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Nivo likovno-aprecijativnih sposobnosti učenika nižih razreda osnovne škole

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Izvorni znanstveni članak

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Sažetak: U članku je predstavljeno istraživanje provedeno na uzorku od 140 učenika od prvog do trećeg razreda slovenskih osnovnih škola, odnosno, učenika u dobi od šest do devet godina. U istraživanju smo pratili nivo likovno-aprecijativnih sposobnosti navedenih učenika. Analiza rezultata pokazala je da s obzirom na uzrast i spol u prvom i drugom razredu ne postoje veće razlike u načinu na koji učenici gledaju, percipiraju i primaju umjetničko djelo. Isto tako, ni u trećem razredu ne postoje statistički značajne razlike između dječaka i djevojčica s aspekta likovne aprecijacije. Usporedba rezultata aritmetičkih sredina s aspekta spola u svim razredima ukazuje na nešto viši nivo likovne aprecijacije kod djevojčica. Rezultati praćenja cjelokupnog nivoa likovno-aprecijativnih sposobnosti učenika pojedinih razreda pokazuju da postoje statistički značajne razlike u dostignutom nivou likovne aprecijacije u korist starijih učenika. Cilj istraživanja bio je poboljšati likovno-pedagošku praksu i osvijestiti značenje likovne aprecijacije koja pridonosi boljoj percepciji i recepciji umjetničkih radova.

Ključne riječi: likovna aprecijacija, likovno-aprecijativne sposobnosti, osnovna škola, percepcija, recepcija.

1. Introduction

Today's society demands a teacher with a higher education who educates and prepares students to think critically, encourages creativity and bears in mind key competences for a lifelong learning that everybody needs in order to live a successful life accompanied by knowledge. In order for a child to develop optimally, experience and expression in different art fields are also of great importance. Students in primary schools tend to develop this sort of ability and creativity in the art class. However, in the first triennial the teacher is the one whom it depends on whether a student will develop his/her potentials in art class to his/her best or s/he will develop his/her potentials with the help of different methods and forms of learning. Also, it depends on the teacher whether a

student will observe, interpret, perceive and consequently develop his/her own competencies. Especially when observing masterpieces of art and having direct connection with them, it is essential to be guided by a teacher. A teacher has to know how to establish a connection between students and a masterpiece of art. By observing a painting students should be able to understand that not only do linguistic types of communication exist but also other types do. This type of communication can be expressed both in writing and orally. In an artistic culture one communicates and expresses oneself through a visual language (Zupanic and Benic: 2011). Everything that surrounds us, and is as well a part of our environment, is visual. However, the artistic surpasses the visual, and it is not a common part of our environment since it is created by an artist. Only an artist can create a visual content in his/her way or s/he can even recreate it (Butina, 2012).

A child's attitude towards artistic creations can be seen from two different points of view: one being child's natural and inborn sense of art, and another being knowledge of beauty and aesthetics (Zupancic and Duh, 2009). In class there are students who possess different skills and teacher is the one who needs to take responsibility and carry out art class process in accordance with the syllabus and his/her professional and pedagogical knowledge. Art education syllabus (2011) claims that fundamental objective of the subject is to develop a child's artistic ability (competence) which raises from the understanding of visual space and is expressed in an active re-shaping of the space into an artistic one. It develops the ability of valuating art and visual culture (Učni nacrt, 2011). Art has quite an important role in improvement of the education quality since learning does not only include recognition of individual elements but also exploration and formation of characteristics and function. Yet, all these can be realised through fine art (Turkovic, 2008).

In a contemporary school media also have an important role. In art education media are an intermediary of visual information on masterpiece of art and its aesthetic qualities. Contemporary multimedia especially present an intermediary since they enable interactivity, and also increase students' activities and motivation, which leads to a better organisation of an educational process as well as to an increased educational productivity (Hercog, 2008). Contemporary multimedia provides access to high-quality reproductions of artworks and this gives optimum opportunities for the development of art appreciation.

2. Characteristics and incentives for the development of art appreciation

Both artistic expression and art appreciation play a similarly important role in contemporary art education. In our institutional education in all age groups of children stimulation for freedom of expression is very much desired, whereas in

art appreciation it is not. The term art appreciation is used for student's common perceptive-receptive abilities, meaning namely a perception and adoption of fine art in masterpieces of art. Art appreciation is not only experience and acceptance of art but also a harmony and expressiveness of elements of art. It is based on emotions which are related to reliving and acceptance (Duh, 2004). However, there are two theories regarding the nature of appreciative abilities: (1) the appreciative ability is a specific talent that is either present in students or not, and (2) the appreciative ability is a part of a broader spectrum of abilities and characteristics, such as perception, imagination, wealth of associations, memory, emotions, general evaluation, etc. (Kraguljac, Karlavaris, 1970). The research (Kraguljac, Karlavaris 1970; Duh, 2004) has indicated that both the creative and the appreciative ability are a matter of quantity, which means that there are no special characteristics inherent only to talented children but are as well characteristics present in all normally developed children. The conducted research derived from the assumption that art appreciation is available to everyone, although not to the same extent, and that it is an ability that can and should be developed in schools and systematically brought closer to students. Experts from all over the world have already been indicating for quite some time now that art appreciation classes should be systematic, especially for older students. With a suitable pedagogical work these skills can be developed. Current programmes in our school system and the syllabus for art education allow in some contents enough possibilities for a systematic development of appreciative skills. Additional incentives can be found in an appropriately carried out motivation phase at the beginning of the lesson and in the valuation (Duh, 2004). It is important for a teacher to encourage, already from the first grade on, artistic expression in students together with perception, adoption and experience of works of art. This can be achieved by a method of aesthetic transfer which consists of three stages: (1) perception: perception of a masterpiece of art with all the senses and a release of emotions, (2) reception: verbalisation of images, and (3) reaction: action, a productive response to a masterpiece of art. "The method of aesthetic transfer originates from an art appreciation which is a base for an experienced emotional reaction" (Duh et. al., 2011: 51). In a syllabus, the defined goals and content can be found, as well they bind teachers in their lessons of art education. In the syllabus (2011) it is written that teachers should also educate students culturally. In individual stages of a learning process they should include examples of fine art works, reproductions or original artistic creations. Moreover, they should at least once a year take students to an exhibition to a gallery or a museum (Ucni nact, 2011). Development of art appreciation is based on the development of perception of a masterpiece of art. At the same time, students get to know the individual problems of visual art. Moreover, while doing this, they learn how to see a masterpiece of

art, how understand it and to find pleasure in it. Thus, the process of an artwork's reception, which is a component of appreciative abilities, has a creative character (Duh, 2004). In developing art appreciation we are not trying to direct students toward remembering assorted data about the work of art. The goal is for students to recognise complex connections by using a few exemplary works with the individual components being so tightly interrelated that the students are able to recognise them quickly (Schütz, 2002).

This results in aesthetic experiences that facilitate and require sensual, emotional and cognitive competences. It could be summarised that aesthetic experiences involve the experience of discontinuity in which we follow our own comprehension and deliberate processing of such an experience (Pezz, 2007). In schools, we need to avoid intellectual evaluation and rather focus on perception and reception of artwork as important components of appreciation. The observation of a painting should be an experience that "draws us to look closer, takes us into the past or future or takes us into a different world, emotionally attacks us, triggering emotions that are as different and diverse as the observer himself" (Bertscheit 2001: 10). In conveying an artwork, there is a fundamental question of the interaction of independent perception on the one hand, and the explanation provided on the other (Barth, 2000). When observing a painting, what we see is often conditioned by what we know. A directed discussion with students can substantially contribute to a more open approach to artwork. "As the dialogue proceeds, comments become more and more individualised, reflecting each viewer's environment, cultural background, personal experiences, and lifestyle" (Hino et al. 2008: 6). A premature explanation of an artwork would be wrong, as it wastes the research's capacity provided by the work of art. Research is reduced to the activity of providing knowledge about the work of art and is, at most, limited to searching for conformity between what has been heard and what is being observed. In this case, instruction and the processing of knowledge determine the action.

Perception of masterpieces of art is more than just observing and responding quickly because it also needs to be a meaningful experience. Observation should lead to an interaction between a student and a masterpiece. Yet, interaction differs from one student to another, and this is why it is important to establish appropriate conditions in class so that students can freely express their opinions which differ due to their own different perspectives and associations. Teachers need to be aware of the fact that students react differently when seeing the same masterpiece of art. It is important to mention that everybody reacts in a more than just one way to the same masterpiece. There are three types of responses: a response on emotional level, which evokes emotional response to a masterpiece of art, a response on associative level, which refers to associations that occur,

and a response on formal intellectual level which refers to occurrences according to a formal analysis and interpretation of a masterpiece of art. Types of responses differ among observers and depend on different masterpieces of art (Duh, 2004). When developing art appreciation in primary school, it is important to bear in mind two stages. One stage represents orientation towards the aim of getting the most possible perception of a masterpiece of art and the other stage is oriented towards the aim of expressing the results of perception with words and therefore becoming conscious of it. In the first place children have to notice masterpieces of art in order to enjoy them later. Therefore, in art education they have to learn the technique of observation of aesthetic objects. Intellectual evaluation based on particular aesthetic principles and laws which students are yet getting to know should be avoided in primary school. Certainly, one has to stay persistent at the perception of a masterpiece of art, however one should not negate important components of art appreciation, such as affectiveness, which is being released in contact with a masterpiece and it is as such a product of each individual (Duh, 2004). When students are to observe a masterpiece of art, a teacher should encourage them to observe a specific object or occurrence before as well as during the artistic expression. They need to have the possibility to make deductions because this is the only way they get to know and experience an image or an occurrence, and consequently use their own discoveries later on when solving an artistic problem (Podobnik, 2008).

Researches among fifth graders (Duh et al., 2012) have shown that students' perceptive skills are better developed than the receptive ones, whereas their appreciative skills are quite average. Perception of a masterpiece of art, which is a precondition for the development of art appreciation, is more or less distinctive in all students and it is as such a matter of identity. Qualitative reception of a masterpiece of art, where together with emotional and spontaneous components also conscious and rational components are gradually integrated, is therefore a matter of learning, practice and quality. Teachers should put a bigger emphasis to an in-depth, experience-related observation of masterpieces of art at the beginning of art education lessons. Together with motivation, the beginning of the lesson is also intended for the recognition of individual elements of art education and their visualisation. "A well-planned educational work provides the teacher with the opportunity to simultaneously develop pupils' art appreciation abilities in both the initial and final phase of the lesson. In viewing and accepting an artwork, a teacher and pupils conduct similar steps as in viewing and accepting artwork of pupils" (Duh, 2010: 153). However, this can lead to a more qualitative as well as more creative artistic solution. Conscious observance and acceptance of the artistic nature of pupils' artwork equally has a beneficial effect on the observance of artwork, thus contributing to the development of pupils' appreciative abilities.

We are aware of the fact that nowadays teachers do not guide students well enough so that they would be able to verbally interpret art notions (in getting familiar to artistic features, art valuation, self-evaluation and self-reflection) of their own and also of other people's masterpieces of art. The latter is going to be studied in our research in which we observed art appreciative skills of students in the first triennial.

3. Methodology

3.1. Research methodology, purpose and objectives of research

For a research on art appreciative skills, descriptive and causal non-experimental methods of pedagogical research were used (Sagadin, 1993). Purpose of the research was to establish skills of students aged between six and eight in the field of art appreciation. Hereby, skills considering perception, reception, knowledge and the level of joint appreciation are being dealt with. The purpose was also to find out whether there are differences among students of different age in the achieved level of art appreciative skills and, consequently, whether there are differences between the sexes. We assumed that art appreciation is a skill that could be developed similarly to other skills; therefore we expected to come across differences between grades and sexes. Objective of the research was to improve pedagogical art practice together with creating awareness of art appreciation, which would contribute to a better perception and adoption of fine art works.

3.2. Research hypotheses

Research hypotheses were proposed according to students' gender and age.

H1: Hypothesis based on gender in individual grades

- H1.1: We assume that there will be no difference in students' level of art perception based on gender.
- H1.2: We assume that there will be no difference in students' level of art reception based on gender.
- H1.3: We assume that there will be no difference among students in the achieved level of knowledge based on gender.
- H1.4: We assume that there will be no difference in students' level of art appreciation based on gender.

H2: Hypotheses based on students' age

- H2.1: We assume that differences in the achieved level of perception speak in favour of older students.
- H2.2: We assume that differences in the achieved level of reception speak in favour of older students.
- H2.3: We assume that differences in the achieved level of art appreciation speak in favour of older students.

3.3. Presentation of instrumentation, AP test

We used a special test for measurement of art appreciative skills. We named it the AP test and it was a part of the LV1 test (Duh, 2004). In order to measure art appreciative skills, the use of a questionnaire is suitable since its advantage is that it directs a testee's attention, directs him/her to individual elements of masterpiece of art and thereby enables a researcher to obtain specific data that can be compared to. The AP test monitors art appreciative development of testees which is based on a choice of the best possible answer among several possible. Bases for the conception of the test were found in various researches (Karlavaris and Kraguljac, 1970; Duh, 2004) where different parts of questions or the AP test have already been used completely for monitoring of art appreciation several times, and have given reliable results in very similar conditions. In afore-mentioned researches it is shown that when observing a masterpiece of art, children tend to see the whole firstly (yet quite indefinite) and they also respond to it emotionally. Only afterward they start to discover individual elements about which they do not know how to express themselves. And only the use of a questionnaire, which helps to understand them what to look at regarding a masterpiece of art and why to do so, can direct their attention to specific elements.

The AP test is designed in a form of a questionnaire that consists of eight questions and all questions apply to Paul Cezanne's masterpiece of art named *The Blue Vase* (oil painting, 52 x 63 cm, Musee d'Orsay, Paris). Questions from 1 to 4 monitor the development of students' perceptive skills, whereas questions from 5 to 7 refer to artistic expression of an image and concern students' emotions. At the same time, they also monitor receptive skills of students. By asking these questions we tried to find out how students saw these images based on their emotions. The last question, however, deals with the knowledge of basic art expressions and key concepts of art theory. Students' interpretations of the key concepts of art theory were examined by this question.

In the testing process a testator provided adequate conditions that were completely the same for all testees. The testator warned students to look carefully

at the enclosed reproduction before they start answering the questions. Only after this they could circle or write down the answers for which they thought they could be most suitable. However, there was no time limit, therefore students had enough time to perceive and accept the masterpiece of art that was presented in the form of a reproduction. With the use of a computer and an LCD projector a reproduction of the masterpiece was presented in high quality and adequate size so that all students could observe it at the same time.

3.4. Statistical analysis of data

Data were analysed by a computer SPSS programme. For the needs of an analysis of frequency distributions we used parameters of a basic descriptive analysis. We used tabular presentation of absolute (f) and percentage frequency and also the t-test for independent samples for checking differences between genders. Before that, we used the Levene's f-test to check eligibility. Existence of differences between students of different grades was tested by the χ^2 test.

3.5. Basic population and sample

In the research a random sample of 140 students of the first triennial was used.

Table 1 – *Sample structure based on grade and gender*

Grade	Boys		Girls		Total	
	f	f%	f	f%	f	f%
1 st	31	43.06	21	30.88	52	37.14
2 nd	30	41.66	35	51.47	65	46.43
3 rd	11	15.28	12	17.65	23	16.43
Total	72	100	68	100	140	100

Students in the selected age groups have different levels of artistic development, therefore their answers were expected to be different.

4. Results and interpretation

The differences based on gender and grade, and according to individual elements of art appreciation, were examined, and afterward the differences among individual grades, taking into consideration the elements of art appreciation, were compared.

Table 2 – Results of art appreciation in the first grade based on gender

Criteria	Gender	n	Arithmetic mean (M)	Standard deviation (s)	Test of homogeneity of variances		t-test	
					F	P	t	P
Perception	girls	21	6.52	2.442	2.406	0.127	0.387	0.700
	boys	31	6.29	1.901				
Reception	girls	21	9.95	1.857	0.038	0.846	-0.738	0.464
	boys	31	10.35	1.976				
Knowledge	girls	21	2.57	1.076	14.862	0.000	1.706	0.094
	boys	31	1.94	1.459				
Appreciation	girls	21	19.05	3.170	2.979	0.091	0.446	0.658
	boys	31	18.58	4.023				

Results (Table 2) show that in the first grade there is no big difference in art knowledge between boys and girls, and also in the process of perception and acceptance of a masterpiece of art. Thus, all H1 hypotheses based on gender in the first grade (H1.1, H1.2, H1.3 and H1.4) were confirmed. However, in the last question, which refers to knowledge of art theory key concepts, a tendency from the perspective of the quality of given answers speaks in favour of girls.

Table 3 – Results of art appreciation in the second grade based on gender

Criteria	Gender	n	Arithmetic mean (M)	Standard deviation (s)	Levene's test of equality of variances		t-test	
					F	P	t	P
Perception	girls	35	8.29	2.442	8.133	0.006	1.628	0.108
	boys	30	7.57	1.901				
Reception	girls	35	9.40	1.857	3.742	0.058	0.522	0.604
	boys	30	8.97	1.976				
Knowledge	girls	35	2.66	1.076	6.755	0.012	1.272	0.208
	boys	30	2.30	1.459				
Appreciation	girls	35	20.34	4.684	1.566	0.215	1.443	0.154
	boys	30	18.83	3.563				

The data (Table 3) show that also in the second grade there are no statistically significant differences between girls and boys in the way they see, perceive and accept art reproduction. Thus, all H1 hypotheses based on gender in the second grade (H1.1, H1.2, H1.3 and H1.4) were confirmed. Although students of both genders fulfilled similar achievements, the arithmetic means show that according to all observed factors girls were more successful in answering the questions.

Table 4 – Results of art appreciation in the third grade based on gender

Criteria	Gender	n	Arithmetic mean (M)	Standard deviation (s)	Levene's test of equality of variances		t-test	
					F	P	t	P
Perception	girls	12	8.83	0.577	4.583	0.044	1.290	0.211
	boys	11	8.45	0.820				
Reception	girls	12	10.17	3.099	3.619	0.071	-1.559	0.134
	boys	11	11.82	1.722				
Knowledge	girls	12	2.75	0.866	1.943	0.178	0.677	0.506
	boys	11	2.45	1.214				
Appreciation	girls	12	21.75	3.361	1.936	0.179	-0.794	0.436
	boys	11	22.73	2.412				

Results of the research (Table 4) show as well that in the third grade there are no statistically significant differences in ability regarding art appreciation. Previous researches have already confirmed that all normally developed children have a creative artistic ability (Kraguljac and Karlavaris, 1970). Therefore, also H1 (H1.1, H1.2, H1.3 and H1.4) hypotheses based on gender were confirmed. It can be concluded that smaller differences occur due to students' different acceptance of information and due to the fact that they possess different sensory types.

Moreover, the existence of differences among different grades in terms of perception, reception and art appreciation were examined. The χ^2 test was used.

Table 5 – Results of art perception between the first, second and third grade

Criteria	n	Number of possible points (max 9)										χ^2 test.	
		2	3	4	5	6	7	8	9	Σ			
Perception	1.	52	f	1	5	5	8	6	12	0	15	52	$\chi^2 = 40.706$ P = 0.000
		f%	1.9	9.6	9.6	15.4	11.5	23.1	0.0	28.8	100		
	2.	65	f	0	2	1	7	6	3	1	45	65	
		f%	0.0	3.1	1.5	10.8	9.2	4.6	1.5	69.2	100		
	3.	23	f	0	0	0	0	0	2	2	18	23	
		f%	0.0	0.0	0.0	0.0	0.0	8.7	8.7	78.3	100		

When examining the differences among grades in terms of perception, it is evident (Table 5) that there is a statistically significant difference ($\chi^2 = 40.706$; P = 0.000) speaking in favour of third grade pupils. Similar results have already been obtained in some other researches (Duh et al., 2012), where it has been concluded that perception is a matter of quantity and that the number of years of schooling as well as creative artistic work in school have had a decisive influence on development of perception in older students. The H2.1 hypothesis was confirmed with regard to the existence of statistically significant differences speaking in favour of older students.

Table 6 – Results of art reception between the first, second and third grade

Criteria	Grade	n	Number of possible points* (max 14)											χ^2 test.
			6	7	8	9	10	11	12	13	14	Σ		
Reception	1.	52	f	0	3	6	9	10	11	6	4	2	52	$\chi^2 = 29.106$ $P = 0.306$
			f%	0.0	5.8	11.5	17.3	19.2	21.2	11.5	7.7	3.8	100	
	2.	65	f	4	5	6	6	5	14	7	5	4	65	
			f%	6.2	7.7	9.2	9.2	7.7	21.5	10.8	7.7	6.2	100	
	3.	23	f	1	1	0	3	2	6	2	1	6	23	
			f%	4.3	4.3	0.0	13.0	8.7	26.1	8.7	4.3	26.1	100	

* Note: The table shows only the top part of the results

It can be seen in the table (Table 6) that in terms of reception there are no statistically significant differences among grades ($\chi^2 = 29.106$; $P = 0.306$). As already some of the previous researches acknowledged (Duh, et al., 2012), reception is a matter of quality and years of schooling do not have such a decisive influence on its development as the quality of art teaching practice has. Therefore, the H2.2 hypothesis could not be confirmed.

Table 7 – Results of art appreciation between the first, second and third grade

Criteria	Grade	n	Number of possible points* (max 26)											χ^2 test.
			18	19	20	21	22	23	24	25	26	Σ		
Appreciation	1.	52	f	1	5	7	5	7	4	2	0	1	52	$\chi^2 = 38.204$ $P = 0.001$
			f%	1.9	9.6	13.5	9.6	13.5	7.7	3.8	0.0	1.9	100	
	2.	65	f	4	4	5	6	3	10	5	4	3	65	
			f%	6.2	6.2	7.7	9.2	4.6	15.4	7.7	6.2	4.6	100	
	3.	23	f	1	2	2	2	2	5	1	1	5	23	
			f%	4.3	8.7	8.7	8.7	8.7	21.7	4.3	4.3	21.7	100	

* Note: The table shows only the top part of the results

The results (Table 7) of the art appreciation development show that students of higher grades got more points and consequently achieved a higher level of art appreciation. The difference in the achieved level of art appreciation is statistically significant ($\chi^2 = 38.204$; $P = 0.001$) and speaks in favour of older students. Therefore, the H2.3 hypothesis could be confirmed. The result can be explained by the number of years of schooling and by a higher level of perception developed. Past researches (Kraguljac and Karlavaris, 1970; Duh, 2004; Duh and Crcinovic, Rozman, 2007; Duh, et al. 2012) proved that art appreciation is an ability which can be developed in the same way as any other ability. Students' progress in terms of art appreciation is as expected, since the results of art teaching practice are reflected also in the development of the very same ability. However, it is surprising that the progress in the development of art reception has been smaller than expected. Therefore, it can be concluded that in our primary schools more should be done in order to achieve better development of art appreciation. If the perception is a matter of quantity, results of the research tell us that there are enough hours of art education in the first grades. This has also been proved by the progress achieved. However, the quality of art teaching practice can be questionable because taking into consideration this criterion, the students' progress is smaller. Comprehensive exhibitions of children's art works show that teachers are quite successful in giving qualitative incentives in artistic creative work. However, not enough attention is paid to the development of art appreciation.

4. Conclusion

In the research we mainly dealt with the problem of monitoring art appreciative abilities in the first triennial with an emphasis on recognising skills of perception, reception and knowledge on the basis of a questionnaire. Considering the fact that syllabus prescribes a teacher should integrate examples of masterpieces of art, reproductions or even original fine art creations in art education, it is a teacher's task to have the knowledge to teach students to see masterpieces of art, explain them, imagine them, compare them and to understand them. This work is simple, yet very demanding. Interesting methods for active observation of paintings have been described by Bertscheit (2001) who says that observing paintings in art education is boring and that it spoils students' and teachers' motivation. This general view still holds true. Even our art teaching practice shows that such erroneous thinking is still present in our schools.

The results of our research are satisfactory, and they show that in the first triennial art appreciative skills are developed, however, the fact that students do not have enough contact with the masterpieces of art should not be disregarded. This was also confirmed by a research (Duh, Crcinovic 2007) in which it was

established that it was easier for older students to establish connection with masterpieces of art and experience them more intensely. Researchers found out that with younger students a perspective of seeing masterpieces of art is narrower due to having less experience and knowledge. This was confirmed in our research as well, because the percentage of the right answers increases with students age. Especially in the third grade, the difference in skills of perception of appreciative abilities can be seen.

Choice of methods and forms in art education is very important from the motivational perspective since it is an affective part of an artistic task. Students' emotional response in perception of masterpieces of art represents an important factor in understanding and responding to fine art. Activities related to masterpieces of art help each child to raise his/her awareness of visual experience and to gain ability to understand art and develop critical attitude toward his/her surrounding.

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Il livello delle capacità figurativo – valutative negli alunni dei primi anni delle scuole elementari

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Riassunto: *Nell'articolo vengono presentati i risultati della ricerca eseguita su un campione di 140 alunni degli anni dal primo al terzo (dall'età di sei all'età di nove anni). La ricerca ha monitorato il livello delle capacità figurativo valutative del gruppo campione menzionato. L'analisi dei risultati ha dimostrato che, rispetto al sesso e all'età, durante il primo e il secondo anno non esistono differenze rilevanti nel modo in cui gli alunni guardano, percepiscono e considerano l'opera d'arte. Allo stesso modo, nemmeno durante il terzo anno si possono rilevare delle differenze statisticamente rilevanti tra i bimbi e le bimbe dal punto di vista delle loro capacità figurativo – valutative. Il confronto tra i risultati medi in relazione al sesso degli alunni di tutti gli anni indica un livello lievemente superiore delle capacità figurativo – valutative presso le alunne. I risultati del monitoraggio del livello complessivo delle capacità figurativo – valutative degli alunni delle singole classi dimostrano l'esistenza delle differenze rilevanti nel livello raggiunto nello sviluppo delle capacità in questione a favore degli alunni degli anni superiori*

Lo scopo della ricerca era quello di migliorare la prassi pedagogica riguardante l'educazione artistica e sottolineare l'importanza dell'apprezzamento delle opere d'arte e della loro ricezione.

Parole chiave: *apprezzamento delle opere d'arte, capacità figurativo – valutative, scuole elementari, percezione, ricezione.*

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