

Mentor's Introduction

Enid Zimmerman

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mentor's introduction

Enid Zimmerman

Indiana University

About four years ago, Kazuyo Nakamura came to Indiana University as a graduate student who was interested in studying about what has popularly come to be known as discipline-based art education. She had read some of Gilbert Clark's writings and was determined to study his teaching practices. Clark, the focus of the following research study, and I had traveled to Japan through an Art Education Association of Indiana exchange program with the city of Joetsu and Joetsu University in northern Japan. In addition we had hosted a group of elementary and secondary art teachers for a week's stay in Bloomington, Indiana. During these cross-cultural experiences, we became friendly with a number of colleagues in Japan. These alliances eventually lead Nakamura to attend Indiana University and study in the art education program.

Nakamura's interest in conducting research about art appreciation activities was sparked by talking a class with Clark shortly after she arrived at our university. Her interest in researching pedagogical strategies that are most effective for conducting looking and talking about art activities resulted in a master's thesis, the content of which is presented in the following pages. Her doctoral dissertation focuses upon preservice teachers' perceptions and conceptions about teaching art content and critical and higher order thinking skills they developed in another class at Indiana University that also focused on looking at and talking about art activities. Presently, she also is researching Japanese college students, who are education majors at Fukui University, and their responses to instructional strategies developed by Clark. She intends to compare their responses with responses by American students in the study presented here. Her research has potential to enrich our understanding of how looking at and talking about art activities can be facilitated by discussion using a variety of questioning techniques that can enrich students' skills in interpreting art works. Having international students in art education graduate programs definitely is a valuable experience not only for these students, but also for their professors and other national and international students. At Indiana University, Nakamura has globalized our understanding of how art appreciation activities are taught at the higher education level in the United States with fresh insights that may not have been accessible to those who are too familiar with some of the more taken-for-granted experiences we offer in our art education courses. She represents a most important example of the necessity for globalization and internationalization of art education research and practice so that we do not place ourselves at the center of a small universe, but reach out for more distant world views.