period. Japan has always played an important role in the transmission of Western culture to Taiwan; both countries face the same challenge in dealing with the dominant global culture. In the last few years, Japan has been conducting educational reform in order to prepare for the advent of the twenty-first century, as has Taiwan; the concrete results of this reform can be seen in many areas in art education in schools. This research has been undertaken in order to attempt a comparison of art education models in Japan and Taiwan, and to gain an understanding of the merits and demerits of each model. This study has four basic objectives: (1) To investigate the history of art education development in Japan. (2) To gain an understanding of the current state of art education in Japan. (3) To gauge the probable future course of art education development in Japan. (4) To collate information concerning Japan's existing art education system and models, as a reference for the improvement of art education policy in Taiwan.

For the purposes of this research, the four methods of documentary analysis, interviews, on-the-spot investigation and questionnaires were employed. Documentary analysis was used to investigate the development of art education within the primary and junior high school curriculum in Japan; interviews and on-the-spot investigation were employed to gain an understanding of the current state of art education implementation in each category of school, through canvassing the opinions of experts and educators; questionnaire surveys were used to collect relevant information as well as to determine the main areas of research among private art education associations and groups.

The main findings of this study can be grouped in the following nine areas: (1) Regarding Japan's experience with the absorption of Western art education theory and methods, this is a process which has been underway for an extremely long period, since the Meiji Restoration. The establishment and implementation of the art education system in Japan can offer important lessons for the improvement of the art education

system in Taiwan, whether in terms of applicability or vision. (2) The soundness of the primary and junior high school art education has a direct impact on art education in junior colleges and universities. The contents and objectives of the art education curricula in Japan's primary, junior high and senior high schools form a coherent whole. From primary school, through junior high school and right through to senior high school there is a consistent emphasis on fostering creativity and the ability to appreciate beauty. In junior high school and senior high school there is an enhanced emphasis on developing an understanding of art and culture in both Japan and other countries. (3) At the junior and senior high school level, because of the concentration on preparation for senior high school, college and university entrance examinations, with the exception of certain particular schools art education tends to receive less attention than subjects such as Japanese, mathematics, physics etc. which students are required to take in the examinations. (4) The art curricula in schools tend to concentrate on the visual arts and music. Dance comes under physical education, and for various reasons students generally have little chance to practice it. There is no formal teaching of drama in most schools; drama tends to be relegated to the status of an extracurricular activity, or undertaken in conjunction with the local community. (5) The textbooks and other teaching materials used for art education in Japan are required to conform to very high standards in terms of quality. (6) The number and quality of both practical and theoretical publications and journals directed at art education teachers is very high. These provide researchers and experimenting teachers with reference material, as well as with opportunities to present their views and to communicate with one another. (7) Private art education associations and groups in Japan are actively involved in the planning and promotion of research activities such as study groups, seminars and international conferences. These groups have also been able to win the widespread support of teachers engaged in art education in schools, and have thus been able to exercise a real influence on the reform and development of art education in the schools. (8) One of the important objectives of educational development in the ROC is the "promotion of international understanding in education." This study is intended to provide a concrete contribution towards the achievement of this objective, as well as being an effective method of promoting cooperative research on international art education. (9) In recent years, art education circles in Japan have shown an increasing interest in

international art exchange activities in the Asia region. Japan has also participated actively in various academic conferences held in Taiwan.

Seven suggestions are put forward in this study: (1) This research could be used as the basis for analysis of the significance, values and results of art education in Japanese schools, so that researchers in both Taiwan and Japan can obtain a more in-depth understanding of art education in our two countries. Consideration should therefore be given to formulating a second-stage developmental research plan. (2) In light of the fact that up till now relatively little basic research has been done in Taiwan on art education overseas, the agencies by whom this research was commissioned might consider arranging for the publication of the report in serial form in *Art Education* magazine or in its entirety for distribution to schools and other academic institutions, for the reference of researchers and teachers. (3) Various Japanese scholars expressed their approval of the fact that the ROC government is studying art education in Japan in such an active manner. They suggested that the research could be expanded to cover the relationship between social education and school education, with respect to art education (this would include, for example, educational activities undertaken by art museums, computer graphics education, etc.). (4) The INSEA Asia Region Art Education Conference was held in Tokyo in August 1998. It was suggested that the agencies by whom this research was commissioned provide concrete support to facilitate further collaboration whereby the results of this research could be presented at this international conference. (5) Japan has been fusing elements from European and American art education theory into its own culture over a long period, constantly absorbing new knowledge. Their willingness to actively reject the outdated and adopt the new is something we could learn from here in Taiwan. (6) The support given to and active involvement in art education and schools by private associations and groups, as well as by cultural and educational institutions, would be worth imitating in Taiwan in future integration of art education resources. (7) One would hope that collaboration with Japan in this area could be maintained on an on-going basis. All comments and suggestions relating to this report from researchers and other readers in Taiwan would be greatly appreciated.