

# Quality of Education (QOE)

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**Abstract** - We will consider a program of a new education which enables children to make progress the ability of thinking by emotion or sentiment. Children's ability of thinking is brought by the combination of both sides of understanding, i.e. scientific and artistic, logical and aesthetic, intellectual and emotional. For children today, it is essential to acquire abilities of deep emotion, aesthetic judgment and productive imagination. We will try to consider the education of these abilities from the standpoint of the learning of the 'past'. Without this education, their thinking won't be expected to show full creativity.

**Keywords** - classics, creativity, emotion, Noh, past

## INTRODUCTION: WHAT IS THE ABILITY OF EMOTION TO THINK?

Today, in the field of creative education some remarkable attempts are being made internationally. This movement has a typical feature against the established education, and aims to overcome the traditional method of teaching. These attempts take commonly account of the education of emotion or sensibility. The keynote of this movement lies in the trial to improve emotional ability to think in education.

For children today, the ability of human emotion is absolutely important. Emotion spreads in continuous variation from animal emotion to cultural-moral emotion, and the latter is indispensable for the growth of their mind. The reason why we must think about an education of emotion lies in the fact that children are confronted to the collapse of mind. Today, the revolution of the contemporary social life has utterly overturned their mind, the order of their feeling and thinking. They may spoil their mind.

From this point of view, we want to show a new program of education, which lays stress on the past culture, i.e. art, religion and literature of Japan. We think creativity connects to the past rather than to the future or present. The learning of the past is not derived by the mere knowledge but by some spiritual inheritance or sympathetic identification. And the

secret of this education lies in the devices about the oldest materials for the newest education. This will be a trial for the promotion of Quality of Education (QOE).

## 1. ON THE ABILITY OF HUMAN EMOTION

The education of emotion relates closely to the ability of thinking and understanding. The ability of emotion links with various abilities, such as that of reading various sort of materials, interpreting and realizing the historical cultural records, inferring the relation and connection between many facts, explaining and informing ones own ideas and thought, and so on.

The ability of thinking is consisted of logical-reasonable and emotional-sentimental component. For the creativity, the latter is no less important than the former. And we think the problem of combination of thinking and emotion is most important for the development of children's mind. Today many children fall into various difficulties of mind, such as the weakening of the ability to think, disorder of sentiment and unsettledness of mind. The root of these troubles lies evidently in the collapse of emotion. Their mind will be cut by a slightest tension like a inferior thread. They have scarcely learned fundamental emotions and human sentiments for his life. They are suffering from the absence of the reality of the self-existence, without having full interest about the affairs around them. On the other hand, they have a new excellent power, i.e. virtual sensibility, quick processing of information, sharp sense of self-expression. They have acquired a new modern sense peculiar to the new generation.

The problem of emotion by children has another contemporary importance, especially in relation to moral education. Needless to say, emotion is *conditio sine qua non* for moral, and without it any moral act is appreciated by the actor himself. On the other hand, for the cultivation of emotion the acquaintance of classical literature and art has a significant meaning. Classical culture has an ideal power for stimulating

their sensibility and intellect. Therefore education of emotion is connected with moral education and at the same time overlaps to classical art studies. Today it is indispensable to wake up their cultural sensibility in order to acquire a human way of thinking. If they acquire this sensibility, they will begin to think vividly and bring themselves forth in their real world.

### 1.1. PHILOSOPHICAL HINTS

In the history of philosophy, many philosophers have pointed the significance of emotion for the understanding of human nature. They thought that emotion plays an important role for the activity of the whole mind. Spinoza considered the decisive meaning about the effect of emotion in spiritual life and from this standpoint he insisted his thought about the leading of human life (*Ethica*, □). Kant discovered a new emotional world, i.e. a world of beauty and sublimity. He also developed the thought of reflective judgment about the relation between nature and human being by the concept of emotion of pleasure and purposiveness (*Kritik der Urteilskraft, Erste Einleitung*).

In the contemporary philosophy, H. Bergson paid attention to the role of emotional-moral activity for the opened and vivid society. G. Bachelard insisted the reconstruction of nature from the standpoint of emotional foundation of mind. V. Jankelevitch deciphered the problem of the past in the mind and the relation between emotion and death. And K. Kristjansson thought, "Emotions are, after all, an integral part of human pursuits, and to study life is, in many ways, to study people emotions, including one's own." (*The Didactics of Emotion Education*). These thoughts are the sources for our inquiry to an education of emotion.

### 1.2. SIX POINTS CONCERNING EMOTION

About the significance of emotion in education is the following worthy of notice.

First, emotion is the indispensable collaborator with the scientific thinking. Scientific attitude is generally considered as value-free or apathetic, but this opinion fails to catch a decisive problem. It should not be

disregarded that scientific attitude itself is supported by a spiritual tension, and without this tension the power of thinking doesn't work well. Moreover scientific interest itself is regarded as a sort of emotion, i.e. it must have concentration of attentiveness, respect for the fact, eagerness to research the unknown, open mindedness to any objection and so on. Without this impartial sensibility and inquiring heart, science can't progress at all. Between scientific mind and emotional spirit there exists an unknown closeness.

Secondary, the cultivation of emotion links to moral education. Moral education today faces to a serious difficulty, because it is inclined toward the social relationship between people or citizenship, and fails to grasp the emotional and esthetic aspect by children. Primarily, moral has its meaning in the eagerness to clarify one's own mind through the self control of mind and sincere attitude to the world. Moral is raised not by the precepts of virtues, but by the experience of human impression and pure emotions.

Third, it is important to utilize the 'classics' in various field of education. Classics teach us best what emotion is. Classical learning extends to various genres of human culture, such as literature, art, history, thought, religion and so on. It is, so to speak, the ocean of intellectual heritage of mankind, and without its gifts the land of spirit will soon reduce to desert.

Forth, emotion is required in order to acquire the essential abilities to live, especially vital emotion, self-discovery, self-respect, spiritual elevation and vigorousness. These are the abilities directly combined to the life itself and above all to the cultivation of human character by children.

Fifth, education of emotion is the most important theme in the movements of creative education. We can learn this from theories and movements by F. Froebel, R. Steiner, N. Grundvig and M. Montessori. Their thoughts have commonly a strong opinion that emotion and sensibility are neglected in the established education.

Sixth, education is no other than the inheritance from man to man. Inheritance is the keyword for our understanding of the education of emotion. In Japan, today our inheritable culture and traditional lifestyle are seen in a new light, and if children learn to succeed them, it will have valuable merit for both the education

of emotion and the preservation of traditional culture.

### **1.3. TEACHER TRAINING**

Among teachers in Japan emotion is at last undertook to discuss. But the research for the methodological basis of this ability is delayed. It is important for education of emotion to expose children to various materials, literature, art and other cultural heritages, but in school education these materials are not almost utilized. Education of emotion is not sufficiently positioned in school and teachers don't master enough these materials.

So, we must begin with the training of teacher by this education of emotion. They haven't full ability for this education and aren't accustomed to deal with these materials in their classroom. Education of emotion is fatal delayed in Japan. It is necessary for teachers to realize the significance and emergency of this education. They should know that this education extends to a various aspect of children's life, from nurture and discipline in the age of infant to the elder education in regard to the respect for lives, humanistic culture, religious mind. This teacher training will be the learning of the fundament of their own sensibility and imagination.

Education is no other than the inheritance of human ability throughout generations. Sensibility is inherited and improved by the succession from generation to generation. And it is also the case about intelligence and reason. Japanese emotion is a result of the inheritance of Japanese from age to age. From this point of view, we want to have an outlook for tomorrow education. And we want to show teachers the significance of this education as one of the main component of today's school education.

## **2. ON THE EDUCATION OF EMOTION MEANING OF THE 'PAST'**

The problem about the method and aim of education is always the object of strong interest among people in any countries. Today this interest strengthens more and more, but it is closed up only to the problem of scholastic abilities and understanding. In Japan also the problem of improvement of these abilities occupies the interest of teachers and parents, and the

administration and reorganization of education is carried out rapidly by the name of improvement of scholastic abilities.

Besides in Japan, the interest and knowledge to history and culture among children is retreating. They feel unaccustomed to the way of thinking in accordance with the axis of time, and have only a too weakened interest to history and culture. The reason will be the loss of the context of the historical and cultural knowledge and experience, and therefore they have not accustomed to see the world from the historical standpoint. The abundance and variety of information by contraries causes the difficult problems for the acquirement of their ability to the total and well-balanced thinking.

We can find in the thinking of children the situation of 'the loss of the past'. They don't learn not only their own past folk culture and history, but world history, classical literature, art, thought and religion, which are the common heritages throughout the world. They are broken off the context of the past and become extinct to past human beings and human culture. They don't have experience of the historical and cultural affairs handed down from the ancestry. And consequently their abilities to think universally will rapidly retrogress. They will lose their mental roots and deplete their emotional sensibility. They may fail and lose at last their self.

We call this historical and cultural learning 'the learning of the past'. It relates not so much to intellect as to emotion. And emotion relates more to the past than to the future. For the creativity many will think about the future, but it will be insufficient for the exploitation of its content. Creativity connects rather to the past, and needs it as its resource. History has an unwritten principle, that the oldest awake the newest. Because the oldest has been standing most against the wind pressure of history. The hint to education of tomorrow lies in the effort to make the most of oldest materials by the newest method.

### **2.1. EDUCATION OF THE PAST**

Certainly, it will be difficult to let children have interest to the past. But once they have an experience to touch to the historical or the traditional culture and have a mind to sympathize with the past, they will catch something

new. Without having the past, the mind of emotion will not grow up enough. The learning of the past will arouse in their mind the feeling of the connection with wide and fascinating world. And by this feeling of connection, they will get a sort of spiritual awakening and have a stable view about human being.

So, education of emotion should be also that of the historical culture of the past. In every nation and people there exists each original historical culture. If they learn this culture from the early years of their development, it will be one of the most profitable bread for children's mind. By this education they will acquire the ability of aesthetical judgment, sense of pluralistic values, understanding of other cultures and rich imagination.

It is important in today's education that we create a new program of education of emotion having a good command of computer and make use of the materials of classical culture in way of new method. By the software technology it is enabled to make various new programs and to utilize these various new materials in the classroom. The key point of education of emotion will hereafter be that of the development of the method which enables to edit the oldest materials by newest method.

In the ability of children we find both 'digital' and 'analog' possibilities, and the latter is as important as the former. But today school education depends on the principle of digital knowledge and makes much of the world of intellect. The analogical, i.e. moral and emotional education is sent to the corner. It is forgotten that the full activity of intellect is only possible when it is connected with emotion.

Creative thinking needs both digital and analogical, because it is made up of the activity both constructive and affective, systematical and ambiguous, analytical and synthetic, scientific and historical, and in general 'space' and 'time'. Therefore it is absolutely important that these both sides are connected and unified, and we should try to connect digital materials to the circuit of analog. Learning is a synthetic activity, so we must teach children to observe things with both abilities and think with their whole brain. Therefore, for this education we should connect computer with historical materials, and try to let classroom transform into museum, theater, or historical stage by all devices of computer.

From this point of view, we can prospect a combination of information science and emotional education. We want to collect the materials of past arts, historical works and classical literature as the source of emotion and guide children to experience the wideness and depth of mankind and to feel the unknown world of human emotion. And for these problems, we want to utilize information science. Computer is a best tool to let children lead to the way of thinking from the axis of time and meet the spiritual life world.

Revolution of information today is far and away favorable for the education of the past. We can now with information tools produce the curriculum using classical materials and re-create the past world. Yet until now, we haven't any advanced software for this education. This software is not for the complementary material. It opens up a new vista for the creation of emotional education.

## **2.2. TRIAL TO AN NEW EDUCATION OF EMOTION TRADITIONAL JAPANESE PERFORMING ARTS**

The materials of the education of emotion are large and various. Today in school education traditional Japanese performing arts are recently reevaluated, and many trials begin to be made. In this education, it is important for teachers to guide children to the best materials and chances, then children will think and express for themselves by leaps and bounds. These classical materials, involving movement, performance, expression, execution, will lead to awaken their aesthetic emotions. To enable this education, it is indispensable to combine their thinking with emotion, in other words we must guide them to think of what they feel and perceive. For children today, practicing and expressing with their body and mind is more and more important for their development.

The difficulty is that most teachers are almost ignorant of these traditional performing arts. So we must begin with the training of teachers. Moreover for the practice of this education it is necessary to get the collaborators of stage art. Today this education is just about to start, and for the promotion we must get over many difficulties. But if we progress in this trial, it will be some contribution to the quality of education.

### 2.3. SKETCH OF THE NOH EDUCATION

Here, for example, we will take up Japanese classical stage art Noh for the education of emotion.

Noh is stage art and is made up of drama, song, dance and performance. So, Noh education is synthetic and will be carried out in a style of combination of desk studies and work-shop learning. In Japan, so far, education of stage art has been practiced at school in a subject of drama and chorus. In both case it is hard to say that the lectures are taken place on a standpoint of connection of thinking and emotion. Noh-education is the complex of learning of classical literature and performance at stage. Children are quite ignorant about the classics of their own country, and hardly accustomed to the manner of Japanese life. If they meet this unknown art, they will surely be astonished and awaked.

Especially Noh is closely related to Japanese oldest short poetry Waka such as Manyō-shū or Kokin Wakashū, and masterpieces of Japanese literature such as The Tale of Genji or The Tale of Heike. Throughout the history of Japan, these works have brought up and influenced deeply the mind of Japanese. Noh education will be available for the learning of these poetry and literature.

Noh is scarcely known to children and young people. It is even today a dismissed art. But if they become familiar to this art, they will be undoubtedly fascinated, for them Noh is a mysterious world with quite a new song, dance and atmosphere. For them it will surely be exciting to present this unknown world of Japanese stage art on their own expression and movement.

The method of Noh education is scarcely devised today, it is one of the most backward genre in education. So, we must develop the theory of its learning.

We think it is necessary for children to learn Noh at least four elements; historical-social (for example, middle age of Japan, society of warrior, feudal system, etc.), natural-geographical element (landform of Japan, Miyako (Kyoto) and other cities, district of Japan, etc.), cultural element (Waka, tales, art, old lifestyle, etc.) and spiritual element (religion, love, sorrow, death, ghost, god and demon etc.).

And the work-shop of Noh is also synthetic. Noh is constructed of many parts; song (Utai is very different from European song, it is at the same time song and narration. The diction is also unique.), play and dance (Noh dance is characterized by Kata (form) and Kamae (attitude). It has a strict rule in each movement), Sahou (manner) and Kiai (spirit) (By Japanese expressional art spirit is most important) and performance (Noh may somewhat similar to Opera). We are now trying to prepare the curriculum of Noh-education. For this, it is necessary to teach children various fundamental matters, such as Japanese history and literature, map in the old days, Buddhism and people's life. We must teach them also a grounding of stage art, spiritual side of this art, its beauty and aesthetic elements. And then we instruct them songs and dances of Noh. So Noh-education is above all a synthetic education.

### 3. CONCLUSION

Emotion will be certainly inspired by the education of the classic art. When we try to teach children (about 10-14) songs and dances of Noh, they at first feel confused and puzzled, and then they enter quickly into the world of Noh.

To learn Japanese classical art with their full bodies and souls is for them certainly incredibly fresh experience, and they expand both their sensibility and understanding. As emotion is the 'fountainhead' of all mental activity, they will surely develop their intellectual abilities.

We believe that this sort of education will take an active part in education as a bridge between scientific studies and cultural mentality. The heart of children should be always fulfilled with fresh interest and emotion, and then they can actualize their abilities in intellectual studies.

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