The Development of Teachers’ Competency Standards in Japanese Universities of Education

Kinichi Fukumoto

Developing the capacity of arts education practitioners: 1.6 Core competencies of arts education practitioners

Hyogo University of Teacher Education, Japan

fukumo111@yahoo.co.jp

The art education in Japan has been in crucial stake in the last decade. In 1999 when the effective national curriculum standard, which is called “Course of Study”, was revised, the art subject lost the subject hours almost 50%. The Decrease of subject allotted hours affected directly not only the status of art education but also the decline of the number of art specialist provided in schools and eventually the achievement/performance of children. Art is the sole place in school education to provide the opportunity of expansion of children’ imagination which is the significant cognitive function of the brain. If the art subject is excluded from the curriculum, it means that children will be deprived of their important faculty of cognitive and emotional activity. In order to defend the final depot of their imagination/creativity, competency required in the field of art must have better accountability to define the fundamental capacity to be facilitated in the school curriculum. Art subject cannot be put into the danger of extinction in schools. While the competency issues has been discussed since the PISA result came out, the competency for teachers’ performance to support and facilitate children’s capacities for their self-propelled learning skills and the self-actualization through art education became the focal issue among art educators. In the following years, some of the Japanese universities of education have developed the teachers’ accreditation standards. Hokkaido University of Education, for example, defined seven major categories of teaching performance: teaching-learning capability, guidance skills, classroom management, educational counseling, community relationship, clinical implementation, and collaborative skills. They were filtered down to the more speculated elements of performances. The other universities have developed a similar standards for the required competency/skills to be acquired in the course of teacher training. The
teacher accreditation standards have longer history of development in the United States. INTACS provided the model standards and many educational institutions utilize its model for their application with the consideration of local needs. In arts education, INTACS suggested the ten principals based upon the general standards: basic foundational knowledge and skill, the child development, diversity of learners, instructional strategies, learning environment, communication, planning/integrated instruction, communication, assessment, self-reflection/professional development, community involvement. Once the standards were refined, the actual implementation for the assessment of the teachers’ performance is another thing to be resolved. Also, the assessment depend upon the contents in the training system. What could be the appropriate and rational contents to be provided in order to match the teachers’ standards in art education departments of educational universities? The working group of nationwide teacher training association is now working on the definition of teachers’ competency in the arts education. The team are consists of the art education specialists and artists. Even though the discussion is still in progress, the recent development will be reported in the session.

References