

A WORK OF ART AS A MEANS OF EVALUATING MUSICAL HEARING

Dijana Atanasov Piljek¹ and Nikola Margetić²

¹Faculty of Teacher Education, University of Zagreb, Croatia

²4th Primary School Bjelovar, Croatia

ABSTRACT

A musical work of art in music classes affects the development of age appropriate music aesthetic criteria, music taste and the acquisition of knowledge of particular music literature. A work of art also functions as a means for developing different elements of musical hearing such as sharpening hearing perception, practising hearing concentration, and learning basic music terminology, such as atmosphere, tempo, dynamics, musical form and different music performers. At the moment of listening to and experiencing music in class, music is considered a work of art, but when its elements are discussed and analysed, the work of art becomes the means of learning about music. As the outcomes of learning need to be evaluated, musical work of art also becomes a means of evaluation. This research tries to establish whether there are differences in opinions among primary school teachers towards evaluation in music class regarding years of teaching experience and whether there are any differences in opinions among primary school teachers towards evaluation in music class regarding their level of education. The obtained results show that there is no statistically significant difference in opinions among primary education class teachers towards evaluation in general, nor according to the teachers' level of education. The participants show preference for numerical evaluation, which in turn opens new questions related to the teachers' musical competence in teaching practice and their permanent training in the field of school docimology.

Key words: *musical work of art, musical taste, elements of musical hearing, means of evaluation, school docimology*

INTRODUCTION

Definition of a musical work and its role in teaching

Musical work of art in music class is part of aesthetic education which influences the development of the ability to perceive, experience, evaluate and create beauty. It develops, according to P. Farnsworth (1969), aesthetic criteria for the evaluation of music – musical taste, musical memory (as the most relevant aspect), and provides an insight into the existing musically valuable reading material. By listening to a musical work of art in music class, some elements of the musical hearing are developed and knowledge of the basic components of music is gained.

At the moment of listening to and experiencing music in class, it is considered a work of art, but when its elements are discussed and analysed, the work of art becomes the means of learning about music. As the outcomes of learning need to be evaluated, a work of art in music class also becomes a means of evaluation.

Musical work and contemporary evaluation trends

Educational activity is closely connected with global technological development and progress. It is necessary to observe it in the context of speed and quality of the development of all activities that people have been involved in recently. The existence of different evaluation projects and models such as PISA (Programme for International Student Assessment – OECD, 2006) proves there is a need for the differentiation between educational activity and evaluation of its success. In the technological logarithm, the central focus is on the final product and its quality, while in the educational process the main emphasis is both on the process itself and its quality. In this regard, evaluation in music, art, and physical and health education classes has a special meaning and place, as well as a preventive role.

In the effort to place greater value on all forms of human activity and achievements today, in the art educational field there is also an increasing application of the established models of evaluation, and an understanding of the evaluated accomplishments and gained knowledge.

Specificity of the music field is determined by the quality of the operationalized educational outcomes on the one hand, and understanding the teachers' quality (competences) on the other hand. The quality of the realisation of educational tasks in music class depends, according to Manasteriotti (1973), also on the personality of the teachers, their general knowledge and knowledge of music culture, knowledge of pedagogical theory, as well as their specific methodological qualifications.

Developmental particularities of a musical work in the process of evaluation

The role of musical works in the process of evaluation should be approached as a problem. In terms of docimology, problems appear on the operational level, i.e. they primarily relate to class teachers and their understanding or lack of understanding of the educational aims in teaching music, as well as in connection with determining criteria and problems related to measuring the observed characteristics of the pupils. The main issue here is the purpose of grading (evaluation) in the teaching process and whether it should be integrated as overall intervention of the educational system on the personality of every individual (pupil). There is also the question whether the aim in class should be to obtain a grade and thus end the evaluation and teaching procedure, or whether grading and evaluation should be seen as part of the intervention and improvement of the educational quality in class. Peschl (1998) suggests that music class has been on the margins of the educational system as a result of the application of the implicit curriculum. This means that the development of the role and objectives of education in the arts (art and music classes) has been simultaneous with the development of the understanding of these roles and tasks (at the functional level), as reflected at the operational level (in teachers' teaching and pupils' learning).

The quality of the interaction between teachers and pupils through music educational content has been determined by the development of the educational paradigms throughout the history, as well as by the recognition of the role of national educational system in the different contexts of social and cultural awareness. Dobrota (2002) discusses the trend of marginalization of music, education in the arts and physical education in the Croatian educational system, and maintains that it is far from the contemporary demands of the European musical pedagogy. Nevertheless, the pedagogical reflections of the (re)affirmation of music education are still based on the beginnings of pedagogical scientific determination of the role

of aesthetic education presented in the teachings of Jan Amos Komensky who emphasizes great and overall role and contribution of the aesthetic (music, art) education in the development of each pupil's personality. Komensky highlights the nature of music aesthetic education from the early beginnings, perceiving it as a learning and developmental process.

The development of evaluation methodology in the education in the arts

There is a difference in the experiences relating to the success of grading in class teaching in different subjects. For instance, there is a significant amount of testing materials for Croatian language, mathematics, science and foreign languages available for purchase; however, there are few or none for music, art and physical education. This confirms two facts: first, there is an elaborated evaluation methodology that has taken two directions: evaluation of the acquired knowledge and achievement, and the existence of the criteria for determining the level of pupils' success. The second is the lack of evaluation methodology determining the level of success in the *non-academic subjects*¹, resulting from the perception of these subjects and the evaluation of pupils' educational outcomes as primarily supporting the dominant success in the *academic*² subjects. This means that even in the concept of the syllabus itself, on the educational level, the greater emphasis is placed on the *major* rather than *minor* subjects (education in the arts and physical education). Thus, the achieved grades in the non-academic subjects are simply "added" to the grades of other subjects, and the expectations for these grades to be high are generally considered to be "justified". If teachers tend to give poor grades or fail pupils in the *minor* subjects, such actions are mostly considered unwanted, pedagogically unjustified and demotivating.

Matijević (1988) states that the activities provided within the syllabus of non-academic subjects should contribute to the development of versatile personality, and therefore the numerical grading scale for these subjects is inappropriate. The general purpose of these subjects is for the pupils to like them and engage in them. Glover and Ward (2004) say that music teaching should be developed on the basis of the inborn musical ability of every child and musical experience which they had gained before

1 The term *non-academic subjects* here refers to education in the arts and physical education

2 The term *academic subjects* here refers to Croatian language and literature, foreign language, mathematics and sciences

school. These should be the foundations for the pupils' further music education. Teachers should observe and monitor pupils' musical "behaviour" individually and act according to their capabilities and needs, which should be considered during grading and evaluation. In addition, they list the factors which teachers must consider when evaluating pupils' individual achievements: listening skills, thinking skills, physical coordination and social interaction.

In order for the evaluation to be relevant and conducted in the appropriate manner, during the evaluation and grading process it is necessary to take into consideration the aims of music class which are precisely defined according to teaching areas (singing, playing an instrument, listening to music and musical creativity), as well as the individual features of those who are being evaluated. Their individual characteristics should be evaluated individually and according to individual progress which implies initial, formative and summative evaluation. Based on such observation, the results of success and progress, i.e. acquisition of the musical components of the personality, are determined.

Therefore, this paper attempts to gain insight into the methodology of the evaluation process of the educational outcomes in music education by observing works of art as a means of evaluating musical hearing. For this purpose, the opinions of class teachers regarding the grading system of the individual elements of music class were obtained, and compared according to the years of teaching experience and the level of education. The opinions of the teachers regarding evaluation in music class were in accordance with their understanding of educational achievements in the individual area of the music class as well as the level of their own musical abilities and skills.

RESEARCH AIM AND PROBLEM

The aim of this empirical research has been to determine if there are differences in the opinion regarding grading in music class among class teachers according to the years of teaching experience and level of education. The research problem has been to determine whether there are significant differences in the opinion regarding grading in music class among class teachers according to the years of teaching experience and whether there are significant differences in their opinions according to their level of education.

Research hypotheses

H1 There is a difference in the opinion regarding grading in music class among class teachers, according to the years of teaching experience and the preference for descriptive or numerical grading system. Teachers with more teaching experience (31 years and more), as generally believed, will find it difficult to accept changes, and therefore it is assumed that they will be in favour of the existing grading system (numerical), while the teachers with less teaching experience will prefer descriptive grades.

H2 There is no difference in the opinion regarding grading in music class among class teachers according to their level of education and the preferences for descriptive or numerical grading system will not change. Regardless their level of education, teachers have already been grading and monitoring pupils' progress in music class using descriptive and numerical grading system for some years, and it can be assumed that there is no difference in their opinions according to their level of education.

RESEARCH METHODS

Sample and instrument

The research included 160 class teachers. The sample was occasional and only primary schools (PS) in Bjelovar-Bilogora County were chosen: The Third PS Bjelovar (16), PS Berek (4), PS Čazma (19), PS Đulovac (11), PS Garešnica (31), PS Ivanska (12), PS Mate Lovraka Veliki Grđevac (7), PS Mirka Pereša Kapela (11), PS Nova Rača (13), PS Sirač (5), PS Štefanje (4), PS Trnovitički Popovac (4), PS Velika Pisanica (14) and PS Veliko Trojstvo (9).

The questionnaire has been designed on the basis of the relevant reading materials and long experience in teaching music class. The initial items in the questionnaire relate to the data about years of teaching experience, level of education and additional music education. The questionnaire consists of two closed type questions about the personal data of the participants (years of teaching, level of education) and eight statements regarding the opinion about the grading system.

The participants were required to express their agreement or disagreement with each statement on the five-point Likert scale. The meaning of the numbers used for each point on the scale is stated at the beginning of the questionnaire and under each statement, the scale from 1-5 is given with the description of the initial and final point of the scale (1-

strongly disagree, 5- strongly agree). The participants were supposed to circle only one number. The statements 1- 8 refer to the opinion of the class teachers regarding the grading system in music class.

The teachers completed the questionnaire in about 15 minutes. Before the beginning of the survey, the teachers were informed about its purpose and they were guaranteed full anonymity of the obtained data.

RESULTS AND DISCUSSION

Opinions about grading system in music class

Frequencies have been calculated and the basic descriptive results for the main characteristics of the research are given. The statements given in the questionnaire relate to the opinions regarding grading in music class: in music class from first to fourth grade only numerical grades should be given, in music class from first to fourth grade only descriptive grades should be given, there should be a combination of numerical and descriptive grades, in the first and second grade only descriptive grades should be given, in the third and fourth grade a combination of numerical and descriptive grades should be given, in the third and fourth grade only descriptive grades should be given, sometimes it is hard for me to determine a numerical grade in singing, sometimes it is hard for me to determine a numerical grade in playing an instrument. The participants were asked to express the degree of their agreement/disagreement with the statements: strongly disagree, disagree, don't know, agree or strongly agree.

The first three statements refer to the evaluation in music class from first to fourth grade. Most teachers disagree with the statements that in music class in the lower grades only numerical or only descriptive grades should be given (Table 1). More than half (53.8%) of the teachers agree with the statement that in the first and second grade evaluation should be only descriptive, but they disagree (70.7%) with the statement that in the third and fourth grade only descriptive grades should be given in music class. Majority of class teachers agree with the statement that there should be a combination of numerical and descriptive grades in music class in the third and fourth grade. Most of the teachers agree with the item stating difficulties in formulating the numerical grade in singing and playing an instrument. The frequencies were also calculated for two independent variables: years of teaching and level of education.

Table 1. Review of the obtained frequencies regarding teachers' opinions about music class grading system (N=160)

		Strongly disagree	Disagree	Don't know	Agree	Strongly agree
In music class from first to fourth grade only numerical grades should be given.	N	44	67	24	17	7
	%	27.5	41.9	15.0	10.7	4.4
In music class from first to fourth grade only descriptive grades should be given.	N	30	55	28	32	14
	%	18.8	34.4	7.5	20.0	8.8
There should be a combination of numerical and descriptive grades in music class.	N	14	18	20	48	58
	%	8.9	11.4	12.5	30.4	36.7
In the first and second grade only descriptive grades should be given.	N	15	34	24	38	47
	%	9.5	21.5	15.2	24.1	29.7
In the third and fourth grade a combination of numerical and descriptive grades should be given.	N	13	12	19	61	54
	%	8.2	7.5	11.9	38.4	34.0
In the third and fourth grade only descriptive grades should be given.	N	44	67	21	12	13
	%	28.0	42.7	13.4	7.6	8.3
Sometimes it is hard for me to determine a numerical grade in singing.	N	7	30	15	63	43
	%	4.4	19.0	9.5	39.9	27.2
Sometimes it is hard for me to determine a numerical grade in playing an instrument.	N	7	20	19	76	38
	%	4.4	12.5	11.9	47.5	23.8

Test of the normality of the distribution (years of teaching experience)

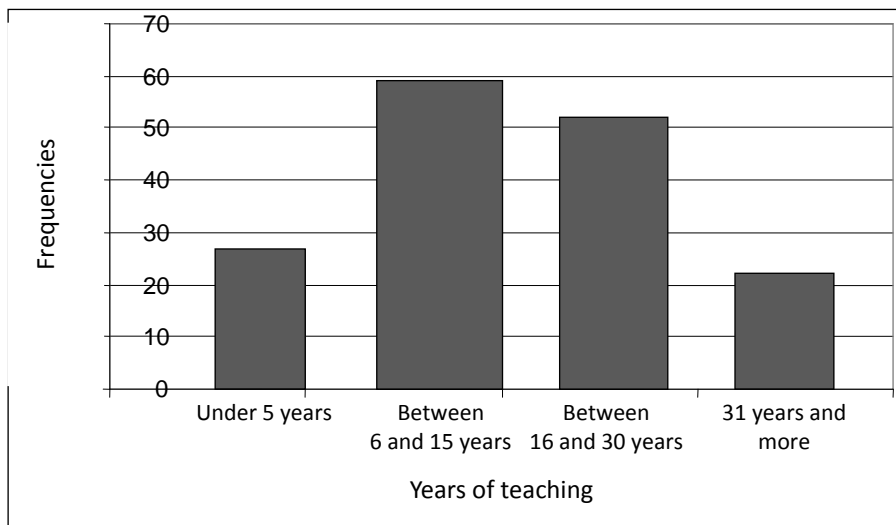


Figure 1. Graphical representation of the frequencies obtained for the participants' years of teaching (N=160)

Graphical representation shows normal distribution of the participants' years of teaching. Most participants have been teaching between 6 and 15 years (N = 59). A slightly smaller number of teachers have been working in school between 16 and 30 years, i.e. 52 participants. The number of teachers who have been working in school for more than 31 years is the smallest (N = 22). There is also a fairly small number of teachers who have been working in school less than 5 years (N = 27).

Positive distribution indicates that the number of the participants with a university degree is larger than the number of the participants with a college degree. The total number was 96 teachers with a university degree, and only 63 with a college degree.

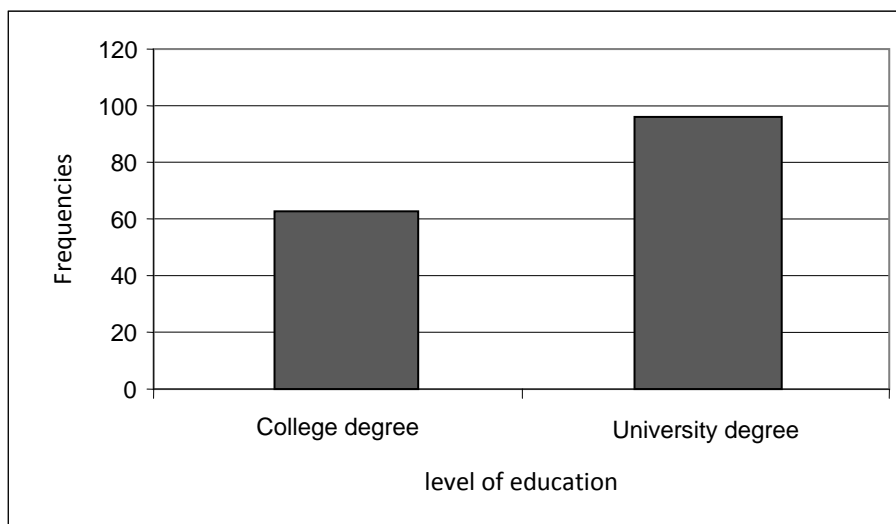


Figure 2. Graphical representation of the participants' level of education (N=159)

Descriptive analysis of the main features of the research

Table 2. Descriptive results for the opinions regarding evaluation in music class

	N	Min	Max	M	SD
In music class from first to fourth grade only numerical grades should be given.	159	1	5	2.2	1.10
In music class from first to fourth grade only descriptive grades should be given.	159	1	5	2.7	1.24
There should be a combination of numerical and descriptive grades in music class.	158	1	5	3.7	1.30
In the first and second grade only descriptive grades should be given.	158	1	5	3.4	1.36
In the third and fourth grade a combination of numerical and descriptive grades should be given.	159	1	5	3.8	1.21
In the third and fourth grade only descriptive grades should be given.	157	1	5	2.3	1.19
Sometimes it is hard for me to determine a numerical grade in singing.	158	1	5	3.7	1.19
Sometimes it is hard for me to determine a numerical grade in playing an instrument.	160	1	5	3.7	1.09

As can be seen from Table 2, the lowest and the highest value was obtained for all items. The minimum mean value was obtained for the item *“in music class from first to fourth grade only numerical grades should be given”* (M=2.2; SD=1.10), while the maximum mean value (M=3.8; SD=1.21) was obtained for the item *“in the third and fourth grade a combination of numerical and descriptive grades should be given”*. The items *“sometimes it is hard for me to determine a numerical grade in singing”* and *“sometimes it is hard for me to determine a numerical grade in playing an instrument”*, as well as the item *“there should be a combination of numerical and descriptive grades in music class”* have the same mean value of 3.7.

Slightly lower mean value (M=2.3) was obtained for the item *“in the third and fourth grade only descriptive grades should be given”*.

Differences among the groups - according to the years of teaching

In order to test the hypothesis and determine the differences in the opinions among class teachers regarding grading in teaching music, according to the years of teaching, one-way analysis of variance was computed for the items related to opinions about grading in teaching music.

Table 3. Descriptive results and the significance of the differences in the mean values for the item *“in music class from first to fourth grade only numerical grades should be given”*, according to the participants' years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	27	2.3	1.06	0.34	p>0.05
Between 6 and 15 years	59	2.3	1.05		
Between 16 and 30 years	52	2.1	1.05		
31 years and more	21	2.3	1.43		

In Table 3 it can be seen that the mean values (M=2.3) are the same for the teachers who have been teaching less than 5 years, those who have been teaching between 6 and 15 years and the ones who have been teaching more than 31 years. Slightly lower mean value for the item *“in music class from first to fourth grade only numerical grades should be given”* was obtained for the teachers who have been teaching between 16 and 30 years. The obtained F-ratio (F=0.34; p>0.05) is not statistically significant which means that, according to the participants' years of teaching, there is no statistically significant difference among class teachers regarding the

opinion that in music class from first to fourth grade only numerical grades should be given.

Table 4. Descriptive data and the significance of the differences in the mean values for the item *“in music class from first to fourth grade only descriptive grades should be given”*, according to the participants' years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	27	2.4	1.0	0.39	p>0.05
Between 6 and 15 years	59	2.7	1.21		
Between 16 and 30 years	51	2.6	1.25		
31 years and more	22	2.7	1.58		

The mean values are similar for all teachers, and the minimum mean value (M=2.4; SD=1) was obtained by the teachers with less than 5 years of teaching experience. The obtained F – ratio (F=0.39; p>0.05) is not statistically significant which means that, according to the participants' years of teaching, there is no statistically significant difference among class teachers regarding the opinion that in music class from first to fourth grade only descriptive grades should be given.

Table 5. Descriptive data and the significance of the differences in the mean values for the item *“there should be a combination of numerical and descriptive grades in music class”*, according to the participants' years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	27	3.9	1.16	1.54	p>0.05
Between 6 and 15 years	59	3.7	1.36		
Between 16 and 30 years	51	3.9	1.09		
31 years and more	21	3.3	1.68		

The mean values for the item *“there should be a combination of numerical and descriptive grades in music class”* are similar for all teachers. However, the mean values of the teachers who have been working for more than 31 years are the lowest in comparison with other participants (M=3.3; SD=1.68). The obtained F–ratio (F=1.54; p>0.05) is not statistically significant which means that, according to the participants' years of teaching, there is no statistically important difference among class teachers regarding the opinion that there should be a combination of numerical and descriptive grades in music class.

Table 6. Descriptive data and the significance of the differences in the mean values for the item *“in the first and second grade only descriptive grades should be given”*, according to the participants' years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	27	3.1	1.26	0.81	p>0.05
Between 6 and 15 years	59	3.4	1.31		
Between 16 and 30 years	50	3.6	1.39		
31 years and more	22	3.6	1.56		

The lowest mean value was obtained by the class teachers who have been working less than 5 years, while the highest mean value was obtained by the teachers with longer teaching experience, i.e. 16 years and more. There is no statistically significant difference among class teachers, according to the years of teaching, regarding the opinion that in the first and second grade only descriptive grades should be given ($F=0.81$; $p>0.05$).

Table 7. Descriptive data and the significance of the differences in the mean values for the item *“in the third and fourth grade a combination of numerical and descriptive grades should be given”*, according to the participants' years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	27	3.9	0.99	1.74	p>0.05
Between 6 and 15 years	58	3.8	1.23		
Between 16 and 30 years	52	4.0	1.12		
31 years and more	22	3.4	1.53		

The mean values are similar, while the lowest value was obtained by the group of teachers who have been teaching longer than 31 years. The obtained F-ratio ($F=1.74$; $p>0.05$) is not statistically significant, which tells us that there is no statistically important difference among class teachers, according to the years of teaching, regarding the opinion that in the third and fourth grade a combination of numerical and descriptive grades should be given.

Table 8. Descriptive data and the significance of the differences in the mean values for the item *“in the third and fourth grade only descriptive grades should be given”*, according to the participants' years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	26	2.2	1.14	1.98	p>0.05
Between 6 and 15 years	59	2.3	1.17		
Between 16 and 30 years	50	2.0	1.04		
31 years and more	22	2.7	1.49		

Teachers with the teaching experience between 16 and 30 years obtained the lowest mean value of 2.0 (SD=1.04), while the highest mean value was obtained by the teachers who have been teaching for more than 31 years (M=2.7; SD=1.49). The obtained F-ratio (F=1.98; p>0.05) is not statistically significant, which means that the obtained difference among class teachers, according to the years of teaching, regarding the opinion that in the third and fourth grade only descriptive grades should be given is not statistically significant.

Table 9. Descriptive data and the significance of the differences in the mean values for the item *“sometimes it is hard for me to determine a numerical grade in singing”*, according to the years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	27	3.8	1.04	1.74	p>0.05
Between 6 and 15 years	59	3.6	1.27		
Between 16 and 30 years	51	3.4	1.25		
31 years and more	21	4.1	0.89		

The teachers with the longest teaching experience obtained the highest mean value (M=4.1; SD=0.89), and the teachers with working experience in the class between 16 to 30 years achieved the lowest mean values (M=3.4; SD=1.25). The obtained F-ratio (F=1.74; p>0.05) is not statistically significant which means that, according to the years of teaching, there is no statistically significant difference in the problems which class teachers encounter when determining a numerical grade in singing.

Table 10. Descriptive data and the significance of the differences in the mean values for the item *“sometimes it is hard for me to determine a numerical grade in playing an instrument”*, according to the years of teaching

Years of teaching	N	M	SD	F	P=0.05
Under 5 years	27	3.8	1.09	0.44	p>0.05
Between 6 and 15 years	59	3.6	1.19		
Between 16 and 30 years	52	3.7	1.01		
31 years and more	22	3.9	1.05		

The teachers with the most years of teaching obtained the highest mean value (M=3.9; SD=1.05), and the teachers with working experience in the class between 6 to 15 years obtained the lowest mean value (M=3.6; SD=1.19). The obtained F-ratio (F=0.44; p>0.05) is not statistically significant which means that, according to the years of teaching, there is no statistically significant difference in the problems which class teachers encounter when determining a numerical grade in playing an instrument.

As no statistically significant difference was obtained for the items related to the opinions regarding grading in music class among the teachers according to the years of teaching, the hypothesis was rejected and the conclusion was made that among class teachers there is no statistically significant difference in the attitudes regarding numerical and descriptive grading in music class according to the years of teaching.

Differences with respect to the level of education

In order to test the hypothesis and determine the existence of the differences among class teachers in the opinions about grading in music class according to the level of education, t-test was calculated for the items related to grading in music class.

Table 11. Descriptive data and the significance of the differences in the mean values for the item *“in music class from first to fourth grade only numerical grades should be given”*, according to the participants' level of education

Educational level	N	M	SD	t	P=0.05
University level	62	2.2	1.14	0.4	p>0.05
College level	96	2.3	1.09		

The obtained mean values are similar for this item. The difference was found to be statistically insignificant (t-ratio: t=0.4; p>0.05), which means that, according to the teachers' level of education, the obtained

difference in the teachers' mean values regarding the attitude that in music class only numerical grade should be given is not statistically significant.

Table 12. Descriptive data and the significance of the differences in the mean values for the item *"in music class from first to fourth grade only descriptive grades should be given"*, according to the participants' level of education

Educational level	N	M	SD	t	P=0.05
University level	63	2.5	1.33	1.37	p>0.05
College level	95	2.8	1.18		

University educated teachers achieved slightly higher mean value than the college educated teachers for this item. The obtained t-ratio is not statistically significant ($t=1.37$; $p>0.05$) which means that, according to the teachers' level of education, the obtained difference in the mean values of the teachers' attitude that in music class only descriptive grades should be given is not statistically significant.

Table 13. Descriptive data and the significance of the differences in the mean values for the item *"there should be a combination of numerical and descriptive grades in music class"*, according to the participants' level of education

Educational level	N	M	SD	t	P=0.05
University level	62	3.7	1.29	0.03	p>0.05
College level	95	3.7	1.32		

The analysed results for this statement show that teachers with different level of education obtained equal mean values. This is confirmed by the obtained t-ratio ($t=0.03$; $p>0.05$) which is statistically insignificant and shows that, according to the participants' level of education, there is no statistically important difference among class teachers in the opinion about combining numerical and descriptive grades.

Table 14. Descriptive data and the significance of the differences in the mean values for the item *"in the first and second grade only descriptive grades should be given"*, according to the participants' level of education

Educational level	N	M	SD	t	P=0.05
University level	61	3.3	1.44	0.7	p>0.05
College level	96	3.5	1.31		

The descriptive data and the significant differences of the mean values for this statement show that teachers with a university degree achieved slightly higher mean values than the college educated teachers. The obtained t-ratio is not statistically significant ($t=0.7$; $p>0.05$), which means that the obtained differences in the mean values for the teachers' opinion that in the first two grades of primary school in music class only descriptive grades should be given is not statistically relevant regarding the teachers' level of education.

Table 15. Descriptive data and the significance of the differences in the mean values for the item *"in the third and fourth grade a combination of numerical and descriptive grades should be given"*, according to the participants' level of education

Educational level	N	M	SD	t	P=0.05
University level	63	3.8	1.29	0.38	$p>0.05$
College level	95	3.9	1.18		

The obtained mean values for this statement are similar. Statistically insignificant t-ratio ($t=0.38$; $p>0.05$) was obtained, which means that the difference in the mean values for the teachers' attitude that in the third and fourth grade a combination of numerical and descriptive grades should be given, is not statistically relevant according to the teachers' educational level.

Table 16. Descriptive data and the significance of the differences in the mean values for the item *"in the third and fourth grade only descriptive grades should be given"*, according to the participants' level of education

Educational level	N	M	SD	t	P=0.05
University level	61	2.2	1.25	0.36	$p>0.05$
College level	95	2.3	1.15		

The obtained mean values for this statement are similar. T-ratio ($t=0.36$; $p>0.05$) is statistically insignificant, which means that the obtained difference in the mean values of teachers' opinion that in the third and fourth grade only descriptive grades should be given is not statistically relevant according to the teachers' educational level.

Table 17. Descriptive data and the significance of the differences in the mean values for the item *“sometimes it is hard for me to determine a numerical grade in singing”*, according to the teachers' educational level

Educational level	N	M	SD	t	P=0.05
University level	62	3.5	1.17	1.22	p>0.05
College level	95	3.8	1.19		

The results show that the teachers with a university degree achieved somewhat higher mean values than the teachers with a college degree. The obtained t-ratio is not statistically relevant ($t=1.22$; $p>0.05$) which means that, according to their educational level, there is no statistically relevant difference in the difficulties encountered by class teachers when formulating a numerical grade in teaching singing.

Table 18. Descriptive data and the significance of the differences in the mean values for the item *“sometimes it is hard for me to determine a numerical grade in playing an instrument”*, according to the teachers' educational level

Educational level	N	M	SD	t	P=0.05
University level	63	3.7	1.00	0.02	p>0.05
College level	96	3.8	1.14		

The obtained t-ratio is not statistically relevant ($t=0.02$; $p>0.05$) which means that, according to their educational level, there is no statistically significant difference in the difficulties encountered by class teachers when formulating numerical grade in playing an instrument.

Given that there were no statistically significant differences in the characteristics related to the opinions regarding the grading system in music class among teachers with different levels of education, the hypothesis is confirmed and the conclusion is that among class teachers there are no statistically significant differences in the opinions regarding numerical and descriptive grading in music class according to the educational level.

The empirical research that was conducted included 160 teachers from primary schools in Bjelovar-Bilogora County and their opinion was obtained about 8 statements regarding the grading system in music class. The obtained results confirm the following:

1. there are no statistically significant differences among the class teachers in the opinions regarding the grading system in music class, according to the years of teaching;

2. there are no statistically significant differences among the class teachers in the opinions regarding the grading system in music class, according to their educational level.

The hypothesis that class teachers have similar opinions regarding the grading system in music class considering the years of teaching is rejected, and the hypothesis that the opinions regarding the grading system are not affected by the teachers' educational level is confirmed.

CONCLUSION

The obtained results are an indication of the unsystematic evaluation in music classes in primary school and the uncertainty of the teachers about their own abilities when it comes to evaluation in that area. If the aim of music class (Teaching plan and programme for primary schools, 2006) is to introduce pupils to musical culture and the basic elements of musical language, the development of musical abilities and creativity, and establish and adopt criteria for (critical and aesthetic) evaluation of music, then the competences of the teachers who are teaching music class should be: achievement of the synthetic level of cognitive area of expert knowledge through basic elements of musical literacy (writing, reading and playing music), achievement of the basic articulatory level of psychomotor area of the musical literacy/playing rhythm and time accompanied by singing and movement, achieving the level of organizing the values of the affective area of musical culture (listening, recognizing and analysing works of art), perceiving elements of the musical ear, testing musical ear, connecting didactic elements with the elements of the musical writing and music as a school subject, using musical instruments in teaching, synthesizing factors of music teaching class into a coherent whole, creating a lesson on the basis of gained theoretical knowledge and applying the gained theoretical knowledge in the teaching practice. School docimology is an interdisciplinary science which is repeated in cycles at all levels of education and because of the mutual influence of those levels, as well as the results of the evaluation in teaching music, it needs to systematize the basic guidelines of evaluation and generate competent teachers who will be able to realize the concrete and coherent subject curriculum.

In spite of the prevalent insistence on numerical grading in music as a school subject so far, a uniform criteria system considering the particularities of the school subject has not yet been established. It is necessary to pay more attention to the achieved competences of teacher

examiners and their practical experience in grading skills, based on the knowledge of the profession – music, as well as music teaching methodology, and thus reduce to a minimum the subjectivity in grading, which is an inevitable characteristics of every teacher.

REFERENCES

Atanasov–Piljek D. (2003), *Obrazovanje učitelja glazbe na Učiteljskoj akademiji u Zagrebu*. *Metodika*. 4, 6 (1); pp. 91 – 95.

Bognar, L., Matijević, M. (2002), *Didaktika*, Zagreb: Školska knjiga.

Dobrota, S. (2002), *Glazbena nastava u razrednoj nastavi (nastavak)*. *Tonovi*. 40(2); pp. 35-48.

Dobrota, S. (2002), *Glazbena nastava u razrednoj nastavi*. *Tonovi*. 39(1); pp. 67-79.

Dobrota, S. (2002), *Mogućnost estetskog odgoja u okviru glazbene nastave*. *Školski vjesnik*. 51, 1–2, pp. 107–119

Farnsworth, P.R. (1969) *The Social Psychology of Music*. Iowa: The Iowa State University Press

Glover, J. i Ward. S. (2004), *Teaching music in the primary school*. British Library Cataloguing–in Publication Data: London.

Kyriacou, Ch. (1998), *Temeljna nastavna umijeća*. Zagreb: Educa.

Manasteriotti, V. (1975), *Muzički odgoj na početnom stupnju*. Zagreb: Školska knjiga.

Matijević, M. (1988), *Jedan model praćenja i ocjenjivanja učenika u eksperimentalnoj osnovnoj školi*. *Život i škola*, 37(4), 371-377.

MZOŠ – Hrvatski nacionalni obrazovni standard za osnovnu školu. Retrieved on August 2007 from: <http://public.mzos.hr>

Peschl, W. (1998), *Glazbeni odgoj u sutrašnjoj školi*. *Tonovi*. 13(1), pp. 3 - 8

Schalaway, L. (1998), *Learning to teach:-not just for beginners: the essential guide for all teachers*. Scholastic Professional Books: New York.

Zakon o osnovni šoli. Retrieved on February 2010 from: <http://www.uradni-list.si/1/objava.jsp?urlid=199612&stevilka=570>

Dijana Atanasov Piljek

Faculty of Teacher Education, University of Zagreb
Savska cesta 77, 10 000 Zagreb, Croatia
diana.atanasov-piljek@ufzg.hr

Nikola Margetić

4th Primary School Bjelovar, Poljana Dr. Franje Tuđmana 1,
43 000 Bjelovar, Croatia, nikola.margetic@skole.hr

UMJETNIČKO DJELO KAO SREDSTVO EVALUACIJE GLAZBENOG SLUHA

SAŽETAK

Glazbeno umjetničko djelo u nastavi glazbe djeluje na razvijanje estetskih kriterija u području glazbe, glazbenog ukusa i stvaranje fundusa poznavanja određenog dijela glazbene literature, primjerenog dobi. Ono je ujedno i sredstvo razvijanja različitih elemenata glazbenog sluha kao što je izoštravanje slušne percepcije, vježbanje slušne koncentracije, upoznavanje s temeljnim glazbenim pojmovima kao što su ugođaj, tempo, dinamika, glazbeni oblik i razni izvodilački sastavi. U trenutku slušanja i doživljavanja glazbe u samoj nastavi glazba je umjetničko djelo, ali u trenutku razgovora i analize sastavnica istog djela to umjetničko djelo postaje sredstvo učenja o glazbi. Kako ishode učenja treba evaluirati, umjetničko djelo u nastavi glazbe time postaje sredstvo evaluacije. Istraživanje koje se ovdje prikazuje bavi se pitanjem postoje li razlike među učiteljima razredne nastave u mišljenjima prema ocjenjivanju u predmetu Glazbena kultura s obzirom na godine poučavanja i postoje li razlike među učiteljima razredne nastave u mišljenjima prema ocjenjivanju u predmetu Glazbena kultura s obzirom na stupanj obrazovanja. Rezultati otkrivaju da ne postoji statistički značajna razlika među učiteljima razredne nastave u mišljenjima prema ocjenjivanju niti statistički značajna razlika među učiteljima razredne nastave u mišljenjima prema ocjenjivanju s obzirom na stupanj obrazovanja. Ispitanici su skloniji brojčanom ocjenjivanju što otvara pitanja vezana uz glazbene kompetencije učitelja u nastavnoj praksi i njihova permanentnog usavršavanja u području školske dokimologije.

Ključne riječi: *umjetničko glazbeno djelo, glazbeni ukus, elementi glazbenog sluha, sredstvo evaluacije, školska dokimologija*

UVOD

Određenje glazbenog djela i njegove uloge u nastavi

Glazbeno umjetničko djelo u nastavi glazbe jest dio estetskog odgoja, odgoja za lijepo koji djeluje na razvoj sposobnosti opažanja, doživljavanja, vrjednovanja i ostvarivanja lijepoga. Ono razvija, prema P. Farnsworth (1969), estetske kriterije vrjednovanja glazbe – glazbeni ukus, glazbeno pamćenje (na koje treba obratiti najveću pozornost) i stvara uvid u postojeću glazbeno vrijednu literaturu. Slušanjem umjetničkog glazbenog djela na nastavi glazbe razvijaju se i neki elementi glazbenog sluha te usvajaju znanja o temeljnim sastavnicama glazbe.

U trenutku slušanja i doživljavanja glazbe u samoj nastavi glazba je umjetničko djelo, ali u trenutku razgovora i analize njegovih sastavnica umjetničko djelo postaje sredstvo učenja o glazbi. Kako ishode učenja treba evaluirati, umjetničko djelo u nastavi glazbe time postaje sredstvo evaluacije.

Glazbeno djelo i suvremeni evaluacijski trendovi

Odgojno-obrazovna djelatnost je usko povezana s globalnim tehnologijskim razvojem i napretkom. Potrebno ju je promatrati u kontekstu brzine i kvalitete razvoja svih djelatnosti kojima se čovjek bavi u novije doba. Postojanje različitih evaluacijskih projekata i modela poput PISA-e (Programme for International Student Assessment – OECD, 2006) dokazuje upravo postojanje potrebe za diferenciranjem nastavne djelatnosti i evaluacije njezine uspješnosti. U tehnologijskom logaritmu je najveća usredotočenost na finalni proizvod i njegovu kvalitetu, dok je u odgojno-obrazovnom procesu veliki naglasak i na sam proces i njegovu kvalitetu. U tome smislu evaluacija u nastavnim predmetima glazbene, likovne te tjelesne i zdravstvene kulture ima svoje posebno značenje i mjesto kao i preventivnu ulogu.

U nastojanju da se svi oblici čovjekovog djelovanja i ostvaraja u današnje vrijeme što više vrednuju, i u umjetničkom odgojno-obrazovnom području se sve više pribjegava već dosada ustaljenim modelima ocjenjivanja i razumijevanja ocijenjenih postignuća i usvojenih znanja. Specifičnost glazbenog područja je određena kvalitetom operacionaliziranih obrazovnih ishoda s jedne strane te razumijevanjem postignute kvalitete (kompetencija) od strane nastavnika s druge strane. Kvaliteta ostvarivanja obrazovnih zadataka glazbene nastave, prema Manasteriotti (1973), ovisi i o

ličnosti odgojitelja, njegovoj općoj i glazbenoj kulturi, poznavanju teorije pedagogije te o posebnoj metodskoj spremi.

Razvojne specifičnosti glazbenog djela u evaluaciji

Ulozi glazbenog djela u evaluaciji treba pristupiti problemski. U dokimološkom smislu problemi se javljaju na operativnoj razini, i tu primarno mislimo na učitelje razredne nastave, zbog razumijevanja, tj. nerazumijevanja odgojnih i obrazovnih ciljeva poučavanja glazbe, kao i zbog određivanja kriterija te problema mjerenja, tj. načina mjerenja promatranih obilježja ispitanika. Postavlja se pitanje koja je svrha ocjenjivanja (evaluacije) u nastavnom procesu i treba li ono biti u službi cjelokupne intervencije odgojno-obrazovnog sustava u ličnost svake pojedine osobe (učenika). Je li cilj u nastavi postići ocjenu i samim time završiti postupak, ili je potrebno promatrati ocjenjivanje i evaluaciju kao dio intervencije i unaprjeđenja kvalitete odgoja i obrazovanja subjekata u nastavi. Peschl (1998) ukazuje na to da je glazbena nastava na periferiji obrazovnog sustava, kao posljedica primjene implicitnog kurikula. To znači da je prilikom razvoja uloge i zadaća nastave umjetničkog područja istovremeno dolazilo do razvoja razumijevanja tih uloga i zadaća (funkcionalna razina), što se odražava na operativnoj razini (poučavanje učitelja i učenje učenika).

Kvaliteta interakcije učitelja i učenika u glazbenim obrazovnim sadržajima određena je razvojem paradigmi odgoja i obrazovanja kroz povijest, kao i prepoznavanjem uloge nacionalnog školskog sustava u različitim kontekstima socijalne i kulturne svijesti. O trendu marginalizacije glazbene i ostalih kultura u hrvatskom odgojno-obrazovnom sustavu, koji je daleko od suvremenih zahtjeva europske glazbene pedagogije, govori Dobrota (2002). No, još uvijek su pedagoška promišljanja (re)afirmacije glazbenog odgoja utemeljena u začecima pedagoškog znanstvenog određenja uloge estetskog odgoja u učenju Jana Amosa Komenskog koji ističe veliku i sveobuhvatnu ulogu i doprinos estetskog (glazbenog, likovnog) odgoja razvoju ličnosti svakog učenika. Komensky također već od samog početka ističe i prirodu glazbenog estetskog odgoja promatrajući je kao učenje i kao razvojni proces.

Polazišta i stvaranje evaluacijske metodologije umjetničkog područja

Različita su iskustva uspješnosti ocjenjivanja u razrednoj nastavi iz različitih nastavnih predmeta. Na tržištu se može pronaći najviše ispitnih

materijala za nastavne predmete hrvatskog jezika, matematike i prirode i društva te strane jezike, a ponešto ili gotovo ništa za nastavne predmete: glazbena kultura, likovna kultura i tjelesna i zdravstvena kultura. To je dokaz prisutnosti dva elementa: prvog, da je već razrađena i implementirana postojeća metodologija evaluacije koja ide u dva smjera: ispitivanje usvojene nastavne materije te postojanje kriterija određivanja razine uspješnosti ispitanika. Drugi element jest nepostojanje metodologije evaluacije razine uspješnosti u nastavi glazbene i ostalih kultura, što pretpostavlja da se evaluaciji obrazovnih ishoda *odgojnih* predmeta pristupa još uvijek u službi podupiranja dominantne uspješnosti iz *obrazovnih* predmeta. To znači da se već u samoj koncepciji, kako planskoj tako i programskoj, na obrazovnoj razini veći naglasak stavlja na *glavne*, a ne i na *sporedne* nastavne predmete (kulture). Tako se postignute ocjene iz tih predmeta samo „priklanjaju“ ocjenama ostalih predmeta, pri čemu se uvijek „opravdano“ očekuje da su one visoko uspješne. Ukoliko se pribjegava negativnim ocjenama iz *sporednih* predmeta, takvi postupci su najčešće vrlo nepoželjni i pedagoški neopravdani i nepoticajni.

Matijević (1988) napominje da aktivnosti predviđene programima glazbene i drugih kultura trebaju pridonijeti razvoju mnogostrano razvijene ličnosti pa brojčana skala pri ocjenjivanju ovih aktivnosti nema mjesta. Opći smisao aktivnosti u ovim odgojno-obrazovnim područjima je da ih učenici zavole i da se njima bave. Glover i Ward (2004) govore da učenje glazbe treba razvijati na temelju urođenih glazbenih sposobnosti djeteta i iskustava s glazbom koja su stekli prije škole. Na tome treba graditi daljnje glazbeno obrazovanje. Učitelji trebaju promatrati i pratiti glazbeno „ponašanje“ učenika kao pojedinaca i djelovati s obzirom na njihove sposobnosti i potrebe te to imati na umu i pri ocjenjivanju. Dalje navode faktore koje nastavnici moraju uzeti u obzir u razumijevanju individualnog postignuća djece, a to su: vještine slušanja, mišljenja, fizičke koordinacije i socijalne interakcije.

Da bi se moglo evaluirati na kvalitetan i svrsishodan način, potrebno je pri evaluaciji i ocjenjivanju uzeti u obzir ciljeve nastave glazbene kulture, koji su točno određeni po nastavnim područjima (pjevanje, sviranje, slušanje glazbe i glazbena kreativnost) kao i individualne značajke onih koje se ocjenjuje. Njihove individualne značajke potrebno je promatrati pojedinačno u ozračju individualnog napredovanja što podrazumijeva inicijalnu, formativnu i sumativnu evaluaciju. Na temelju tako promatranih jedinki određuju se rezultati uspješnosti i napredovanja, tj. usvajanja glazbenih komponenti ličnosti.

Stoga se u ovom radu nastoji zahvatiti u metodologiju procesa evaluacije obrazovnih ishoda glazbenog odgojno-obrazovnog područja

promatrajući umjetničko djelo kao sredstvo evaluacije glazbenog sluha. U ovom radu ispitivali smo mišljenja učitelja razredne nastave u vezi s načinom ocjenjivanja pojedinih elemenata predmeta Glazbene kulture, s obzirom na godine staža i razinu stručnog obrazovanja. Mišljenja učitelja u vezi s načinom ocjenjivanja u predmetu Glazbena kultura određena su razumijevanjem obrazovnih postignuća pojedinih područja nastave glazbene kulture, kao i razinom razvijenih vlastitih glazbenih sposobnosti i vještina.

CILJ I PROBLEMI ISTRAŽIVANJA

Cilj ovog istraživanja bio je utvrđivanje razlika u mišljenjima o ocjenjivanju u nastavi glazbe između učitelja razredne nastave s obzirom na godine poučavanja i stupanj obrazovanja. Problem istraživanja jest postoje li značajne razlike u mišljenjima prema ocjenjivanju u nastavi glazbe između učitelja razredne nastave s obzirom na godine poučavanja te postoje li značajne razlike u mišljenjima prema ocjenjivanju u nastavi glazbe između učitelja razredne nastave s obzirom na stupanj njihova obrazovanja.

Hipoteze istraživanja

H1 Postoji razlika između učitelja razredne nastave u mišljenjima prema ocjenjivanju u nastavi glazbe s obzirom na godine poučavanja te će se mijenjati preferencija prema opisnom, odnosno brojčanom ocjenjivanju. Učitelji s više godina radnog staža, (31 i više), prema konvencionalnom mišljenju, teško prihvaćaju promjene pa se pretpostavlja da će se odlučiti za postojeći način ocjenjivanja (brojčani), dok će učitelji s manje radnog staža radije prihvatiti opisno ocjenjivanje.

H2 Ne postoji razlika između učitelja razredne nastave u mišljenjima prema ocjenjivanju u nastavi glazbe s obzirom na stupanj obrazovanja te se neće mijenjati preferencija prema opisnom, odnosno brojčanom ocjenjivanju. Učitelji, bez obzira na stečeni stupanj obrazovanja, ocjenjuju i prate učenikov napredak u glazbenoj kulturi opisno i brojčano duži niz godina pa pretpostavljamo da ne postoji razlika u mišljenjima s obzirom na stupanj obrazovanja.

METODE RADA

Uzorak i instrument

U ispitivanju je sudjelovalo 160 učitelja razredne nastave. Uzorak je prigodan jer su odabrane osnovne škole Bjelovarsko–bilogorske županije: III. OŠ Bjelovar (16), OŠ Berek (4), OŠ Čazma (19), OŠ Đulovac (11), OŠ Garešnica (31), OŠ Ivanska (12), OŠ Mate Lovraka Veliki Grđevac (7), OŠ Mirka Pereša Kapela (11), OŠ Nova Rača (13), OŠ Sirač (5), OŠ Štefanje (4), OŠ Trnovitički Popovac (4), OŠ Velika Pisanica (14) te OŠ Veliko Trojstvo (9).

Anketni upitnik za ispitivanje sastavljen je na temelju proučavanja literature i višegodišnjeg iskustva u nastavi glazbe. Na početku anketnog upitnika od učitelja su se tražili podatci o godinama poučavanja u školi, stupnju obrazovanja i o eventualnom dodatnom glazbenom obrazovanju. Upitnik sadrži 2 pitanja zatvorenog tipa o osobnim podacima ispitanika (godine poučavanja, stupanj obrazovanja) i 8 tvrdnji za ispitivanje mišljenja.

Zadatak ispitanika je bio izraziti svoje slaganje sa svakom tvrdnjom na Likertovoj petstupanjskoj skali. Značenje brojeva navedeno je na početku upitnika, a ispod svake tvrdnje ponuđena je skala od 1 do 5 s opisima krajeva skale (1 - uopće se ne slažem, 5 - u potpunosti se slažem). Ispitanici su trebali zaokružiti samo jedan broj. Tvrdnje 1- 13 odnose se na mišljenje učitelja razredne nastave o ocjenjivanju u nastavi glazbe.

Učitelji su upitnik popunjavali oko 15 minuta. Na početku ispitivanja učitelji su informirani o svrsi ispitivanja i zajamčena im je anonimnost podataka.

REZULTATI I RASPRAVA

Mišljenja o ocjenjivanju u nastavi glazbe

Izračunate su frekvencije i prikazani osnovni deskriptivni rezultati za glavna obilježja istraživanja. Ponuđene su tvrdnje koje se odnose na mišljenja o ocjenjivanju u nastavi glazbe: u nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo broičano, u nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo opisnom ocjenom, treba kombinirati broičane i opisne ocjene u nastavi glazbe, u 1. i 2. razredu treba ocjenjivati isključivo opisno u nastavi glazbe, u 3. i 4. razredu treba kombinirati broičane i opisne ocjene u nastavi glazbe, u 3. i 4. razredu treba ocjenjivati isključivo opisno u nastavi glazbe, ponekad mi je teško formulirati broičanu ocjenu u nastavnom

području pjevanja, ponekad mi je teško formulirati brojčanu ocjenu u nastavnom području sviranja. Ponuđeni odgovori su: uopće se ne slažem, ne slažem se, ne znam, slažem se, u potpunosti se slažem.

Tablica 1.

Prve tri tvrdnje odnose se na ocjenjivanje u nastavi glazbe kroz cijelu razrednu nastavu. Većina učitelja razredne nastave se ne slaže s tvrdnjom da u nastavi glazbe u razrednoj nastavi treba ocjenjivati samo brojčano, kao ni da treba ocjenjivati samo opisno. Više od polovice smatra da treba kombinirati brojčane i opisne ocjene u nastavi glazbe. Četvrta, peta i šesta tvrdnja odnose se na mišljenja učitelja o ocjenjivanju nastave glazbe u pojedinom razredima u razrednoj nastavi. Više od polovice (53,8%) učitelja razredne nastave se slaže s tvrdnjom da u 1. i 2. razredu treba ocjenjivati isključivo opisno, ali se ne slažu (70,7%) s tvrdnjom da u 3. i 4. razredu također treba ocjenjivati samo opisno u nastavi glazbe. U najvećem broju se učitelji razredne nastave slažu s tvrdnjom da treba kombinirati brojčane i opisne ocjene u nastavi glazbe u 3. i 4. razredu. Većina učitelja se slaže s obilježjima koja se odnose na poteškoće u formuliranju brojčane ocjene u nastavnom području pjevanja kao i u nastavnom području sviranja. Izračunali smo i frekvencije za dvije nezavisne varijable godine rada u nastavi (radni staž) i stupanj obrazovanja.

Test normaliteta distribucije (obilježja staža ispitanika)

Test ukazuje na normalnu distribuciju obilježja staža ispitanika. Najviše ispitanika u nastavi radi između 6 i 15 godina ($N = 59$). Nešto manje ispitanika u školi poučava između 16 i 30 godine, točnije 52 ispitanika. Najmanje ispitanika u istraživanju je onih koji u nastavi rade više od 31 godine ($N = 22$). U istraživanju je sudjelovalo i nešto ispitanika zaposlenih u školi manje od 5 godina ($N = 27$). Pozitivna grafička distribucija ukazuje na to da je u istraživanju sudjelovalo više ispitanika visoke stručne spreme nego ispitanika više stručne spreme. Ukupno je sudjelovalo 96 ispitanika s visokom stručnom spremom, a samo 63 s višom stručnom spremom.

Grafikon 1.

Grafikon 2.

Deskriptivni rezultati glavnih obilježja istraživanja

Za sva obilježja postignuta je i najmanja i najveća vrijednost. Najmanja prosječna vrijednost postignuta je za obilježje *“U nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo brojčano”* ($M=2,2$; $Sd=1,10$), dok je najveća prosječna vrijednost ($M=3,8$; $Sd=1,21$) obilježja „U 3. i 4. razredu treba kombinirati brojčane i opisne ocjene u nastavi glazbe“. Obilježja *“Ponekad mi je teško formulirati brojčanu ocjenu u nastavnom području pjevanja”* i *“Ponekad mi je teško formulirati brojčanu ocjenu u nastavnom području sviranja”*, kao i obilježje *“Treba kombinirati brojčane i opisne ocjene u nastavi glazbe”* imaju jednaku prosječnu vrijednost koja iznosi 3,7. Nešto nižu, ali također jednaku prosječnu vrijednost ($M=2,3$) ima obilježje *“U 3. i 4. razredu treba ocjenjivati isključivo opisno u nastavi glazbe”*.

Tablica 2.

Razlike među skupinama – s obzirom na dužinu radnog staža

Kako bi se testirala hipoteza i utvrdilo postojanje razlika između učitelja razredne nastave u mišljenjima o ocjenjivanju u nastavi glazbe s obzirom na dužinu radnog staža, izračunata je jednosmjerna analiza varijance na obilježjima koja se odnose na mišljenja o ocjenjivanju u nastavi glazbe.

U nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo brojčano.

Tablica 3.

Prosječne vrijednosti ($M=2,3$) jednake su za ispitanike koji rade manje od 5 godina, za ispitanike koji rade od 6 do 15 godina i za ispitanike koji rade duže od 31 godine u nastavi. Neznatno nižu prosječnu vrijednost u mišljenju da se u nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo brojčano postigli su ispitanici zaposleni u nastavi između 16 i 30 godina. Dobiveni F – omjer ($F=0,34$; $p>0,05$) nije statistički značajan, što znači da ne postoji statistički značajna razlika između učitelja razredne nastave u mišljenju da se u nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo brojčano s obzirom na njihov radni staž.

U nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo opisno.

Tablica 4.

Prosječne vrijednosti za sve ispitanike su podjednake, a najnižu prosječnu vrijednost ($M=2,4$; $Sd=1$) su postigli ispitanici s manje od 5 godina radnog staža. Dobiveni F – omjer ($F=0,39$; $p>0,05$) nije statistički značajan, što znači da ne postoji statistički značajna razlika između učitelja razredne nastave u mišljenju da se u nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo opisno s obzirom na njihov radni staž.

Treba kombinirati brojčane i opisne ocjene u nastavi glazbe.

Tablica 5.

Prosječne vrijednosti podjednake su za sve ispitanike. S obzirom na prosječnu vrijednost ostalih skupina ispitanika, učitelji razredne nastave zaposleni više od 31 godinu najniže ($M=3,3$; $sd=1,68$) su procijenili da treba kombinirati brojčane i opisne ocjene u nastavi glazbe. Dobiveni F – omjer ($F=1,54$; $p>0,05$) nije statistički značajan, što znači da ne postoji statistički značajna razlika između učitelja razredne nastave u mišljenju da se u nastavi glazbe trebaju kombinirati brojčane i opisne ocjene s obzirom na njihov radni staž.

U 1. i 2. razredu treba ocjenjivati isključivo opisno u nastavi glazbe.

Tablica 6.

Najnižu prosječnu vrijednost tvrdnje postigli su učitelji razredne nastave zaposleni manje od 5 godina, dok najveće prosječne vrijednosti bilježe učitelji s više godina iskustva i to od 16 na više. Ne postoji statistički značajna razlika u mišljenju da u 1. i 2. razredu treba ocjenjivati isključivo opisno u nastavi glazbe između učitelja razredne nastave s obzirom na njihov radni staž ($F=0,81$; $p>0,05$).

U 3. i 4. razredu treba kombinirati brojčane i opisne ocjene u nastavi glazbe.

Tablica 7.

Prosječne vrijednosti ispitanika su podjednake, dok je najniža zabilježena u skupini učitelja zaposlenih duže od 31 godine. Dobiveni F – omjer ($F=1,74$; $p>0,05$) statistički je neznačajan, što nam govori da ne postoji statistički značajna razlika između učitelja razredne nastave u stavu da se u

3. i 4. razredu trebaju kombinirati brožčane i opisne ocjene u nastavi glazbe s obzirom na radni staž ispitanika.

U 3. i 4. razredu treba ocjenjivati isključivo opisno u nastavi glazbe.

Tablica 8.

Učitelji s radnim stažem između 16 i 30 godina postigli su najmanju prosječnu vrijednost, koja iznosi 2 (sd=1,04), dok je najveća prosječna vrijednost zabilježena kod učitelja zaposlenih više od 31 godine (M=2,7; sd=1,49). Dobiveni F – omjer (F=1,98; p>0,05) nije statistički značajan, što znači da je dobivena razlika u mišljenjima o potrebi opisnog ocjenjivanja u nastavi glazbe u 3. i 4. razredu između učitelja razredne nastave različitog radnog staža statistički neznačajna.

Ponekad mi je teško formulirati brojčanu ocjenu u nastavnom području pjevanja.

Tablica 9.

Učitelji s najviše godina radnog staža postigli su najveću prosječnu vrijednost (M=4,1; sd=0,89), a učitelji s radnim iskustvom u nastavi od 16 do 30 godina najnižu prosječnu vrijednost (M=3,4; sd=1,25). Dobiveni F – omjer (F=1,74; p>0,05) statistički je neznačajan, što nam govori da ne postoji statistički značajna razlika u teškoćama s kojima se susreću učitelji razredne nastave pri formuliranju brojčane ocjene u nastavnom području pjevanja s obzirom na njihov radni staž.

Ponekad mi je teško formulirati brojčanu ocjenu u nastavnom području sviranja.

Tablica 10.

Učitelji s najviše godina radnog staža postigli su najveću prosječnu vrijednost (M=3,9; sd=1,05), a učitelji s radnim iskustvom u nastavi od 6 do 15 godina najnižu prosječnu vrijednost (M=3,6; sd=1,19). Dobiveni F – omjer (F=0,44; p>0,05) statistički je neznačajan, što govori da ne postoji statistički značajna razlika u teškoćama s kojima se susreću učitelji razredne nastave pri formuliranju brojčane ocjene u nastavnom području sviranja s obzirom na njihov radni staž.

Kako nije dobivena nijedna statistički značajna razlika između učitelja različite dužine radnog staža u obilježjima koji se odnose na mišljenja o načinu ocjenjivanja u nastavi glazbe, odbacuje se hipoteza i zaključuje da između učitelja razredne nastave ne postoji statistički značajna razlika u stavovima o opisnom i bročanom ocjenjivanju u nastavi glazbe s obzirom na njihov radni staž.

Razlike s obzirom na stupanj obrazovanja

Kako bi se testirala hipoteza i utvrdilo postojanje razlika između učitelja razredne nastave u mišljenjima o ocjenjivanju u nastavi glazbe s obzirom na stupanj obrazovanja, izračunat je t-test na obilježjima koja se odnose na mišljenja o ocjenjivanju u nastavi glazbe.

U nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo brojčano.

Tablica 11.

Dobivene prosječne vrijednosti ove tvrdnje su podjednake. Dobiveni statistički neznačajan t-omjer ($t=0,4$; $p>0,05$), što govori da dobivena razlika u prosječnim vrijednostima učitelja u stavu da se u nastavi glazbe razredne nastave treba ocjenjivati samo brojčano nije statistički značajna s obzirom na stupanj obrazovanja učitelja.

U nastavi glazbe od 1. do 4. razreda treba ocjenjivati samo opisnom ocjenom.

Tablica 12.

Učitelji s visokom stručnom spremom postigli su nešto veću prosječnu vrijednost od učitelja više stručne spreme u ovoj tvrdnji. Dobiveni t-omjer nije statistički značajan ($t=1,37$; $p>0,05$) što znači da dobivena razlika u prosječnim vrijednostima učitelja u stavu da se u nastavi glazbe razredne nastave treba ocjenjivati samo opisno nije statistički značajna s obzirom na stupanj obrazovanja učitelja.

Treba kombinirati brojčane i opisne ocjene u nastavi glazbe.

Tablica 13.

U analiziranim rezultatima ove tvrdnje uočava se da su učitelji različitog stupnja obrazovanja postigli jednake prosječne vrijednosti. To potvrđuje i dobiveni t-omjer ($t=0,03$; $p>0,05$) koji je statistički neznačajan i govori da ne postoji statistički značajna razlika između učitelja razredne nastave u mišljenju o kombiniranju bročane i opisne ocjene u nastavi glazbe s obzirom na njihov stupanj obrazovanja.

U 1. i 2. razredu treba ocjenjivati isključivo opisno u nastavi glazbe.

Tablica 14.

Prikaz deskriptivnih podataka i značajnosti razlika prosječnih vrijednosti ove tvrdnje pokazuje da su učitelji visoke stručne spreme postigli nešto veću prosječnu vrijednost od učitelja više stručne spreme u obilježju Dobiveni t-omjer nije statistički značajan ($t=0,7$; $p>0,05$), što znači da dobivena razlika u prosječnim vrijednostima učitelja u mišljenju da se u prva dva razreda osnovne škole u nastavi glazbe treba ocjenjivati samo opisno nije statistički značajna s obzirom na stupanj obrazovanja učitelja.

U 3. i 4. razredu treba kombinirati bročane i opisne ocjene u nastavi glazbe.

Tablica 15.

Dobivene prosječne vrijednosti obilježja ove tvrdnje su podjednake. Dobiven je statistički neznačajan t-omjer ($t=0,38$; $p>0,05$), što govori da dobivena razlika u prosječnim vrijednostima odgovora učitelja u stavu da se u nastavi glazbe 3. i 4. razreda osnovne škole trebaju kombinirati bročane i opisne ocjene nije statistički značajna s obzirom na stupanj obrazovanja učitelja.

U 3. i 4. razredu treba ocjenjivati isključivo opisno u nastavi glazbe.

Tablica 16.

Dobivene prosječne vrijednosti ove tvrdnje su podjednake. Može se iščitati statistički neznačajan t-omjer ($t=0,36$; $p>0,05$), što govori da dobivena razlika u prosječnim vrijednostima učitelja u mišljenju da se u nastavi glazbe 3. i 4. razreda osnovne škole treba ocjenjivati isključivo opisno nije statistički značajna s obzirom na stupanj obrazovanja učitelja.

Ponekad mi je teško formulirati brojčanu ocjenu u nastavnom području pjevanja.

Tablica 17.

Iz ovih rezultata vidi se da su učitelji visoke stručne spreme postigli nešto veću prosječnu vrijednost od učitelja više stručne spreme u ovoj tvrdnji. Dobiveni t–omjer nije statistički značajan ($t=1,22$; $p>0,05$), što govori da ne postoji statistički značajna razlika u teškoćama s kojima se susreću učitelji razredne nastave pri formuliranju brojčane ocjene u nastavnom području pjevanja s obzirom na njihov stupanj obrazovanja.

Ponekad mi je teško formulirati brojčanu ocjenu u nastavnom području sviranja.

Tablica 18.

Dobiveni t–omjer nije statistički značajan ($t=0,02$; $p>0,05$), što govori da ne postoji statistički značajna razlika u teškoćama s kojima se susreću učitelji razredne nastave pri formuliranju brojčane ocjene u nastavnom području sviranja s obzirom na njihov stupanj obrazovanja.

S obzirom da nije dobivena nijedna statistički značajna razlika u obilježjima koji se odnose na mišljenja o načinu ocjenjivanja u nastavi glazbe između učitelja različitog stupnja obrazovanja, potvrđuje se hipoteza i zaključuje da između učitelja razredne nastave ne postoji statistički značajna razlika u mišljenjima o opisnom i brojčanom ocjenjivanju u nastavi glazbe s obzirom na stupanj obrazovanja.

Empirijsko istraživanje koje je provedeno uključuje 160 učiteljica i učitelja osnovnih škola iz Bjelovarsko-bilogorske županije te ispituje njihove stavove o 8 tvrdnji koje se odnose na ocjenjivanje iz područja glazbene kulture. Dobiveni rezultati utvrđuju da:

1. ne postoji statistički značajna razlika među učiteljima razredne nastave u mišljenjima prema ocjenjivanju u Glazbenoj kulturi s obzirom na godine poučavanja;
2. ne postoji statistički značajna razlika među učiteljima razredne nastave u mišljenjima prema ocjenjivanju u Glazbenoj kulturu s obzirom na stupanj njihova obrazovanja.

Odbačena je hipoteza da učitelji razredne nastave imaju podjednaka mišljenja o načinu ocjenjivanja u Glazbenoj kulturi bez obzira na godine poučavanja, a potvrđena je hipoteza da na mišljenje o načinu ocjenjivanja ne utječe stupanj obrazovanja.

ZAKLJUČAK

Dobiveni rezultati pokazatelj su neusustavljenog načina evaluacije u području nastave glazbe u osnovnoj školi i nesigurnosti učitelja u vlastite mogućnosti vrjednovanja u tom području. Ako je cilj nastave glazbene kulture (NPIP, 2006) uvođenje učenika u glazbenu kulturu, upoznavanje osnovnih elemenata glazbenog jezika, razvijanje glazbenih sposobnosti i kreativnosti, uspostavljanje i usvajanje vrijednosnih mjerila za (kritičko i estetsko) procjenjivanje glazbe, tada kompetencije učitelja koji izvodi nastavu glazbe moraju biti: ostvariti sintetičku razinu kognitivnog područja stručnog znanja kroz bazične elemente glazbene pismenosti/zapisivanje, čitanje i sviranje glazbenih primjera, ostvariti osnovnu artikulacijsku razinu psihomotoričkog područja glazbene pismenosti/sviranje ritma i doba uz pjevanje i pokret, ostvariti razinu organiziranja vrijednosti afektivnog područja glazbene kulture (slušati, prepoznavati i analizirati umjetničke skladbe), spoznati elemente glazbenog sluha, operacionalizirati provjeru glazbenog sluha, povezati didaktičke elemente s elementima glazbenog pisma i glazbene kulture kao predmeta, baratati glazbenim instrumentima u nastavi, sintetizirati čimbenike nastave glazbene kulture u suvislu cjelinu, kreirati nastavni sat na temeljima stečenog teorijskog znanja i primijeniti stečeno teorijsko znanje u nastavnoj praksi. Školska dokimologija jest interdisciplinarna znanost koja se ciklički ponavlja na svim razinama obrazovanja i upravo zbog međusobnog utjecaja tih razina, a i samih rezultata evaluacije u području nastave glazbe, mora usustaviti osnovne smjernice evaluacije, i proizvesti kompetentne učitelje za realizaciju konkretnog i suvislog predmetnog kurikula.

Unatoč dosadašnjem inzistiranju na brojčanom ocjenjivanju u predmetu Glazbena kultura, nije uspostavljen jednoobrazni sustav kriterija poštujući specifičnosti samog nastavnog predmeta. Potrebno je obratiti veću pozornost ostvarenim kompetencijama nastavnika ispitivača, njegovoj uvježbanosti u vještini ocjenjivanja, temeljenoj na spoznajama osnovne struke – glazbe, kao i metodike glazbene kulture i svesti na najmanju moguću mjeru subjektivnost u ocjenjivanju koja je neizostavan dio ličnosti svakog učitelja.