

# Early Childhood and Preschool Education University Students' Views and Assessments Regarding Visual Art and Music Areas

Jelena Blašković and Svetlana Novaković  
Faculty of Teacher Education University of Zagreb,

## Abstract

*The objective of the system of higher education at teacher education institutions is to prepare students, future early childhood and preschool education teachers, for all segments of their profession, and indicate the importance of art in the early childhood and preschool period. The goal of this paper is to examine students' views and assessment of their own experience in the artistic areas (visual art and music) regarding previous education, and the way students assess their satisfaction with their own personal growth in acquiring knowledge and skills in the visual art and music area in their final year of early childhood and preschool education studies. The study was conducted on the sample of 144 students of the Faculty of Teacher Education in Zagreb, including local branches in Petrinja and Čakovec. The participating students were in their first (N=71), and third year (N=73) of study. The results of the research indicated that, regarding their previous education, students assessed their competence in visual art and music areas as good. Using the t-test, it was established that knowledge of the artistic area depends on the type of secondary education they have received. The results of Mann Whitney U-test showed no significant difference between the first and the third year students in their perception of the personality area under the influence of art. Using the Spearman correlation coefficient, correlation was established between the presence of individual functions within visual art and music areas and students' self-assessments of their own progress in acquiring knowledge and skills in the same areas. Students indicated the need for more practical tasks in some activities in visual art and music areas.*

**Key words:** artistic education; future early childhood and preschool teachers' views and assessment; music education; visual art education.

## **Introduction**

The goal of higher education institutions educating future teachers is to prepare students, future early childhood and preschool education teachers, for all segments of their future profession. Future early childhood and preschool education teachers' education encompasses general professional areas, which include knowledge of the areas of pedagogy, psychology, philosophy of education, literature, foreign languages, science subjects and computer literacy. Specific profession-related subjects provide the opportunity for the acquisition of knowledge and skills in music, visual art, drama and puppetry, sports areas and media culture. The Garvis and Pendergast study (2011) investigating future early childhood and preschool education teachers' evaluation of their efficiency in working with children in the artistic areas (music, dance, drama, media and visual art) was conducted in Australia. It gives testimony to the importance of art in the early childhood and preschool period, but also of the future teachers' competence. Early childhood and preschool education teachers who participated in the study had 2 to 37 years of experience in working in some early childhood and preschool institution. The results have shown that teachers' efficiency, according to their evaluation, in working with children in the artistic areas, is very poor. The stated fact reflects on the art contents implementation in the work with children. A significant percentage (57%) of teachers considered their efficiency in working with children in the music area to be poor, and 14% felt that they achieve high efficiency. In working with children in the area of visual art, 52 % of the teachers assessed their efficiency as poor, while none of the subjects declared excellent efficiency. Research in Slovenia has shown that early childhood and preschool education teachers' interest in the artistic area within the early childhood and preschool curriculum is great. In working with children in the artistic areas, the activities they enjoy doing the most are visual art activities, followed by music, dance, and drama activities. They have shown the lowest inclination towards audiovisual activities (Denac, 2010).

This research aimed to gather information about students' (future early childhood and preschool education teachers') perception of visual art and music. The examined items were: students' opinions on their knowledge at the beginning of their studies, what they have learned throughout the studies, their progress in acquiring knowledge and skills in certain activities within visual art and music areas during their studies, and the areas they would like to strengthen in theory and practice.

## **Importance of Visual Art and Music in Education**

New approach to early childhood and preschool education accentuates the need to acknowledge child's developmental needs and full growth in all the areas of its personality. The artistic area (both visual art and music) gives children the opportunity to realize their creative potential, which is shown in children's games, exploring and gaining knowledge of the world. Eisner (2002) stresses the extreme importance of the

inclusion of art in the educational process, due to the development of artistic intelligence which influences all the features of personality.

Interaction with art gives the experience of aesthetic. Art influences the refinement of perception, stimulation of imagination, moral and cognitive growth, ethics, communication skills, critical thinking abilities, attention and working habits, cultivates emotional intelligence and develops creativity, motor skills and sensitivity (Eisner, 2002; Kroflič, 2007a; 2007b). Art is also reflected through sensitivity, expressiveness and subtlety of the individual. Efland (2002) accentuates four features through which arts help with understanding the world in its totality: cognitive dimension, integration of knowledge, development of imagination and aesthetic development, while Goodman (1978) indicates that all arts are symbol systems by themselves, and cognitive by character. Therefore, in order to further develop children's cognitive abilities, we would have to increase the number of symbol systems which the curriculum offers. His research influenced Gardner's theory of multiple intelligences (1983), which introduced seven distinctive forms of intelligence, and the existence of specific forms of perception, memory and knowledge acquisition, for each of these intelligences. Thus, educational system should enable equal development of all abilities.

Visual arts teach us how to look, use visual signs, understand symbolic language of art, creative expression, and solve problems by using different means of expression. They should have a particular place in the educational curriculum. They stimulate research activity by using different materials and techniques; they develop visual-spatial intelligence and divergent thinking; they have an important role in the enrichment of child's emotional life; develop the sense of self-confidence, and increase the aesthetic and social growth (Tomšič – Čerkež, Zupančič, 2011; Efland, 2002; Eisner, 2002; Vrljić, 2001; Tacol, 1999; Butina, 1997). Quality artistic education has to enable the growth of all cited abilities at all levels of education. In the early childhood and preschool age, it does not only mean the quality curriculum, but also psychological-pedagogical and professional education of early childhood and preschool education teachers (visual literacy, knowledge of art theory and art, artistic areas and techniques) as the basis for understanding child's artistic growth, art-creative process and appropriate methodological design of artistic activities (Jontes, Lesar, 2003; Tacol, 2003). Artistic activities are one of the basic principles with which a child explores and expresses itself, and gains knowledge of the environment. The teacher's role in designing art activities is to prepare and qualitatively motivate the child to solve problems independently, without giving him/her ready-made solutions. It is also important for the teacher to secure the environment rich in emotional, intellectual, visual and spatial stimuli. Kowalchuck (1999) researched how students – future art teachers - feel about their first experiences of teaching in practice. Some students worried about what they teach, while others considered organizing the teaching, motivating pupils and choosing teaching methods a challenge. Numerous scientific studies about the approach to education in visual arts (Lindstrom, 2010; UNESCO, 2006; Cox, 2005; Eisner & Day (Ed.), 2004; Bresler &

Thompson (Ed.), 2002; Clemens - Davidts, Kahrman, Schierenbeck, 2001; Gardner, 1990) accentuate the significance of involving arts in education from the early childhood, and designing a programme for research and constant professional development of early childhood and preschool/primary school teachers, in order to gain competence in efficient pedagogical functioning, and the development of children's creative and innovative potential. In 1999, the international conference *Art Communication in Theory and Practice* was held in Croatia, and it indicated the importance of permanent education of early childhood and preschool teachers in the area of artistic education.

Similar to the visual – i.e. visual arts, music, on the individual level, functions as an emotional wheel which can stimulate relaxation or activity. Engagement in music gives the individual the experience of aesthetics, joy and fun. It is an intellectual stimulus. By acquiring musical skills we develop self-confidence, self-respect, pleasure, self-discipline, physical coordination and skills (Hallam, 2006). Musical knowledge is gained through getting to know the basis of musical culture, literacy and music theory, while skills are being acquired by playing instruments and singing. Methodological courses are the source of acquired theoretical knowledge with the goal of performing musical activities in early childhood and preschool institutions. On the basis of their research in Bologna, on the sample of Teacher Education University students who were not musicians, Addressi and Carugati (2010) concluded that each acquired experience at university educates a reflexive music teacher who constantly moves between theory and practice, with the tendency of progressiveness. The fact that students, future early childhood and preschool education teachers, have problems with self-confidence in their initial musical activities was shown by a research conducted in Greece (Koutsoupidou, 2010). Low self-confidence often includes anxiety which intertwines with the excitement about performing musical activities. Studies about musical competence, conducted in America, Australia, Turkey, England and Italy, showed that future educational staff, or those who have worked in the profession for a short time period, had a problem with self-confidence due to the acquired knowledge during their university education, which they considered to be average or even insufficient for the work (Gharavi, 1993; Ballantyne & Packer, 2004; Seddona & Biasutti, 2008; Hallam et al., 2009; Biasutti, 2010). The results of the research in Turkey (Özmente & Gürgen, 2010) indicated that early childhood and preschool education students had a positive attitude towards the study results within the music area. Subjects were equally aware of the importance of functional and intrinsic influence of music on the individual. Real music interaction between early childhood and preschool education teachers and children is of exceptional importance for the child's development in all segments of intrapersonal and interpersonal development (Andrić, 1989; Bogner et al., 2002; Hallam, 2006).

On the basis of studying the world and Croatian professional and scientific literature in the artistic area, research was conducted with the aim to examine the viewpoints and assessment of future early childhood and preschool education teachers about the importance and knowledge of the artistic areas.

## **Methodology**

### ***Research Problem, Goal and Hypotheses***

Specific abilities and skills in the artistic area are not assessed as part of enrolment procedures at the Faculty of Teacher Education University in Zagreb. The problem of the research is based on the differentiation of art experience of early childhood and preschool education students with respect to their previous education, their perception of the areas influenced by art, and the students' assessment of their own progress in acquiring knowledge and skills in the artistic area. The goal is to examine students' views and assessment about their own experiences in artistic areas (visual art and music) regarding previous education, and the way early childhood and preschool education students assess satisfaction with their own personal progress in gaining knowledge and skills in visual art and music areas in the final year of their studies. Considering the goal of the research, the following questions arise:

1. How do students assess their knowledge of the artistic areas (visual art and music) at the beginning of their studies?
2. What is the difference between views of the first and third year students of early childhood and preschool education on the influence art has on the development of cognitive, affective, motor, aesthetic, social and moral areas?
3. Are there differences between students who graduated from grammar schools and the ones who graduated from technical secondary schools in the assessment of their knowledge of the artistic area?
4. Is there a correlation between the frequency of some activities within the visual art area and students' self-assessment of their own progress in gaining knowledge and skills in the visual art area?
5. Is there a correlation between the frequency of some activities within the music area and the students' self-assessment of their own progress in gaining knowledge and skills in the music area?

According to the stated questions, the hypotheses are:

- H1: Presumably, at the beginning of their studies, students of early childhood and preschool education will assess their knowledge of the artistic areas (visual art and music) as poor.
- H2: There will be a statistically significant difference between views of early childhood and preschool education students of the first and third year regarding their perception of the area influenced by art.
- H3: Students who graduated from secondary grammar schools will assess their knowledge of the artistic area as higher than students who graduated from technical secondary schools.
- H4: There will be a statistically significant correlation between the frequency of certain activities within the visual art area and students' self-assessment of their own progress in gaining knowledge and skills in the visual art area.

H5: There will be a statistically significant correlation between the frequency of certain activities within the music area and the students' self-assessment of their own progress in gaining knowledge and skills in the music area.

### **Sample**

The research was conducted in the academic year 2011/2012. Students filled in the questionnaire during seminars and handed the completed questionnaires to the supervising teacher, hence excluding the subjective influence of the researcher. The questionnaire was administered to 144 students of early childhood and preschool education studies at the Faculty of Teacher Education University of Zagreb in Zagreb (N = 77), Čakovec (N = 39) and Petrinja (N = 40). The questionnaire was filled out by the first year students of Early childhood and preschool education study programme (N = 71, 49.3%), and the third year students of professional Early childhood and preschool education undergraduate study programme (N = 73, 50.7%). Out of the total number of students, 53.5 % finished secondary grammar school, 44.4 % graduated from technical secondary schools, and 2.1 % from art schools. Also, 36.8 % of the students had additional and informal art education. Out of that percentage, 11.1 % of students participated in out-of-school artistic activities, ranging from 2 to 3 years; 4.2 % had additional schooling longer than 10 years, and 20.1 % were awarded for their artistic work.

### **Instrument**

The questionnaire, based on studying professional and scientific literature, was used to gather information. The pilot research had been conducted on a convenient sample of 16 students. The deficiencies were identified, and the final version of the questionnaire was designed. The introductory part contained a short presentation of the research. The questionnaire consisted of two parts. The first, thematic part, inquired about the participants' knowledge of the artistic area at the beginning of their studies, and the second part focused on the final semester of their studies. The first part of the questionnaire consisted of 12, and the second consisted of 9 questions. The first year students answered 12 questions related to art areas with regard to their previous education, and did not complete the second part of the questionnaire because they had not had all the artistic courses. The third year students completed the whole questionnaire (21 questions). Closed type questions prevailed in the questionnaire, the last two being open ended questions about the students' opinions on the knowledge and skills which they would like to additionally expand in the artistic areas, in theory and practice. The gathered information was of objective (gender, year of study, type of education...) and subjective kind (opinions about certain phenomena). Degrees of agreement with the statements on the Likert type scale, and the ordinal scale were used. Content validity of the questionnaire was checked on the results of the pilot research. It consisted of the content, comprehensiveness of the questions, economy, form of the

questionnaire and the clarity of instructions (Cencič, 2009). Reliability of the method was determined with the method of internal consistency by calculating Cronbach's coefficient alpha ( $\alpha$ ), which was measured with a series of multiple choice questions. The reliability of the instrument was between 0.60 – 0.80. Closed type questions and exclusion of the researcher's influence secured the questionnaire's objectivity.

### ***Data Analysis and the Applied Statistical Methods***

The obtained data were entered into statistical program for data analysis (SPSS 19.0). Descriptive statistics was applied for basic data analysis. For nominal and ordinal variables descriptive indicators were given as frequencies (f) and percentages (%), arithmetic means (M), dominant values (mode), median (Mdn), standard deviations (SD), and the measures used to assess the normality of the distribution (skewness, kurtosis and Kolmogorov Smirnov Test). Statistical tests were used to test the hypotheses. Nonparametric Mann Whitney test and Spearman correlation coefficient were used because the variables were not distributed normally. Out of the parametric tests, Student's t-test was used.

## **Data Presentation and Interpretation**

### ***Students' Assessment of the Knowledge of Artistic Areas at the Beginning of Their Studies***

The objective of the system of higher education at teacher education institutions is to train students, future early childhood and preschool education teachers, and prepare them for all aspects of their future profession. When it comes to artistic areas, which are the constituent part of the integrated preschool curriculum, 48.6 % of the students show the greatest interest for music, 24.3% for visual art, 17.4% for puppetry and drama, and 9.2% show the greatest interest for media culture. Interaction of individuals with culture and art, amongst other things, operates through their visits to cultural institutions (museums, concert venues, cultural centres, galleries, theatres). When asked if they have ever visited an art exhibition, 27.8% of the students gave a negative answer, and 43.8% have seen an exhibition once a year. Concerts of artistic music have never been attended by 66.7% of the students, or they have been attended once a year. Students who enrol in early childhood and preschool education study programme have graduated from different types of secondary schools, hence they possess different knowledge of the artistic areas. A list of 6 items, assessed on the ordinal negatively polarized scale of 5 degrees (1-none, 2-poor, 3-good, 4-very good, 5-excellent), was used to obtain data on students' self-assessment of their knowledge pertaining to the artistic (visual art and music) areas, at the beginning of their studies.

**Table 1.** *Students' assessment of their familiarity with visual art and music areas at the beginning of their studies*

	N	min	max	M	mode	Md	SD	Skewness		Kurtosis	
								Stat	Std. Error	Stat	Std. Error
11.1. Knowledge of the visual art language basics	144	1	5	2.90	2	3	.973	.165	.202	-.681	.401
11.2. Knowledge of the music language basics	144	1	5	3.16	4	3	1.126	-.052	.202	-.851	.401
11.3. Knowledge of visual art history	144	1	5	2.45	2	2	1.037	.456	.202	-.463	.401
11.4. Knowledge of music art history	144	1	5	2.64	3	3	1.049	.253	.202	-.374	.401
11.5. Knowledge of basic visual art areas and techniques	144	1	5	3.09	3	3	.931	.030	.202	-.518	.401
11.6. Knowledge of types of music	144	1	5	3.10	3	3	.963	.089	.202	-.401	.401

Reliability of the aforementioned scale was tested with the internal consistency method, according to ALPHA model. The reliability level was satisfactory ( $\alpha=0.882$ ) considering that, in order to attribute reliability to a certain scale, the presumed lower level of acceptability in social sciences is 0.70. The range of the values was not maximum (1-5) for all items, which implies that the items covered the answer spectrum relatively well; from the extreme negative to the utmost positive subjects' perception of the measured item. Regarding the specificity of distribution, variables were mildly positively skewed (save 11.2 –Knowing the basics of music language), which implies the preference of students' perception towards negative values on the scale. Also, when kurtosis is considered, all the items were mildly platykurtic (kurtosis with negative values), which implies greater dispersion of results around the mean, i.e. kurtosis. Considering the desired normality of distribution, the Kolmogorov Smirnov test was applied (Table 2), which was at the level of statistical significance for all items ( $p \leq 0.05$ ), and implies the absence of normality of distribution. The stated fact was in accordance with the presented skewness, i.e. it showed relatively polyvalent dimension of the students' perception towards the subject of measurement.

**Table 2.** *Students' knowledge of music and visual art areas at the beginning of their studies*

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistics	Df	Sig.	Statistics	Df	Sig.
11.1.	.210	144	.000	.893	144	.000
11.2.	.182	144	.000	.912	144	.000
11.3.	.252	144	.000	.888	144	.000
11.4.	.183	144	.000	.906	144	.000
11.5.	.198	144	.000	.896	144	.000
11.6.	.214	144	.000	.903	144	.000



The difference in students' perception of the knowledge of artistic areas (visual art and music) is evident from the values of arithmetic means. The arithmetic means of stated items range from 2.45 to 3.16. The values of the mode, as rank measures of central tendency, provide better insight into the knowledge of artistic areas (visual art and music). However, the results indicate that most students evaluated their knowledge of visual art language basics and the history of visual art as poor (mode was 2), but for the assessment of the knowledge of music art history, basic visual art areas and techniques and music types mode was 3, i.e. knowledge of the artistic areas was good. Most students evaluated knowledge of the music language basics as very good (mode was 4). Based on the results, *H1 hypothesis, assuming that students of early childhood and preschool education, at the beginning of their studies, would evaluate their knowledge of the artistic areas (visual art and music) as poor, is partly rejected.*

### ***First and Third Year Students' Views of the Influence of Art on the Personality Areas***

It was presumed that students, upon the graduation from the three year early childhood and preschool education study programme, in contrast to students who have not taken art courses at university yet, would assess their knowledge of the artistic area as better, and that a significant statistical difference between views of the first and third year students of early childhood and preschool education, regarding their perception of the personality areas influenced by art, would be shown. The scale which semantically holds the cognitive, affective, motor, aesthetic, social and moral areas of personality under the influence of art consisted of 10 items. The scale's reliability, according to the method of internal consistency, is  $\alpha=0.888$ , which implies that it is reliable.

**Table 3.** Influence of art– descriptive indicators and Kolmogorov – Smirnov test

	N	min	max	Md	mode	M	SD	K-S test	p	Skewness		Kurtosis	
										Stat.	Std. Error	Stat.	Std. Error
12.1. Refinement of perception	144	1	5	4.00	4.00	3.81	.757	3.174	0.000	-.261	.202	.347	.401
12.2. Imagination development	144	1	5	5.00	5.00	4.47	.636	3.892	0.000	-1.464	.202	4.849	.401
12.3. Creativity development	144	1	5	5.00	5.00	4.72	.548	5.328	0.000	-2.900	.202	14.014	.401
12.4. Emotions development	144	1	5	4.00	5.00	4.38	.708	3.568	0.000	-1.164	.202	2.384	.401
12.5. Aesthetic development	144	1	5	4.00	5.00	4.24	.821	3.193	0.000	-1.016	.202	1.028	.401
12.6. Moral development	144	1	5	4.00	4.00	3.73	.855	3.325	0.000	-.469	.202	.047	.401
12.7. Cognitive development	144	1	5	4.00	4.00	3.94	.777	3.634	0.000	-.706	.202	1.033	.401
12.8. Integration of knowledge	144	1	5	4.00	4.00	3.94	.755	3.352	0.000	-.500	.202	.742	.401
12.9. Motor skills and sensitivity	144	1	5	4.00	4.00	4.24	.760	2.920	0.000	-1.023	.202	1.729	.401
12.10. Communication skills	144	1	5	4.00	4.00	3.71	.989	3.059	0.000	-.574	.202	-.128	.401

The prerequisite for the normality of distribution, tested with K-S test ( $p \leq 0.05$  for all items), was not satisfied. Analogue with high values of arithmetic means, and the left skewness of items distribution (somewhere extreme), positive preference of the students' perception of the areas influenced by art manifested itself. Considering the expected differences between the first ( $N=71$ ) and the third year students ( $N=73$ ), nonparametric Mann Whitney test was applied. The results of the Mann Whitney U-test are presented in Table 4.

**Table 4.** Testing differences between the first and third year students of early childhood and preschool education study programme regarding their perception of the area influenced by art ( $N_1=71; N_3=73$ )

	Year of study	$M_{rank}$	$Sum_{rank}$	U	Z	p
12.1. Refinement of perception	1st year	73.06	5187.00	2552.000	-172	.864
	3rd year	71.96	5253.00			
12.2. Imagination development	1st year	69.63	4943.50	2387.500	-927	.354
	3rd year	75.29	5496.50			
12.3. Creativity development	1st year	70.25	4988.00	2432.000	-848	.396
	3rd year	74.68	5452.00			
12.4. Emotions development	1st year	71.63	5085.50	2529.500	-275	.783
	3rd year	73.35	5354.50			
12.5. Aesthetic development	1st year	65.58	4656.50	<b>2100.500</b>	<b>-2.127</b>	<b>.033</b>
	3rd year	79.23	5783.50			
12.6. Moral development	1st year	68.65	4874.50	2318.500	-1.175	.240
	3rd year	76.24	5565.50			
12.7. Cognitive development	1st year	71.04	5044.00	2488.000	-459	.646
	3rd year	73.92	5396.00			
12.8. Integration of knowledge	1st year	72.61	5155.00	2584.000	-033	.974
	3rd year	72.40	5285.00			
12.9. Motor skills and sensitivity	1st year	75.19	5338.50	2400.500	-836	.403
	3rd year	69.88	5101.50			

As can be seen from Table 5, on the substratum of 10 items, only with items 12.5 – aesthetic development and 12.10 – communication skills, the statistically significant difference was established between the first and third year students regarding their perception of areas influenced by art. The rank values obtained for the item 12.5 by the third year students ( $M_{rank}=79.23; Sum_{rank}=5783.50$ ) are higher than those of the first year students ( $M_{rank}=65.58; Sum_{rank}=4656.50$ ), i.e. the third year students expressed higher level of agreement with the statement that art influences aesthetic development. Much the same, for the item 12.10, the rank values for the third year students ( $M_{rank}=83.58; Sum_{rank}=6101.50$ ) are higher than those of the first year students ( $M_{rank}=61.11; Sum_{rank}=4338.50$ ), which suggests that the third year students assessed that art influences communication skills in greater proportion. Considering the given

results, *H2 hypothesis, which assumed a statistically significant difference between views of the first and the third year students of early childhood and preschool education regarding their perception of the areas influenced by art, is partly rejected.*

### ***Students' Evaluation of the Knowledge of Artistic Area, Regarding the Type of Secondary School Education***

Considering previous education, there were 28.5 % of the students who had poor knowledge of the artistic area, 45.8 % declared good knowledge of the artistic area, and 25.7 % assessed their knowledge as very good. The distribution's normality of the stated item was tested with K-S test and it indicated that the item was not normally distributed (K-S test= 0.242;  $p=0.000$ ). Nevertheless, because this was not an extreme disruption of normality (distribution was not bimodal, mild left skewness, the sample size), the parametric t-test was applied in further analysis. For testing the differences between the subsamples (students who graduated from humanistic secondary schools and those from technical schools), regarding their perception of knowledge of the artistic areas, t-test for independent samples was applied. The results of the test are given in Table 5.

**Table 5.** Testing the significance of the differences in students' self-assessment of knowledge of the artistic areas, regarding previous education

Secondary school	N	M	SD	t-test	p
Grammar school	77	3.17	.785	<b>4.045</b>	<b>0.000</b>
Technical	64	2.63	.807		

The level of statistical significance of the obtained values of t-test for the variables was less than 0.05, which means there were statistical differences in M values in the compared groups, i.e. a statistically significant difference was found between students who graduated from grammar schools and those who finished some technical school, in their perception of familiarity with the artistic area.

### ***Correlation between the Presence of Certain Activities within the Visual Art Area and Students' Self-Assessment of Their Own Progress in Gaining Knowledge and Skills in the Visual Art Area***

The aim was to examine the presence of certain activities within the visual art area which are taught in the *Visual Art Basics* (two semesters) and *Visual Art Teaching Methodology* (four semesters) courses, and the students' self-assessments of their own progress in acquiring knowledge and skills in the visual art area.

**Table 6.** Descriptive statistics – assessment of the presence of specific activities within the visual art area and students' self-assessment of their own progress in gaining knowledge and skills in the visual art area, and their correlation (N=73).

	Presence of a specific area in the programme				Self-assessment of acquired knowledge and skills in the stated areas				Spearman correlation
	Md	mode	M	SD	Md	mode	M	SD	ρ
1. Drawing formation	3	3	3.18	.903	3	4	3.27	.886	0.583**
2. Painting formation	3	3	3.21	.881	3	3	3.42	.896	0.571**
3. Sculpture formation	3	3	2.82	.933	3	3	3.18	.933	0.590**
4. Graphics formation	3	3	2.89	.994	3	3	3.11	1.061	0.739**
5. Applied art and design	3	3	2.84	1.041	3	3	3.04	1.086	0.776**
6. Puppet formation and scenography	4	4	3.78	.870	4	4	3.97	.763	0.632**
7. Art history	3	3	2.92	.846	3	3	2.97	.986	0.540**
8. Looking at and analysing a work of art	3	3	3.44	1.105	4	4	3.63	.890	0.536**
9. Analysing children's art work	5	5	4.40	.829	4	5	4.34	.749	0.519**
10. Getting to know children's art production	5	5	4.40	.829	4	5	4.23	.791	0.535**
11. Children's art expression in certain visual art areas	4	5	4.04	1.020	4	4	3.95	.864	0.542**
12. Methods, ways and types of work in visual art activities with children	4	5	4.23	.874	4	4	4.21	.686	0.509**
13. Linking visual art contents with other areas	4	4	3.58	.927	4	4	3.84	.727	0.452**
14. Basic principles and ways of stimulating art expression and creation	4	4	3.64	.977	4	4	3.88	.744	0.702**
15. Art-methodological games	3	3	3.36	1.005	4	4	3.88	.849	0.645**
16. Planning, executing and analysing visual art activities in early childhood and preschool education institutions	4	5	4.25	.910	4	4	4.21	.745	0.667**

\*\* p≤0.01 \* p≤0.05

The research results (Table 6) show that the presence of certain activities in the visual art area is positively correlated with the students' assessment of their own progress in gaining knowledge and skills in most activities within the visual art area. This confirms the fourth hypothesis. Weaker presence of certain activities within the visual art area, according to students' assessment, is linked with their self-assessment of the poorer knowledge and skills acquisition of certain activities within the visual art area. Accordingly, greater presence of certain activities in the visual art area, according to students' assessment, is correlated with the aforementioned students' self-assessment of greater knowledge and

skills acquisition of certain activities within the visual art area. The highest correlation was found between the presence of applied arts and design activities ( $\rho=0.776$ ) and students' self-assessment of gained knowledge and skills related to that activity.

### ***Correlation between the Presence of Certain Activities within the Music Area and the Students' Self-Assessment of Their Own Progress in Gaining Skills and Knowledge in the Music Area***

The aim was to examine the correlation of the presence of certain activities within the music area, those which are performed through the programmes of *Music* (two semesters); *Instrument* (two semesters), *Instrumental Accompaniment and Singing* (two semesters), *Music Teaching Methodology* (two semesters), and the students' self-assessment of their own progress in acquiring knowledge and skills in the music area.

**Table 7.** Descriptive statistics, assessment of the frequency of certain activities within the music area, and students' self-assessment of their own progress in gaining knowledge and skills in the music area, and their correlation (N=73)

	The presence of a specific area in the programme				Self-assessment of acquired knowledge and skills in the stated area				Spearman correlation
	Md	mode	M	SD	Md	mode	M	SD	$\rho$
1. Voice formation	3	3	3.23	1.161	3	4	3.22	1.121	0.587**
2. Sense of rhythm formation	3	3	3.49	1.056	4	3	3.62	1.049	0.540**
3. Listening to music	3	3	3.42	1.201	4	4	3.70	1.063	0.457**
4. Playing an instrument	4	5	4.14	1.097	4	4	3.75	.910	0.496**
5. Use of the Orff Instrumentarium	3	3	2.55	1.081	3	3	2.73	1.096	0.714**
6. Stylistic features in the history of music	3	3	2.88	.999	3	2	2.78	.961	0.521**
7. Children's music production	4	4	3.68	1.052	4	4	3.79	.897	0.497**
8. Methods, ways and types of work in music activities	4	5	4.16	.866	4	5	4.19	.861	0.468**
9. Connecting music content with other areas	4	4	3.66	1.121	4	4	3.86	.887	0.504**
10. Basic principles and ways of stimulating music expression	4	4	3.73	1.004	4	4	3.78	.901	0.570**
11. Shaping children's musical taste	3	3	3.21	1.013	3	3	3.25	.997	0.662**
12. Music-methodological games	5	5	4.22	.961	4	5	4.27	.786	0.566**
13. Execution, planning and analysis of music-related activities in nursery school	5	5	4.21	1.013	4	5	4.26	.850	0.686**

\*\*  $p \leq 0.01$  \*  $p \leq 0.05$

The research results (Table 7) show that the frequency of certain activities in the music area is positively linked with the students' assessments of their own progress in gaining skills and knowledge in most activities within the music area thus confirming the fifth hypothesis. Lower frequency of individual activities in the music area, according to students' assessments, is linked with their self-assessment of weaker knowledge and skills acquisition for some activities within the music area. Similarly, higher frequency of individual activities in the music area, according to students' assessment, is linked with their self-assessment of greater knowledge and skills acquisition for some activities within the music area. The greatest correlation is found between the frequency of using the Orff instrumentarium ( $p=0.714$ ) and the students' self-assessment of acquired knowledge and skills related to that activity.

The open ended questions required students to answer what knowledge and skills they would like to additionally reinforce in theory and practice in visual art and music area, in order to feel more competent for working in early childhood and preschool education institutions. Out of 73 third year students, the answers to these questions were given by 45. In the visual art area, students expressed the desire to deepen their knowledge through more practical training in some visual art areas, and expand their knowledge of visual art techniques within the university's programme (applied art and design – 7 students; scenography- 6 students; forming graphics, sculpture and painting – 4 students; forming drawing – 3 students). In the area of visual art methodology students would like to deepen their knowledge of designing methodological games related to art.

In the music area, when asked to name knowledge and skills they would like to additionally reinforce, the majority of students stated practising the Orff Instrumentarium (6 students), more singing (5 students) and the possibility to choose some other instrument (4 students). Four students consider that more time should be spent on understanding the stylistic features within the music history and on listening to music. In order to feel competent for working in early childhood and preschool education institutions, they would like to deepen their knowledge and skills pertaining to knowledge about children's musical abilities, and have more practical activities with children in early childhood and preschool education institutions (8 students).

## **Conclusion**

Inclusion of art in the process of education from the earliest age is of extreme importance due to the development of artistic intelligence which influences all the features of our personality. Artistic activities, within integrated early childhood and preschool curriculum, are based on experiential learning and its redesigning, and it is made possible by stimulating surroundings and developing creativity through games. In order for children to develop their creative abilities and talents, they should be given the possibility to express themselves freely, in their own original way, appropriate to their age. That is why good preparation of early childhood and preschool education teachers for the challenge such a way of working presents is of great importance.

Students who enrol in early childhood and preschool education teacher programmes have different background knowledge in arts depending on the type of their secondary school education, and also their out-of-school artistic education. At the end of the three year studies, students have shown satisfaction with the achieved progress in gaining knowledge and skills in the visual art and music areas. The research results indicate the students' need for more practical training within the artistic areas.

The research gives an insight into the topic which requires greater attention in education before employment itself. Future research should aim at examining the students' views and assessment of problems which they encounter in performing activities in the artistic areas during their practical work in early childhood and preschool education institutions.

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**Jelena Blašković**

Faculty of Teacher Education University of Zagreb  
Trg Matice hrvatske 12, 44250 Petrinja, Croatia  
jelena.blaskovic@ufzg.hr

**Svetlana Novaković**

Faculty of Teacher Education University of Zagreb  
Trg Matice hrvatske 12, 44250 Petrinja, Croatia  
svetlana.novakovic@ufzg.hr



# Stajališta i procjene studenata odgojiteljskog studija o likovnom i glazbenom području

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## Sažetak

*Sustav odgoja i obrazovanja u visokoškolskim ustanovama učiteljskih fakulteta ima zadaću osposobiti studente, buduće odgajatelje, u svim segmentima struke i ukazati na važnost umjetnosti u predškolskom razdoblju. Cilj rada je ispitati kakva su stajališta i procjene studenata o vlastitim iskustvima iz umjetničkih područja (likovnog i glazbenog) s obzirom na prethodno obrazovanje, te kako studenti procjenjuju zadovoljstvo osobnim napretkom u stjecanju znanja i vještina na likovnom i glazbenom području na kraju odgojiteljskog studija. Istraživanje je bilo provedeno na uzorku od 144 studenta Učiteljskog fakulteta u Zagrebu s odsjekom u Petrinji i Čakovcu. Sudjelovali su studenti 1. godine (N = 71) i 3. godine (N = 73) studija. Rezultati istraživanja pokazuju kako studenti s obzirom na prethodno obrazovanje procjenjuju svoje poznavanje likovnog i glazbenog područja dobrim. T - testom utvrđeno je kako poznavanje umjetničkog područja ovisi o vrsti završenog srednjoškolskog obrazovanja. Da ne postoji statistički značajna razlika između studenata 1. i 3. godine u percepciji područja osobnosti na koju umjetnost utječe, pokazali su rezultati Mann Whitney U testa. Spearmanovim koeficijentom korelacije utvrđeno je kako postoji povezanost između zastupljenosti pojedinih djelatnosti unutar likovnog i glazbenog područja te samoprocjene studenta o vlastitom napretku u stjecanju znanja i vještina na istim područjima. Studenti iskazuju potrebu za više praktičnih vježbi iz pojedinih djelatnosti likovnog i glazbenog područja.*

**Ključne riječi:** *glazbeni odgoj; likovni odgoj; stajališta i procjene studenata budućih odgojitelja; umjetnički odgoj*

## Uvod

Sustav odgoja i obrazovanja u visokoškolskim ustanovama učiteljskih fakulteta ima zadaću osposobiti studente, buduće odgajatelje, u svim segmentima struke. Obrazovanje budućih odgajatelja odvija se kroz opće dijelove struke koji uključuju znanja iz područja pedagogije, psihologije, filozofije odgoja, književnosti, stranih jezika, prirodnih

predmeta i informatičke pismenosti. Specifičnim dijelom struke stječu se znanja i vještine iz glazbenih, likovnih, scenskih i lutkarskih, sportskih područja i medijske kulture.

Koliko je bitno tijekom studija ukazati na važnost umjetnosti u predškolskom razdoblju, ali i na osposobljenost studenata, budućih odgojitelja, u tom području, svjedoči istraživanje Garvisa i Pendergasta (2011) provedeno u Australiji, o odgajateljevoj procjeni učinkovitosti u radu s djecom na umjetničkom području (glazba, ples, drama, mediji i vizualne umjetnosti). Istraživanje je provedeno među odgojiteljima koji su u predškolskoj instituciji radili od 2 do 37 godina. Rezultati su pokazali kako je učinkovitost odgojitelja, prema njihovoj procjeni, u radu s djecom na umjetničkim područjima vrlo mala. To se reflektira na implementaciju umjetničkih sadržaja u radu s djecom. U procjeni svoje učinkovitosti u radu s djecom na glazbenom području 57% odgojitelja misli da su slabo učinkoviti, a njih 14% misli da su izvrsno učinkoviti. U radu s djecom na području vizualne umjetnosti 52% odgojitelja procjenjuje da je slabo učinkovito, dok se nitko nije izjasnio da mu je učinkovitost izvrsna. Istraživanje u Sloveniji pokazuje da je interes odgojitelja za umjetničko područje unutar predškolskog kurikula velik. Na području umjetnosti, u radu s djecom, najradije izvode likovne djelatnosti, potom glazbene, plesne i dramske, a najmanje pokazuju sklonost audiovizualnim djelatnostima (Denac, 2010).

Istraživanjem se željelo prikupiti informacije o percepciji studenata (budućih odgojitelja) predškolskog odgoja o likovnoj i glazbenoj umjetnosti. Istraživalo se što studenti misle kakvo je njihovo znanje na početku studija, što uče na studiju, koliki je njihov napredak tijekom studija u stjecanju znanja i vještina u pojedinim djelatnostima unutar likovnog i glazbenog područja i koja bi područja u teoriji i praksi htjeli produbiti.

## **Važnost likovne i glazbene umjetnosti u odgoju i obrazovanju**

Novi pristup ranom i predškolskom odgoju i obrazovanju ističe potrebu uvažavanja djetetovih razvojnih potreba i cjelovitog razvoja na svim područjima njegove osobnosti. Umjetničko područje (kako likovno, tako i glazbeno) djeci omogućuje ostvarivanje kreativnog potencijala koji se iskazuje u dječjim aktivnostima igre, u istraživanju i spoznavanju svijetu. Eisner (2002) naglašava kako je uključenost umjetnosti u proces odgoja i obrazovanja od najranije dobi od iznimne važnosti zbog razvoja umjetničke inteligencije koja utječe na sve osobine pojedinca.

Interakcija s umjetnošću omogućuje iskustvo estetike. Umjetnost utječe na rafiniranje percepcije, stimuliranje mašte, moralni i spoznajni razvoj, etičnost, komunikacijske vještine, sposobnost kritičkog mišljenja, pažnju i radne navike, kultivira emocionalnu inteligenciju, te razvija kreativnost, motoričku spretnost i osjetljivost (Eisner, 2002; Kroflič, 2007a i 2007b). Umjetnost se reflektira i preko osjećajnosti, ekspresivnosti i suptilnosti senzibiliteta pojedinca. Arthur Efland (2002) naglašava četiri obilježja zbog kojih umjetnosti pomažu u spoznaji potpune slike svijeta: kognitivna dimenzija, integracija

znanja, razvoj mašte i estetski razvoj, dok Nelson Goodman (1978) ističe da je svaka umjetnost sustav simbola sam po sebi i zbog toga kognitivan po karakteru, pa bismo zato za proširivanje kognitivnih sposobnosti djece morali povećati broj sustava simbola koje nudi kurikulum. Njegova istraživanja utjecala su na Gardnerovu teoriju višestrukih inteligencija (1983) u kojoj se govori o sedam zamjetnih oblika inteligencije, kao i da za svaki oblik inteligencije postoje specifični oblici percipiranja, pamćenja i stjecanja znanja, pa bi u obrazovnom sustavu trebalo omogućiti jednak razvoj svih sposobnosti.

Vizualno-likovne umjetnosti uče nas kako gledati, upotrijebiti vizualne znakove i razumjeti simbolički jezik umjetnosti, kreativno se izražavati i rješavati probleme različitim sredstvima izražavanja, zbog čega bi trebale imati istaknuto mjesto u obrazovnom kurikulumu. One potiču istraživačku aktivnost korištenjem različitih materijala i tehnika; razvijaju vizualno-prostornu inteligenciju i divergentno mišljenje; imaju važnu ulogu u obogaćivanju emocionalnog života djeteta; razvijaju osjećaj samopouzdanja i pridonose estetskom i socijalnom razvoju (Tomšič – Čerkež, Zupančić, 2011; Efland, 2002; Eisner, 2002; Vrlić, 2001; Tacol, 1999; Butina, 1997). Kvalitetno likovno obrazovanje mora na svim razinama odgoja i obrazovanja omogućiti razvijanje svih navedenih sposobnosti. Na predškolskom uzrastu to podrazumijeva ne samo kvalitetan likovni kurikulum već psihološko-pedagošku i stručnu obrazovanost odgojitelja (vizualna pismenost, poznavanje likovne teorije i umjetnosti, likovnih područja i tehnika) kao osnovu za razumijevanje dječjeg likovnog razvoja, likovno-kreativnog procesa i primjerenog metodičkog oblikovanja likovnih aktivnosti (Jontes, Lesar, 2003; Tacol, 2003). Likovne djelatnosti jedan su od osnovnih načina na koji dijete istražuje i izražava se, spoznaje svijet oko sebe. Uloga odgojitelja u oblikovanju likovnih djelatnosti je da priprema i kvalitetno potiče dijete na samostalno rješavanje problema, bez davanja gotovih rješenja. Važno je i da odgojitelj osigura okolinu s bogatom paletom emotivnih, intelektualnih, vizualnih i prostornih podražaja.

Kowalchuck (1999) je istraživala što učitelji likovnog misle o svojim prvim iskustvima poučavanja za vrijeme nastavne prakse. Neki studenti više su se brinuli za to što poučavaju, dok su drugi osjećali izazov kako organizirati nastavu, motivirati učenike i odabrati metode poučavanja. Brojna znanstvena istraživanja o pristupu obrazovanju u vizualno-likovnim umjetnostima (Lindstrom, 2010; UNESCO, 2006; Cox, 2005; Eisner i Day (ur.), 2004; Bresler & Thompson (ur.), 2002; Clemens - Davidts, Kahrman, Schierenbeck, 2001; Gardner, 1990) naglašavaju značaj uključivanja umjetnosti u odgoj i obrazovanje od rane mladosti i zatim izradu programa za istraživanja i stalno stručno usavršavanje odgojitelja/učitelja, da bi se osposobili za učinkovito pedagoško djelovanje i razvoj kreativnog i inovativnog potencijala djece. U Hrvatskoj je 1999. godine održana međunarodna konferencija „Likovna komunikacija u teoriji i praksi predškolskog odgoja“ na kojoj je naglašen značaj trajnog obrazovanja odgojitelja na području likovnog odgoja.

Slično kao i vizualno-likovna umjetnost, i glazba funkcionira na individualnoj razini, kao emotivni kotač koji može stimulirati relaksaciju ili aktivnost. Angažiranost u

glazbi pojedincu osigurava doživljaj estetike, radosti i zabave. Ona je intelektualni stimulans. Stjecanjem glazbenih vještina raste samopouzdanje, samopoštovanje, zadovoljstvo, samodisciplina, tjelesna koordinacija i razvoj drugih vještina (Hallam, 2006). Glazbena znanja stječu se upoznavanjem osnova glazbene kulture, pismenosti i teorije glazbe, a vještine sviranjem instrumenta i pjevanjem. Stečena teorijska znanja i vještine nadovezuju se na predmet metodiku s ciljem izvođenja glazbenih aktivnosti u vrtiću. Addessi i Carugati (2010) na temelju svojih istraživanja među studentima učiteljskog fakulteta u Bologni, koji nisu glazbenici, zaključuju da svako stečeno iskustvo na fakultetu odgaja refleksivnog učitelja glazbe koji se neprestano kreće između teorije i prakse s tendencijom progresivnosti. Činjenicu da studenti, budući odgajatelji, imaju problema sa samopouzdanjem u svojim prvim glazbenim aktivnostima, pokazalo je istraživanje u Grčkoj (Koutsoupidou, 2010). Nisko samopouzdanje često uključuje i tjeskobu koja se isprepleće s uzbuđenjem zbog izvođenja glazbenih aktivnosti. Istraživanja o glazbenoj osposobljenosti koja su provedena u Americi, Australiji, Turskoj, Engleskoj, Italiji pokazuju kako budući poučavatelji i oni koji u struci rade kratko vrijeme imaju problem sa samopouzdanjem jer znanje stečeno tijekom fakultetskog obrazovanja smatraju prosječnim ili čak nedovoljnim za rad (Gharavi, 1993; Ballantyne i Packer, 2004; Seddon i Biasutti, 2008; Hallam i dr., 2009; Biasutti, 2010). Rezultati dobiveni istraživanjem u Turskoj (Özmente i Gürgen, 2010) pokazuju da studenti predškolskog odgoja i primarnog obrazovanja imaju pozitivan stav o ishodima učenja unutar glazbenog područja. Ispitanici su jednako svjesni važnosti funkcionalnog i intrinzičnog utjecaja glazbe na pojedinca. Stvarna glazbena interakcija odgojitelja s djetetom od iznimne je važnosti za razvoj djeteta u svim područjima intrapersonalnog i interpersonalnog razvoja (Andrić, 1989; Bognar i dr., 2002; Hallam, 2006).

Na temelju proučavanja stručne i znanstvene literature o umjetničkom području u svijetu i u nas, provedeno je istraživanje kojim su se htjela ispitati stajališta i procjene studenata odgojiteljskog studija o važnosti i poznavanju umjetničkog područja.

## **Metodologija**

### ***Istraživački problem, cilj i hipoteze***

Pri upisu na Učiteljski fakultet u Zagrebu ne provjeravaju se specifične sposobnosti i vještine na umjetničkom području. Istraživački problem temelji se na diferenciranosti umjetničkih iskustava studenata predškolskog odgoja s obzirom na prethodno obrazovanje, njihovu percepciju područja na koje umjetnost utječe i procjenu studenata o vlastitom napretku u stjecanju znanja i vještina na umjetničkom području.

Cilj je ispitati kakva su stajališta i procjene studenata o vlastitim iskustvima iz umjetničkih područja (likovnog i glazbenog) s obzirom na prethodno obrazovanje, te kako studenti procjenjuju zadovoljstvo osobnim napretkom u stjecanju znanja i vještina na likovnom i glazbenom području na kraju odgojiteljskog studija. S obzirom na cilj istraživanja nameću se sljedeća pitanja:

1. Kako studenti ocjenjuju svoje poznavanje umjetničkih područja (likovnog i glazbenog) na početku studija?
2. Kakva je razlika između stajališta studenata 1. i 3. godine predškolskog odgoja o utjecaju umjetnosti na razvoj spoznajnih, afektivnih, motoričkih, estetskih, socijalnih i moralnih područja?
3. Postoje li razlike između studenata koji su završili srednjoškolsko gimnazijsko obrazovanje i studenata koji su završili srednju strukovnu školu u ocjeni poznavanja umjetničkog područja?
4. Postoji li povezanost između zastupljenosti pojedinih djelatnosti unutar likovnog područja i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na likovnom području?
5. Postoji li povezanost između zastupljenosti pojedinih djelatnosti unutar glazbenog područja i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na glazbenom području?

U skladu s postavljenim pitanjima hipoteze glase:

- H1: Pretpostavlja se da studenti odgojiteljskog studija na početku studija ocjenjuju da imaju slabo poznavanje umjetničkih područja (likovnog i glazbenog).
- H2: Postoji statistički značajna razlika u stajalištima između studenata 1. i 3. godine predškolskog odgoja s obzirom na njihovu percepciju područja na koje umjetnost utječe.
- H3: Studenti koji su završili srednjoškolsko gimnazijsko obrazovanja ocjenjuju da bolje poznaju umjetničko područje od studenata koji su završili srednju strukovnu školu.
- H4: Postoji statistički značajna povezanost između zastupljenosti pojedinih djelatnosti unutar likovnog područja i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na likovnom području.
- H5: Postoji statistički značajna povezanost između zastupljenosti pojedinih djelatnosti unutar glazbenog područja i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na glazbenom području.

### **Uzorak ispitanika**

Istraživanje je provedeno u akademskoj godini 2011./2012. Studenti su upitnike ispunjavali na seminarima, a predali bi ih nadležnom profesoru, čime je bio isključen utjecaj istraživača. Upitnik je proveden na uzorku od 144 studenta. Ispitanici su bili studenti odgojiteljskog studija Učiteljskog fakulteta u Zagrebu (N = 77), Čakovcu (N = 39) i Petrinji (N = 40). Upitnik su ispunjavali studenti 1. godine Sveučilišnog studija ranog i predškolskog odgoja (N = 71, 49.3%) i 3. godine preddiplomskog Stručnog odgojiteljskog studija (N = 73, 50.7%). Od ukupnog broja studenta 53.5% završilo je gimnaziju, 44.4% strukovnu školu i 2.1% umjetničku školu. Dodatno i neformalno umjetničko obrazovanje imalo je 36.8% studenata. Od toga je postotka 11.1% studenata sudjelovalo u izvanškolskim umjetničkim aktivnostima u rasponu od 2 – 3 godine, 4.2

% se dodatno školovalo više od 10 godina, a 20.1% je nagrađeno za svoje umjetničko djelovanje.

### ***Instrument***

Za prikupljanje podataka upotrijebljen je upitnik konstruiran nakon proučene stručne i znanstvene literature. Provedeno je probno istraživanje na prigodnom uzorku od 16 studenata. Identificirani su nedostaci i oblikovana je konačna verzija upitnika u čijem je uvodu istraživanje bilo ukratko predstavljeno.

Upitnik je sastavljen od dva dijela. Prvi dio tematskog dijela odnosi se na poznavanje umjetničkog područja na početku studija, a drugi dio na kraju studija. Prvi dio upitnika sadrži 12, a drugi 9 pitanja. Studenti 1. godine odgovaraju na 12 pitanja upitnika koja se odnose na poznavanje umjetničkih područja s obzirom na prethodno obrazovanje, a drugi dio upitnika ne ispunjavaju jer nisu slušali sve umjetničke predmete. Studenti 3. godine ispunjavaju cijeli upitnik (21 pitanje). U upitniku prevladavaju pitanja zatvorenoga tipa. Zadnja dva pitanja su otvorenog tipa i odnose se na mišljenje studenata o znanjima i vještinama koje bi u umjetničkim područjima htjeli dodatno produbiti u teoriji i praksi. Prikupljeni su podaci objektivnog (spol, godina studija, vrsta obrazovanja...) i subjektivnog tipa (mišljenje o određenim pojavama), pri čemu su upotrijebljene ljestvice stupnja slaganja s tvrdnjama mjerenja skalom Likertova tipa i ordinalne ljestvice. Sadržajna valjanost upitnika koja se odnosi na sadržaj, razumljivost pitanja, ekonomičnost, oblik upitnika i jasnoću uputa (Cencič, 2009), provjerena je testnim istraživanjem. Pouzdanost upitnika utvrđena je metodom unutarnje konzistentnosti tako da je izračunat Cronbachov koeficijent alfa ( $\alpha$ ), koji je mjeren za sklopove pitanja s više mogućih odgovora. Pouzdanost instrumenta je između 0.60 – 0.80. Objektivnost upitnika osigurana je pitanjima zatvorenoga tipa i odstranjivanjem utjecaja istraživača.

### ***Obrada podataka i upotrijebljene statističke metode***

Dobiveni podaci uneseni su u računalni program za statističku obradu podataka (SPSS 19.0). Za osnovnu analizu podataka upotrijebljena je opisna statistika. Za nominalne i ordinalne varijable izračunati su deskriptivni pokazatelji izraženi u frekvencijama ( $f$ ) i postocima (%), aritmetičkim sredinama ( $M$ ), dominantnim vrijednostima ( $mod$ ), središnjim vrijednostima (medijan  $Md$ ), standardnim devijacijama ( $SD$ ) i mjerama normalnosti distribucije (asimetričnosti, spljoštenosti i Kolmogorov Smirnov test). Hipoteze su provjerene s pomoću statističkih testova. Korišteni su neparametrijski Mann Whitney test i Spearmanov koeficijent korelacije jer se varijable ne raspoređuju normalno. Od parametrijskih testova korišten je Studentov t-test.

### ***Predstavljanje rezultata i interpretacija***

Ocjene studenata o poznavanju umjetničkih područja na početku studija

Sustav odgoja i obrazovanja u visokoškolskim ustanovama učiteljskih fakulteta ima zadaću osposobiti studente, buduće odgajatelje, u svim područjima struke. Od

umjetničkih područja koja su sastavni dio integriranog predškolskog kurikula, 48.6% studenta pokazuje najveći interes za glazbenu umjetnost, 24.3% za likovnu umjetnost, 17.4% za lutkarsku i scensku umjetnost, a 9.2% pokazuje najveći interes za medijsku kulturu. Interakcija pojedinca s kulturom i umjetnošću, između ostalog, odvija se putem posjeta kulturnim institucijama (muzejima, koncertnim prostorima, kulturnim centrima, galerijama, kazalištima). Na pitanja o posjećenosti likovnih izložbi 27.8% studenta nikada nije posjetilo ni jednu likovnu izložbu, a 43.8% posjetilo je jedanput godišnje. Koncerte umjetničke glazbe 66.7% studenata nije posjetilo nikad ili jedanput godišnje. Studenti koji se upisuju na odgojiteljski studij dolaze i s različitom vrstom završenoga srednjoškolskog obrazovanja, što znači i različitim poznavanjem umjetničkog područja.

Na supstratu od 6 čestica na ordinalnoj negativno polariziranoj 5 stupanjskoj ljestvici (1 – nikakvo, 2 – slabo, 3 – dobro, 4 – vrlo dobro, 5 – izvrsno) ispitana je procjena studenata o poznavanju umjetničkih područja (likovnog i glazbenog) na početku studija.

#### Tablica 1.

Pouzdanost navedene skale testirana je metodom unutarnje konzistencije prema ALPHA modelu. Razina pouzdanosti je na zadovoljavajućoj razini ( $\alpha=0.882$ ) budući da se u društvenim znanostima donjom razinom prihvatljivosti smatra 0.70 da bi se određena skala smatrala pouzdanom. Raspon vrijednosti nije na svim česticama maksimalan (1-5), što implicira da čestice relativno dobro pokrivaju spektar odgovora; od krajnje negativne do krajnje pozitivne percepcije ispitanika o predmetu mjerenja. S obzirom na specifičnosti distribucije varijable su blago pozitivno asimetrične (osim 11.2 – Poznavanje osnova glazbenog jezika), što implicira na skali preferenciju prema negativnim vrijednostima percepcije studenata. Također, kad je riječ o spljoštenosti distribucije, sve čestice su blago platikurtične (spljoštenost s negativnim vrijednostima), što implicira veću disperziju rezultata oko aritmetičke sredine, odnosno spljoštenu distribuciju. S obzirom na traženu normalnost distribucije primijenjen je Kolmogorov Smirnov test (tablica 2) koji je za sve čestice na razini statističke značajnosti ( $p \leq 0.05$ ), što implicira odsustvo normalnosti distribucije. To je u skladu s prezentiranim asimetričnošću, odnosno predstavlja relativno polivalentnu dimenziju percepcije studenata prema predmetu mjerenja.

#### Tablica 2.

Iz vrijednosti aritmetičkih sredina evidentna je razlika u percepciji studenata o poznavanju umjetničkih područja (likovnog i glazbenog). Vrijednosti aritmetičkih sredina navedenih čestica u rasponu su od 2.45 do 3.16. Bolji uvid u razinu poznavanja umjetničkih područja (likovnog i glazbenog) prezentiran je vrijednostima moda kao položajne mjere centralne tendencije. Naime, rezultati govore da najviše studenata ocjenjuje da ima slabo poznavanje osnova likovnog jezika i povijesti likovne umjetnosti

(vrijednost moda 2), ali kod poznavanja povijesti glazbene umjetnosti, osnovnih likovnih područja i tehnika te glazbenih vrsta vrijednost moda je 3, odnosno poznavanje umjetničkih područja je dobro. Najviše studenata ocjenjuje da vrlo dobro poznaje osnove glazbenog jezika (vrijednost moda 4). Na temelju rezultata *djelomično se odbacuje H1 hipoteza kojom je pretpostavljeno da studenti odgojiteljskog studija na početku studija ocjenjuju da slabo poznaju umjetnička područja (likovnu i glazbenu umjetnost).*

### **Stajališta studenata 1. i 3. godine o utjecaju umjetnosti na područja osobnosti**

Bilo je predviđeno da će studenti po završetku trogodišnjeg odgojiteljskog studija u odnosu na studente koji još nisu slušali umjetničke predmete na fakultetu ocijeniti da bolje poznaju umjetničko područje i da će se pokazati statistički značajna razlika između stajališta studenata 1. i 3. godine predškolskog odgoja s obzirom na njihovu percepciju područja osobnosti na koja umjetnost utječe.

Ljestvica koja semantički obuhvaća spoznajno, afektivno, motoričko, estetsko, socijalno i moralno područje osobnosti na koja utječe umjetnost sastavljena je od 10 čestica. Pouzdanost ljestvice prema metodi unutarnje konzistencije iznosi  $\alpha=0.888$ , što implicira zaključak da je ljestvica pouzdana.

#### Tablica 3.

Nije zadovoljen preduvjet o normalnosti distribucije testiran K-S testom ( $p \leq 0.05$  za sve čestice). Analogno visokim vrijednostima aritmetičkih sredina, te lijeve asimetričnosti distribucija čestica (ponegdje je izrazito izražena) očituje se pozitivna preferencija percepcije studenata o područjima na koje umjetnost utječe. S obzirom na tražene diferencije između studenata 1. ( $N=71$ ) i 3. ( $N=73$ ) godine primijenjen je neparametrijski Mann Whitney U test. Rezultati Mann Whitney U testa prikazani su u tablici 4.

#### Tablica 4.

Kao što je vidljivo iz tablice 5 na supstratu od 10 čestica samo je kod čestice 12.5 – estetski razvoj i 12.10 – komunikacijske vještine, utvrđena statistički značajna razlika između studenata 1. i 3. godine, s obzirom na njihovu percepciju područja na koja umjetnost utječe. Kod čestice 12.5 vrijednosti ranga studenata 3. godine ( $M_{\text{rank}}=79.23$ ;  $\text{Sum}_{\text{rank}}=5783.50$ ) više su nego kod studenata 1. godine ( $M_{\text{rank}}=65.58$ ;  $\text{Sum}_{\text{rank}}=4656.50$ ), odnosno studenti 3. godine izrazili su višu razinu slaganja s tvrdnjom da umjetnost utječe na estetski razvoj. Isto tako kod čestice 12.10 vrijednosti ranga studenata 3. godine ( $M_{\text{rank}}=83.58$ ;  $\text{Sum}_{\text{rank}}=6101.50$ ) su više nego kod studenata 1. godine ( $M_{\text{rank}}=61.11$ ;  $\text{Sum}_{\text{rank}}=4338.50$ ), što sugerira da studenti 3. godine u većoj mjeri procjenjuju da umjetnost utječe na komunikacijske vještine. S obzirom na dobivene rezultate *djelomično se odbacuje H2 hipoteza kojom je pretpostavljeno da postoji statistički značajna razlika u stajalištima između studenata 1. i 3. godine predškolskog odgoja s obzirom na njihovu percepciju područja na koja umjetnost utječe.*



Ocjene studenata o poznavanju umjetničkog područja s obzirom na vrstu srednjoškolskog obrazovanja

S obzirom na prethodno obrazovanje, da slabo poznaje umjetničko područje, smatra 28.5% studenata, 45.8% njih izjasnilo se da dobro poznaje umjetničko područje, a 25.7% procjenjuje vrlo dobro poznavanje umjetničkih područja. Normalnost distribucije navedene čestice testirana je K-S testom i ukazuje na to da čestica nije normalno distribuirana (K-S test=0.242;  $p=0.000$ ). Međutim, kako nije riječ o krajnje narušenoj normalnosti (nije bimodalne distribucije, blaga lijeva asimetričnost, veličina uzorka), u daljnjoj obradi ipak će se pristupiti parametrijskom t testu. Za testiranje razlika između subuzoraka (studenata koji su završili gimnaziju i studenata koji su završili neku strukovnu školu) s obzirom na njihovu procjenu poznavanja umjetničkog područja primijenjen je t test za nezavisne uzorke. Rezultati t testa prikazani su tablici 5.

Tablica 5.

Razina statističke značajnosti izračunatih vrijednosti t testa je kod varijabli manja od 0,05, što znači da statističke razlike u M uspoređujućih skupina postoje, to jest da je u njihovoj percepciji poznavanja umjetničkog područja prisutna statistički značajna razlika između studenata koji su završili gimnaziju i studenata koji su završili neku strukovnu školu.

### ***Povezanost između zastupljenosti pojedinih djelatnosti unutar likovnog područja i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na likovnom području***

Htjela se istražiti povezanost zastupljenosti pojedinih djelatnosti likovnog područja koje se izvode u programima predmeta Osnove likovne kulture (dva semestra) i Metodike likovne kulture (četiri semestra) i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na likovnom području.

Tablica 6.

Rezultati istraživanja (tablica 6) pokazuju da je zastupljenost pojedinih djelatnosti likovnog područja pozitivno povezana s procjenom studenata o vlastitom napretku u stjecanju znanja i vještina na većini djelatnosti likovnog područja, čime je potvrđena četvrta hipoteza. Slabija zastupljenost pojedinih djelatnosti likovnog područja, prema procjeni studenata, povezana je s njihovom samoprocjenom o slabijem stjecanju znanja i vještina pojedinih djelatnosti likovnog područja. Analogno tome, veća zastupljenost pojedinih djelatnosti likovnog područja, prema procjeni studenata, povezana je s njihovom samoprocjenom o većem stjecanju znanja i vještina pojedinih djelatnosti likovnog područja. Najveća je povezanost između zastupljenosti djelatnosti primijenjene umjetnosti i dizajna ( $\rho= 0.776$ ) i samoprocjene studenata o stečenim znanjima i vještinama iz te djelatnosti.

### ***Povezanost između zastupljenosti pojedinih djelatnosti unutar glazbenog područja i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na glazbenom području.***

Htjela se istražiti povezanost zastupljenosti pojedinih djelatnosti unutar glazbenog područja koje se izvode u programima predmeta Glazbena kultura (dva semestra), Instrument (dva semestra), Instrumentalna pratnja s pjevanjem (dva semestra), Metodika glazbene kulture (dva semestra) i samoprocjene studenata o vlastitom napretku u stjecanju znanja i vještina na glazbenom području.

Tablica 7.

Rezultati istraživanja (tablica 7) pokazuju da je zastupljenost pojedinih djelatnosti glazbenog područja pozitivno povezana s procjenom studenata o vlastitom napretku u stjecanju znanja i vještina na većini djelatnosti unutar glazbenog područja, čime je potvrđena peta hipoteza. Slabija zastupljenost pojedinih djelatnosti unutar glazbenog područja, prema procjeni studenata, povezana je s njihovom samoprocjenom o slabijem stjecanju znanja i vještina pojedinih djelatnosti unutar glazbenog područja. Analogno tome, veća zastupljenost pojedinih djelatnosti unutar glazbenog područja, prema procjeni studenata, povezana je s njihovom samoprocjenom o većem stjecanju znanja i vještina pojedinih djelatnosti unutar glazbenog područja. Najveća povezanost je između zastupljenosti djelatnosti upotrebe Orffova instrumentarija ( $\rho = 0.714$ ) i samoprocjene studenata o stečenim znanjima i vještinama iz te djelatnosti.

U pitanjima otvorenoga tipa od studenata se tražilo da odgovore na pitanja koja bi znanja i vještine dodatno htjeli produbiti u teoriji i praksi na likovnom i glazbenom području, kako bi se osjećali osposobljenijima za rad u vrtiću. Od 73 studenata 3. godine odgovore na ta pitanja dalo je njih 45. Na likovnom području studenti su izrazili želju da prodube svoja znanja preko više praktičnih vježbi na pojedinim likovnim područjima i boljem poznavanju likovnih tehnika unutar studijskog programa (primijenjene umjetnosti i dizajna – 7 studenata; scenografije – 6 studenata; oblikovanje grafike skulpture i slike – 4 studenata; oblikovanje crteža – 3 studenata).

Na području metodike likovne kulture studenti bi htjeli produbiti svoje znanje oblikovanja likovno – metodičkih igara.

Na glazbenom području najviše studenata je kao znanja i vještine koje bi htjeli dodatno produbiti istaknulo prakticiranje Orffova instrumentarija (6 studenata), više pjevanja (5 studenata) i mogućnost izbora drugog instrumenta (4 studenata). Četiri studenata smatraju da bi trebalo posvetiti više vremena poznavanju stilskih obilježja unutar povijesti glazbe i slušanju glazbe. Da bi se osjećali osposobljenijima za rad u vrtiću, htjeli bi produbiti svoja znanje i vještine poznavanja glazbenih mogućnosti većom aktivnošću u vrtiću (8 studenata).

### **Zaključna razmatranja**

Uključenost umjetnosti u odgoj i obrazovanje od najranije je dobi od iznimne važnosti zbog razvoja umjetničke inteligencije koja utječe na sve obilježja osobe. Umjetničke

djelatnosti u okviru integriranog predškolskog kurikula temelje se na iskustvenom učenju i njegovu preoblikovanju, a ono je omogućeno poticajnom okolinom i razvojem kreativnosti putem igre. Da bi djeca razvila svoje kreativne sposobnosti i talente, treba ih pustiti da se slobodno izražavaju, na svoj izvoran način, primjeren njihovoj dobi. Zato je važna dobra pripremljenost odgojitelja za izazov koji predstavlja takav način rada.

Na odgojiteljski studij upisuju se studenti s različitim umjetničkim predznanjima s obzirom na vrstu završenog formalnog srednjoškolskog i izvanškolskog umjetničkog obrazovanja. Na završetku trogodišnjeg studija studenti pokazuju zadovoljstvo postignutim napretkom u stjecanju znanja i vještina na likovnom i glazbenom području. Rezultati istraživanja ukazuju na potrebu studenata za većom zastupljenošću praktičnih vježbi unutar umjetničkih područja.

Istraživanje omogućuje pogled u temu koja traži veću pažnju u obrazovanju prije samog zapošljavanja. Buduća istraživanja morala bi biti usmjerena na ispitivanje stajališta i procjene studenata o problemima s kojima se susreću pri izvođenju aktivnosti na umjetničkom području za vrijeme prakse u vrtiću.