

A new teaching methodology of Art based in the Japanese concept of
expression and the Spanish concept of appreciation.
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Comparing the study of Spanish and Japanese textbooks, relating to the subject of “Artistic, Plastic and Visual Education”, one reaches the basic conclusion that the Spanish model is focused on the teaching of artistic appreciation, whereas the Japanese model is based on the children’s expressive development. Seeing how both models are complementary in their scope of the subject’s instruction, I have determined, by means of studying the reality of Japanese and Spanish schools, to design a methodological plan of artistic education based on the balance between Japanese expression and Spanish appreciation starting from each model’s strong points and good practices.

This is the first in a series of four codependent articles that will endow the investigation with a global sense of improvement of Artistic Education through the importation of good international practices adapted to a new context, with a common benefit for both countries. In this specific article the teaching methodology of Spanish artistic appreciation is analyzed via the study of a global early childhood, through actual Artistic Education on the northern part of the Autonomous Community of Madrid. This “good practice” model will take us closer to the Spanish reality in the realm of artistic appreciation Education.

Keywords : Spain, Early Childhood, Art and Handicraft Subject, Artistic, Plastic and Visual Education, Course of Study, Going to the Museum with children, Artistic Appreciation, Curricula.

1. Problem and purpose of the research.

The motivation behind this research is to discover the importance of bringing children closer to their own culture through the study of art in their environment. In other words, the importance of learning children’s own culture through art, by means of the study of good practices on a kindergarten at the northern part of the Autonomous Community of Madrid.

With the study of Japanese Primary Education textbooks, we observe a relative interest for the appreciation of heritage and craftsmanship, embodied in special pages in their books (KEITOKU, *et al.* 2015). However, in Japan practically don’t delve deeper into the study of artistic appreciation activities, which are limited to one or two per book and focused on the classroom’s immediate environment. Although one of the obligatory items of evaluation, for each activity, is the appreciation of other students work but not artists’ artworks. In Japan, the contact with art is virtually non-existent until fifth grade, where for the first time, appears the chance to visit a museum (KEITOKU, *et al.* 2015a), to create an exhibition at school, to learn artworks using card games (KEITOKU, *et al.* 2015a), or to imagine what the characters of some popular artworks could be

writing at the time they were painted (KEITOKU, *et al.* 2015a). Those are good ideas adapted to the children’s developmental stage. However visual literacy is a process that begins sooner, and it is of the utmost importance during early infancy.

In Spain, nation of artists, to go to a museum at weekdays morning means to see waves of kindergarten, elementary and high school students on the halls, with their teachers. This situation seems not to be as current in Japan, and many of my university colleagues had never before visited an art museum before, even with the school.

We live in a visual world. In fact, as teachers are conscious of it, try to draw information to children via multimedia formats. But this practice alone is insufficient. While learning one’s own culture, it is indispensable for children to know their own closer environment. One way to reach that goal is through looking at artistic representations of other periods and contexts in the same closer environment. Children are capable to understand the world around them by knowing original artworks. On that path children can feel culturally identified, with others and environment, by the exclusive human ability of aesthetic sense.

* Graduate School of Human Development, University of Toyama

For all these reasons, we thought on the need to introduce this artistic project, applied in the second level of Spanish kindergarten (3 to 6 years old), in Spain, as a means of analysis of good practices for their possible inclusion in Japanese educational system.

2. Point of view of the analysis.

According to the law in effect, during the observation of the classroom, Organic Law 2/2006 of 3rd May on Education (L.O.E.) (JEFATURA DE ESTADO, 2006), this research is based in the study of the Spanish Educational System and specifically scoped on the artistic dimension of Early Childhood Education. Beginning from the study of the Course of Studies' area of languages, because during the second stage of kindergarten, Art is considered as a language.

3. Research participants and scenery.

The objective of this research is outlook how does the behavior of the group changes during the process of the artistic project on the way of understanding Art as part of their own culture thought the question: Can kindergarten children understand their own culture by watching artworks?

This ethnographic research is a study of social reality from the point of view of qualitative interpretation. Having researched in the real context, by inductive path, I could globalized all the information in the complex context of three months of this Artistic Educational Project at the School Aldebaran. It is focus in the conceptual and symbolic systems of cultural transmission as, described by Knapp, a participant researcher in the reality of the school and its context. Collecting qualitative data so varied and developing it descriptively.

The school is located on the outskirts of Madrid. It is 20 minutes far by bus from the Sorolla Museum, which is located in the center of the Spanish capital. It is a city of medium-high socioeconomic level. Most of the parents of the students are university graduates with skilled jobs. This school has two main buildings. One is dedicated to elementary school and one for kindergarten. In the kindergarten building there are: 6 classrooms, two toilets, a room for storage of materials and a multifunction hall. There are two classes for two groups of 5 years old children, two classes for the group of 4 years and 1 class for the group of 3 years. There is only one group of 3 years old children due to lack of children in the city to cover all school places. In the remaining classroom used to be held special workshops.

The subjects participating in the research were 21 children of 4 years old and their teacher. They were observed by the researcher as participant in the process of a three-month project based in the introduction to the artworks and biography of the Spanish painter Joaquin Sorolla into the Spanish Course of Study for kindergarten framework.

4. Spanish Educational law.

During the research, the current legislation was the LOE [Organic Law 2/2006 of 3 May on Education] (JEFATURA DE ESTADO, 2006), which has, among others, the objective of prepare children for the exercise of citizenship and participation in economic, social and cultural life with a critical and responsible attitude (JEFATURA DE ESTADO, 2006). In which introduction is highlighted the importance of promoting Life Long Learning from Early Childhood Education. As well the needs of an approach to artistic languages. Also, it regulates the professional artistic education, which in relation to visual arts and design, the upper course on this field has the same character of higher education (JEFATURA DE ESTADO, 2006).

The schools in Spain, although work on the basis of theoretical framework of the LOE, have their own autonomy. Each school manage their own pedagogical, economic proposals and develop their own school and operating rules and the choice of management team by the collegiate bodies of center (JEFATURA DE ESTADO, 2006. P. 17163). Thus, there can be large differences from each to other schools.

4.1. The LOE and the Spanish Educational System in Art Education in Childhood Education

At Royal Decree 1630/2006 of 29 December (JEFATURA DE ESTADO, 2006a), Art is considered as a language, and communication is the basis of Childhood Education. The most important languages are designed in both laws as: verbal language, plastic language, body language, management of ICT, musical language, visual language and any others which allows communication to children. This Law also highlights the importance of developing children critical consciousness.

4.2. Current curriculum of the Community of Madrid

DECREE 17/2008, of 6 March (JEFATURA DE ESTADO, 2008), by the Council of Government, at Madrid, is the current law, which regulates the teachings of Early Childhood Education at the province. In this

document, the learning about culture and life in society is named as an approach to children own culture. It rises to analyses the beauty of the places visited by children in the nearby environment. Finding, the beginning of a way to define Art appreciation at the Museums.

In the other hand, Plastic language belongs to the curriculum 3rd area of 2nd Cycle of Early Childhood Education called "Languages and Communication". It indicates that after the third year, the child needs to express oneself in both ways: graphically and verbally. Speaking of visual language, as an educational resource, Spanish teachers initiate the kindergarten children in the understanding of the visual messages and it meanings. The visual language is understood as a manipulative activity linked to the 5 senses, but specifically to the visual one, because of its relationship with aesthetics. Further it recognizes the importance of physical mobility for expression. In the 3rd block of the curricula, in the area of "Communication and Representation", the necessary knowledge for teaching children about Art, as a visual language and artistic expression, is: representation of the human figure, introduction to Art History and different techniques as *collage*, use of color, etc.

As evaluation criteria appreciation is very important because the interpretation of images is highly valued. In conclusion, to get the tools for express themselves and communicate through artistic resources. As knowledge of techniques and materials suitable for using Art as a language, the evaluation items are: to identify primary colors, representing the human figure and recognize suitable materials for sculpture and architectural elements. And finally, the development of an aesthetic sensibility and a positive attitude towards the productions of others and their own.

5. Art Education in Spain. Project Sorolla.

School micro society is a training for the approach of kindergarten children to join into the social environment. Living in the Communication era, a world full of images with different meanings appears in front of them. Young children have not a cultural background more than the safe family surroundings. Often, children receive cultural significances without knowing the meaning. Visual literacy of kindergarten children is essential for their development in society.

Spain is a country of greatest artist and is usual at schools learn about an artist. Access to Art Museums is easily manageable for groups with children. In Spain, the development of art appreciation is very important for understand culture, history, enjoy the artworks and

learn new significances.

For understand the process of teaching art, and visit the museum with kindergarten children I joined a school in the North of Madrid Province, where 21, 4 years old children were about to meet for the first time the cultural meanings of Art and visual culture through the artworks of the artist Joaquin Sorolla.

5.1. Project Based Education in Kindergarten. Sorolla.

Sorolla's Project was a three-months transversal axis of learning for all the objectives, contents and assessment criteria designated by the Spanish Government for this stage, in a project based methodology. During this period the children have investigated the artist's life and his artworks, sharing the information obtained with the big group. Children have produced their own spontaneous aesthetic expression, and reinterpreted Sorolla's paintings based on their own daily life, family and self. They went to the museum and enjoyed the magnificence of the original Artworks. Visiting the artist's home they began to understand the possibilities of their community's environment.

In this kindergarten the class was divided by corners: mathematics, art, words, symbolic playing and construction blocks. Almost every principal activities in each corner were designed in relationship with the project.

It is possible to adapt this methodology to any other educative level, based on the skills and development of the group to receive it.

5.2. Joaquin Sorolla

Joaquin Sorolla Bastida was a Spanish painter also known as "The painter of light". He was born in Valencia in 1863.

After Studied in the School of Fine Arts of Valencia, he began to paint outdoors. Sorolla traveled to Roma, Paris and around Italia, were he get influenced by the color of Italian and the French Naturalism. In 1887 he moved to Assis, Italia and begin to create his typical Genre paintings based in the Valencian daily life. One year after, he married Clotilde Garcia Del Castillo. Together, they had 3 children: Maria Clotilde, Joaquin and Elena.

In 1889, Sorolla discovered the use of light by Nordic painters, and he adapted it to his own version of Luminary painting. Trying to paint the light, new themes appeared in his artworks, as drawing the lives of people of the sea, beaches, gardens, or Social Realism.

He got lots of prizes with this new topics.

Sorolla kept going often to Paris, where he met the artistic vanguards and adapt it to his paintings. He made portraits for maintain his level of life, and exhibitions around Europe and USA. Always searching for new ways to represent light, Joaquin Sorolla died in Madrid in 1923. (MUSEO SOROLLA MCU, 2015)

6. Going to the Museum with Children. The Case Sorolla

6.1 The importance of going to the Museum and see the original artworks.

Beholding art transports us to fantastic worlds, or brings us closer to the everyday life of another time. Artworks can have a critical character or serve as an exalting function. Decoding images develops children cognitive knowledge, making of their own cultural heritage forms by a learning process in the competence of languages and environment comprehension. Piaget, as seen in Tejada (2009), considers that for the subject to learn it is required that his knowledge outlines be modified. To see a work of art in person does not generate the same feelings and thoughts as the observation of its representation in paper or in a digital format. As direct exchange with reality, it implies processes of reasoning, and therefore, it develops the subject's intelligence.

To go to a museum during Early Childhood is a method of approach to Art that requires a great conduct discipline that has to be prepared at classroom. It is indispensable for children to know the current rules of civic behavior and respect it for the common historical-artistic wealth. This implies giving proper value to both: the spaces and the contents. Physical attendance to the museum is a step to generate in children a feeling of propriety and responsibility. Before the stimuli received at the museum, as a method to make them participants in the importance of the upholding of patrimony. But this it must not be the only way, teachers should teach them before going to the museum.

6.1.1. Sorolla Museum.

This Museum was the real painter's house. It was donated as a public building by his family. It is the largest collection of Sorolla artworks in the same institution worldwide. This collection is based in the personal artist's favorite paintings. Artworks not destined for sell because of their emotional value for him, as family portraits, small training tables, or his favorite paintings. At the museum we can find the artist tools and original furniture used in the house when the artist lived there.

(MUSEO SOROLLA MCU, 2015a)

6.2. Going with Kindergarten children to the Museum

As read in Barbe-Gall (2007) children is not automatically interest in art. Is useless say to the children they have to go to the museum with any other reason. For find a reason each teacher should search in their selves the emotion they feel when they saw for the first time their favorite artwork. Art is an emotional exchange between the artist, the artwork, the adult and the children. The value gave to any artwork by the teacher, even subjective and unconscious, is the value the children will understand of it.

Going to the museum with children is promote an encounter with art, so if they have unexpected artworks which make them interested, teacher must respect it and wait for them if possible.

For children, going to the museum is a big effort. They can't touch, run, jump or shout, but is a good training for their life in society. Anyway teachers have to care about children desires and adapt the timetable for visit the museum in relationship with their possibilities. Barbe-Gall indicates that it's better to visit only three artworks in a short visit than make the children tired and bored in the museum, because that's a bad remember they will keep from the visit.

Teachers have to explain clear and easily the rules. Also they have to be confident as children will respect it, but keeping on alert. Is teachers' job to take the point of view of the children, because their eyes are looking to the artworks from about 50 cm downer than adults, and let them to be the guide if they are interested and enjoying the visit.

Some special tips could be to make a visit to the gift shop of the museum, for get some cheap postcard of children favorite artworks, or have a picnic near the museum with a small chat for remember the most pleasurable moments during the visit. Contemporary children are living in a visual world. They have been assimilate lots of visual mechanisms during their short life, so teachers should not underestimate their possibilities of artistic appreciation and aesthetic sensibility. (BARBE-GALL and SANTAMARIA, 2009)

The artistic interest of children under 7 years old is based in read easily the emotions. They enjoy seen people and animals, small details, and anything that looks like real or imaginary but cognoscible as spaces, textures, and actions. Kindergarten children love books, and they want, as they do in the picture book, to

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identify what they are seen in the picture and analyze each component of the global view. Children want to find their own hidden story in to the meaning of each picture. This is an important point of view for selecting the artworks by the teachers. Any question about the artwork, asked by the teacher to the children, must have relationship with their everyday life. If children can answer with a supposed idea or they can explain what they are looking at, with their own words and their hands, it has been a good selection by the teacher. (BARBE-GALL and SANTAMARIA, 2009)

7. Organizing the visit to the Museum. The case Sorolla.

7.1.1. Teacher's role.

The teacher must be, as seen in Aguilera and Villalba (1998) “an agent who facilitates to children the comprehension of the aesthetic and sensible values of the objects, the paintings, and the world in general”(Translation) as well as the historical and cultural context that influenced the artist and his work in his time.

7.2. Art Works selection.

Themes of Sorolla's artworks are directly related to the contents of the Curriculum of Spanish Educational System for Kindergarten.

Sorolla represented in his paintings Spanish customs, culture and folklore. His artworks, bright and friendly, reflect the everyday life of Spanish children from any era and condition. Therefore, every child can feel identified with his Art.

The Sorolla Museum is ideal to promote the learning in kindergarten children as, according to Jean Piaget, the pre-logic evolution state in which four year old children are found implies in their understanding the difficulty to differentiate between appearance and reality, and their attention is drawn primarily to objects and everyday situations. Joaquin Sorolla's paintings flood their observers with everyday themes that children know as their own experiences, mainly family, children and the sea. Furthermore, Sorolla's paintings are colorful and large size, which attracts and invites them to become observers and fantasize with being part of the artwork.

This teaching methodology starts out from the history of the life of Joaquín Sorolla. From knowledge of the artist and his paintings, several points of interest were worked upon, by the group of 4 years old children. Examples would be family, the sea and childhood, but

family was given a central focus so the children would feel closer to his work and so they could recognize the characters appearing in the paintings. Just as suggested by Fernandez Orgaz (2002), leaving to a side the historical-artistic content to explore the art in a manner both, ludic and sensorial.

7.3. Teaching process and methodology

7.3.1. Phase 1. Before to going to the museum.

Before the visit, the teachers performed multiple activities of approximation to the artworks of Joaquín Sorolla as, according to Villalba y Aguilera, “variety produces motivation and this turns in learning”(Translation)

7.3.1.1 Motivation day

Therefore, the first activity was bursting into the classroom external elements that managed to motivate them and pique children's interest for what was happening in the classroom. When the children arrived to the classroom they perceived new elements and their curiosity became active. Elements common to pictorial artists such as easels, canvases, brushes with different kinds of bristles, tubes of paint, etc., which the children had never before held in their hands. The copies of the artist's paintings were also placed around the classroom as additional elements. The students explored freely the possible uses of the paints found in the classroom and the tools, in contrast with those they generally used in their artistic expression activities, autonomously and independently, formulating hypothesis for their use and asking themselves what all these new elements were doing there. They symbolically played with the materials as if they themselves were artists.



Picture 1: Children experimenting with materials of a real artist.

Without the teachers intervening the children started asking, at first between themselves, and later di-

rectly to the adults, questions such as:

Question: [What has happened in class?]
Answer: [A painter has come and left his things.]

Case 1: Conversation between children

[And where is the painter now?]
[Are you going to paint?]
[Why did he leave all this here?]
[What was the painter’s name?]
[Why did he come to our class?]
Etc...

Case 2: Questions to adults

When children noticed the paintings, and the adults started to be needed to answer all the questions being asked, they located all the copies of the paintings and we played to figure out their names starting from the children’s perception and appreciation of why they were looking at.

Once the artistic works had been presented, amongst which a self-portrait was found, and after a brief introduction to the author, his family and giving the news of the plan to visit his museum, we pondered on what we would like to know about the author, his life and his artwork.

7.3.1.2 Asking to the children what do they want to learn about the artist.

At this school every morning, and in any necessary moment, there is a space called circle. The first meeting of this project at the motivation day is about what children wants to learn about the artist. In this activity each child must, at least, contribute one idea to focus the interest points in the study group.

Table 1: What do we want to learn about Sorolla (4 years old children)

Child	What we want to know about Sorolla.
1	How is his museum?
2	What are his paintings really like?
3	How are his sons called?
4	I want to meet his grandmother
5	How are Sorolla’s real paintings?
6	In which cities has Sorolla lived?
7	I want him to tell me how his paint is like to paint like him.
8	How are the animals in his paintings?
9	I want his children or grandchildren to come.
10	How is his dad or mom called?
11	How is Sorolla now?

12	How is his house?
13	How are his paintings painted?
14	How is his wife, does she have long hair or a ponytail?
15	Why does he paint so well?
16	I want his grandchildren to come.
17	I want him to teach me to use the easel.
18	How are his paintings really like?
19	What teacher is going to take us to see the paintings?
20	I want to meet his children and grandchildren.
21	How are his paintings?

7.3.1.3 Other activities before going to the Museum

Being informed to the families about the current project topic, during the following days the children brought information about the author that they had looked for on the internet with their families, books they had borrowed from the library, coloring pictures and their own creations. Later on we introduced read-write index cards and art related to the artist. Every day we added some new information about the paintings trying to find it with them on the internet or in books, but always starting from what interested them.

The day before the visit, an artist with a degree in Fine Arts attended the school as an actor as if he were one of Sorolla’s grandsons. During the workshop this “Sorolla’s grandson” explained to the children the impressionist technique of the visual mixing of primary colors. Together, they played with mixing colors while the children asked the artist questions regarding Sorolla’s family, who appeared in his paintings, how Sorolla’s house was like, etc.

When leaving, the artist/actor asked them how they were going to behave in his grandfather’s home and the children created their own behavior rules list, with some help from the adults, creating a link of commitment.



Picture 2: Color Workshop held by an artist.

7.3.2. Phase 2: Going to the Museum

The day of the visit we reminded with pictograms, to satisfy the need of all the children, in a gathering before going to the bus, what the day's planning was. In these pictograms we included the bus trip, the place where we were going, what we would see, the behavior rules and when and how we would return. This type of schedule is essential to give a feeling of safety to kindergarten children and to review important concepts and procedures in trips outside the classroom.



Picture 3: Children at Sorolla Museum.

During the visit the children carried a printed sheet of paper with some of the author's paintings and some self-adhesive stickers cut in colored geometric shapes. Some of the paintings represented in the sheet had not been mentioned in the classroom. The activity consisted in placing a sticker on those paintings which appeared in the museum. Some of the photographs shown were of paintings not present in the museum, so they shouldn't place sticker until they confirmed they were there.



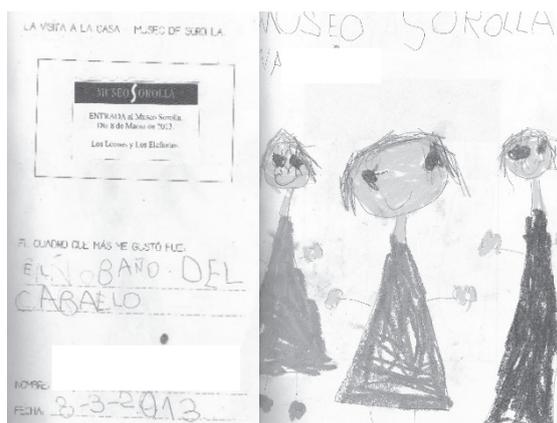
Picture 4: Worksheet at the museum.

Fernandez Orgaz (2002) proposes, in his article "Visiting an art museum with kindergarten students", to provide a record card with fragments of faces of children belonging to different paintings in the exhibit hall. The challenge for the children, in this case, would be to locate the paintings where they appear. There is a huge variety of possible activities at museums to guide the visit. In many cases, the museum's educational staff creates a didactic guide for teachers with activities which provide sense to the visit. In this particular case, the Sorolla Museum published in its webpage activities for different educational levels (MUSEO SOROLLA MCU, 2015), although the activity explained above was designed by a teacher from our school.

7.3.3. Phase 3: After visiting the Museum

After the trip, we met with the teachers to evaluate the tour at a group level, starting from the premise that one of the main objectives of the visit was to give the children the chance to verbalize their feelings towards the author's paintings and to allow them to enjoy the artworks they already knew and others they were discovering in situ. 100% of the students achieved this objective, although the visit gave proof of the ongoing interest of the children to keep learning about the life of the author. The vision of the original paintings had caused a great impression on the children, mainly due to the clarity of the colors and the huge size of the paintings in relation to the copies. Just as Urones and Sánchez-Barbudo (1997) suggested "The exploitation of the trip does not end, as some teachers still believe, with the return to the school. During the following days, communication and exchange situations can be created about what has been seen and the materials gathered, as well as leading the children to express through plastic language, corporal expression, music, etc. All this will lead to the opportunity to present new activities which raise in turn new questions and reinforce certain acquisitions."(Translation)

Therefore, we agree on the importance of consolidating what we learned remembering the visit to the museum as a recapitulation of what has been learned and to support a pleasant memory of the stay at the museum to serve as impulse for future visits to artistic institutions. To this end the children glued their ticket to the museum on their project's work folder, together with the names of their favorite paintings. They also drew the painting which had impressed them the most during their visit.



Picture 5: (Left) Museum entrance sheet. Favorite picture at the Museum. Date.

Picture 6: (Right) An illustration about Sorolla Museum.

7.3.3.1. Asking to the children what do they have learn about the artist.

Last of all we considered the project finished remembering everything we had learned about Joaquín Sorolla.

Table 2: What we have learn about Sorolla (4 years old children)

Child	What we have learned about Sorolla
1	He painted the painting of the HORSE'S BATH
2	He likes to paint the SEA
3	Sorolla was an artist that drew paintings.
4	I like the painting UNDER THE SUNSHADE
5	He drew himself in a SELF-PORTRAIT
6	I remember the BOAT painting.
7	He painted the YATCH
8	He painted WALK BY THE SEASIDE
9	The painting of the NAKED CHILDREN ON THE BEACH
10	The painting of LA SIESTA
11	He liked to paint the sea, boys and girls.
12	He painted the FOUNTAIN OF THE ALCAZAR OF SEVILLE
13	He painted VALENCIAN FISHERWOMEN
14	Sorolla's wife was named CLOTILDE
15	His daughter was called MARY
16	His grandson was called VICTOR
17	Sorolla painted the things he lived on the streets
18	I learned that Sorolla worked very hard.
19	Sorolla's other two children were called JOAQUÍN AND HELENA

20	His paintings are very good
21	The one I liked the most is the SELF-PORTRAIT
In group discussion	He lived in Valencia and moved to MADRID, WHERE WE LIVE
	His name was JOAQUIN
	We saw his HOUSE
	In his house there was a FOUNTAIN
	Sorolla's art style is IMPRESSIONISM because it IMPRESSES

8. Model

The general objective of this activity is let the children identify their selves with their own culture.

Inmaculada del Rosal, in her conference "Real museums in the virtual world" in 2012, celebrated at the Madrid Autonomous University, proposed the following model:

MODEL	
①	Before going to the museum
②	At the Museum
③	After coming back

Figure 1: Model for prepare a visit out of the school. Going to the Museum.

With this model, teachers can create their own guide for prepare the visit to a Museum with children, which can become a good starting point for the proposal to import the Spanish model of teaching artistic appreciation in museums to the Japanese system:

8.1. Before going to the Museum.

There are lots of teaching ways for go to the Museum with children, but in this model, children should go to the Museum with a basic knowledge about the artist and his/her artworks.

Before going to the Museum teachers must analyses which knowledge about the artist and artworks is meaningful the kindergarten students. For this step, teachers should learn about the main artworks of the museum or make their own selection in relationship with their children's likes and dislikes.

At school the will be focused on that selection and children will learn about that artworks and the artist life. Context or theme can be add if is necessary for understand the artworks.

Teacher should make a previous visit to plan the trip, knowing the author and the time period and designing the route. Is not necessary to learn everything about

the artist but it is convenient to write some questions from the point of view of children and get the answers. It is not wrong if we can't answer all children's questions, if new questions appear, teachers can search it with them.

It is possible that children have not a previous interest in the artist, but through a *motivation day* teachers can introduce the artist to children in a passionate and emotional way that move them to want to learn about it. The following days some activities focused in the artist must be arranged for the teachers, so the children will get a progressive knowledge of the artist artworks and his own life.

In kindergarten the relationship with the parent is very important so they should be informed of their children learning for support them at home, searching on the internet or getting books from the library to improve the knowledge. Children should have a meeting period in the morning, with the teacher, for sharing the news about the artist they have got, and rise everyone's knowledge.

8.2 Visit to the Museum

Before going to museum children need to know the behavioral rules in community.

Teachers must develop a tutorial for the visit with: Itinerary and activities inside the museum. Those are important for maintain children interest in the visit and make them responsible of their behavior at the Museum. For the itinerary is possible to use conceptual elements like the theme, or just search for the known artworks and talk about them together in front of the original and the differences between the pictures of it.

8.3. After the visit

Inmaculada del Rosal proposed after the visit to make a summary of the visited, search deeply about the collection, and make a critical analysis of the theme of the museum comparing it with the context by photographs and other contemporary data. In the case of kindergarten the goal is remember the visit to the museum as pleasurable experience, a good remember. It will be useful paste the entrance ticket to the other activities about their learning. Draw and write the importance of going to the museum, their feelings, their favorite pictures and why, and reflect, in group, what children have been learned during the project for finish the process.

8.4. Share and Spread

The teacher should share the experience for other

teachers to improve together a new methodology. That can be in meetings, articles or through classroom software, multimedia presentations, freight storage, teacher web pages, blogs and web 2.0.etc.

9. Conclusion

Through Sorolla's works the children learned the body outline, the differences between children, the sea, the colors, light and dark, as well as plenty additional information about the author and his historical and social context. Identifying the mores and the environment of the artist as part of their own culture, as an example, in the painting LA SIESTA. Likewise, they learned how children of different time periods played and what toys they had in paintings such as EL BALANDRITO or NIÑOS JUGANDO EN LA PLAYA.

The experience of visiting the Sorolla Museum makes manifest the importance of guiding the children through the decoding and interpretation of the images that surround them in the modern world based on visual culture. The objectives of visiting the museum can be summarized in three fundamental steps in the classroom: look, enjoy what we see and think what it is we see. It was a success, no doubt, with some special cases where the need of the child to move was stronger than the interest in admiring the artwork. Just as Elliot W. Eisner said: "Observing, unlike seeing, is an achievement, and not only a duty"(Translation), and above all we have to respect the rhythm of the students who need it as long as their attitude with the space we are in is respectful.

Going to an institution, such as a museum, where there are countless objects that cannot be touched, where children cannot run, where they have to be quiet, and where children are usually not expected to be, in the words of Galleti (2006) "a risk one must assume."

But to take our students to the museum implies initiating them in Art, in enjoying aesthetics, in past and present society and facilitating their immersion in their own culture. According to this experience, going to the museum with the children contributes to their intellectual development a significant learning process through aesthetic experience which improves their sensibility towards Art. In this way, Spanish teachers are forming respectful citizens towards cultural patrimony.

Children need their space for research about the artist by themselves. The possibility of use picture books and catalogues related to the artist make the autonomous and increase their openness to learn.

For the school, the objective of the project culmi-

nate, not only with the museum visit. It is about learn own culture through Arts and make the routine of going to museums something pleasurable and desirable for children.

With this project, the children of kindergarten get to know their own environment and the services it can provide, basic behavior rules in social situations beyond the safety of the school, learning to respect others in those spaces, and to appreciate art both at an aesthetic level and in their search of cultural meanings. Indeed, understand their own culture by watching artworks.

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