

The Effects of Applying the Vocal Performance Teaching Method on the Social-Emotional Competencies (SEC) of Children in Early Education

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Abstract

The authors of this study investigate the effects of applying the vocal performance teaching method on the social-emotional competencies (SEC) of second-grade pupils in elementary education. The study included a total of 89 pupils from Sombor and Kikinda, Serbia. The method of experimenting with parallel groups using initial and final tests was applied. A scale for the assessment of SEC and two-way mixed ANOVA were used to process the data. The experimental group (n=44) was subjected to the teaching method of learning songs by ear carried out by the music teacher, while the control group (n=45) learned the songs by ear based on the traditional model carried out by the class teacher for a period of one school year. The results showed significant differences in the level of SEC of students in the experimental group. By increasing the capacity for empathy, expression of pleasant emotions, better treatment of marginalized groups, collaboration with other students, the experimental teaching method has also encouraged the direction of the teaching process towards the goals, outcomes and effects, and not towards the adoption of ready-made knowledge.

Key words: *emotions; singing; teacher as a performer; teaching of Music Education.*

Introduction

Music and Social-Emotional Learning (SEL)

The concept of social-emotional learning (SEL) is linked to the postulate of emotional intelligence. Emotional intelligence is defined as a set of skills related

to observation, evaluation and expression of emotions; emotional factors that facilitate the process of thinking; understanding and analysis of emotions; use of knowledge of emotions; reflexive emotional regulation in promotion of emotional and intellectual growth (Salovey & Sluyter, 1997). Another similar definition of emotional intelligence suggests that emotional intelligence consists of several types of abilities: quick observation, evaluation and expression of emotions; ability to recognize and generate emotions that facilitate thinking; ability to understand emotions and knowledge of emotions (Pantić, 2009). When it comes to school-based contexts, Mayer and Cobb (2000) argue that it is inappropriate to speak about “learning“ emotional intelligence, given that intelligence is the capacity to learn and therefore they suggest the term social-emotional learning. This type of learning can be defined as the process by which we learn to recognize and regulate emotions, make good decisions, act responsibly, develop positive relationships with others and avoid inappropriate behaviors. Also, social-emotional learning is the process through which children develop awareness and control of their emotions, set and achieve important personal and academic goals, use social awareness and interpersonal skills to establish and maintain positive relationships and demonstrate responsible behavior towards success in school and life. Social and emotional learning is the process through which one acquires social-emotional competencies. Indicators of emotional competencies are: emotional awareness, recognition of personal and other people’s emotions and self-confidence, a clear sense of one’s own powers and limits, self-control, control of disturbing emotions and impulses, empathy and altruism, truthfulness, honor and integrity, adaptability, flexibility in accepting change, innovation, openness to new ideas, approaches and information (Suzić, 2005). Indicators of social competencies are: understanding of other individuals and groups, compliance with the goals of the group, group management, communication, support for others and servile orientation, respect for diversity, positive sense of belonging to the nation and civilization (Suzić, 2004). Children who have not acquired social-emotional skills are under greater risk of developing behavioral problems, inferior academic achievement, poor relationships with peers, use of alcohol and drugs in adolescence and poor mental health in the future. According to research by some authors (Sakač & Pantić, 2012), personality traits and emotional competence explain up to 35% of the variance in school failure. This means that by the development of emotional competencies one gets a better chance for school success, more satisfaction and self-confidence. It can also be said with great certainty that, since emotions control cognitive activities and motivate goal-oriented behavior (Pantić, 2009), students who are more emotionally intelligent or students with higher social-emotional competencies (SEC) find it easier to direct and channel their cognitive abilities, master the school material more quickly and more easily and thus achieve better academic results.

Early school-age children in primary schools acquire knowledge primarily through emotions. This also applies to Music Education classes. In fact, all theoretical

knowledge must first be experienced through musical compositions that students sing and listen to. It is therefore very important to guide and influence (through pedagogical work) the aspect that they understand, which are the emotions that arise when they perform music with their voice (Jeremić, 2012a).

What is evident in the traditional school is the neglect of the SEC acquired through SEL, as it is believed that emotions are not the subject of education and that they threaten and slow down the process of education and should be kept aside (Kostović & Marić Jurišin, 2011). However, the teaching process has not only an intellectual component, but also the emotional one, which takes into account the emotional factors in the acquisition, presentation and reproduction of the school curriculum. Therefore, it can rightly be said that the development of SEC of students leads to their better school success. Research of the impact of vocal and instrumental performance on SEC of students aims, among other things, to at least partially confirm this fact.

Nowadays, more than ever, music plays a leading role in the daily life of all people due to rapid economic development and commercialization of the music industry. The way people see themselves in relation to music is an indicator of personal identity because it shows “the inner side” of an individual. As reported by Juslin and Sloboda (2010) one of the key concepts in experimental psychology, in addition to mind and behavior, are emotions. Music affects emotions, motivation and the mood of an individual. Music plays a role in the formation of identity and sense of belonging to certain social groups in order to improve the quality of individual development (Haas & Brandes, 2009; Punkanen, Eerola, & Erkkilä, 2011). Music, therefore, exists as a social phenomenon, it helps define a group and makes individuals feel like they belong to a group (Nešić, 2003). At the same time, SEL can increase the capacity of all students to become “knowledgeable, responsible, caring, productive, nonviolent and contributing members of society” (Zins, Weissberg, Wang, & Walberg, 2001). The survey undertaken by Elias et al. (1997), on the connection between academic and social-emotional learning (SEL), showed positive results in all types of schools. The given survey defines SEL as the process through which people learn to recognize and manage emotions, care about others, make good decisions, behave ethically and responsibly, develop positive relationships, and avoid negative behaviors and such skills are a critical component to the success of all schools.

Teaching Music Education involves the development of skills that are complementary and interdependent: creativity, which includes the process of acquisition of the rules and the principles of music, development of psychomotor skills through the art of vocal and instrumental performance and understanding music that allows social-emotional and intellectual development of students. Researchers in different fields emphasize the benefits of developing social-emotional competencies through learning music. The evidence for music education causing short-term increases in IQ testing has been obtained from 6-year-old children (Schellenberg, 2004) and the effect seems to last for 11-year-olds and even for 16- to 25-year-old adolescents (Schellenberg, 2006).

Schellenberg and Mankarious (2012) examined whether music training in childhood is predictive of understanding emotions. Musically trained children scored higher on IQ and on understanding emotions even after accounting for demographic variables. The findings suggest that nonmusical associations with music training are limited to measures of intellectual ability and their correlates. According to Schellenberg (2011) the main finding was that musically trained participants had higher IQs than their untrained counterparts, an advantage that did not extend to an ability-based measure of overall emotional intelligence (EI) or to any of the four branches of EI. Introducing music in a child's life allows them not only aesthetic and creative development, but also social and societal development (Isenberg & Jalongo, 1997; Seefeldt & Barbour, 1998). Eerola and Eerola (2013) suggest that studying music does provide measurable social benefits. In the comprehensive school, pupils in classes with extended music education were generally more satisfied with school life than pupils in classes with a regular music education curriculum.

Through musical games children who have trouble finding friends in large groups become part of a social group and feel like they belong (Spodek, Saracho, & Lee, 1983). For the young child, play is an important activity. A child grows, learns, and investigates the world through play (Lau, 2005). The research of Lau (2005) has shown that early childhood music, songs, activities and games are great ways to teach children about the social skills in a fun way. It would be a good way to reinforce children's social skills through singing games in the music lesson that they have learnt from the peers and the teachers. When the music lesson is taught in a fun and interactive way, it makes it easier for a child to understand the immersed social skills. Teachers are the most important factors in child development because they teach social skills. Through comfortable and spontaneous reactions of teachers who act with sympathy and understanding, children will show more understanding towards each other. If teachers are fully involved in the activities of the children, they model appropriate interactions, helpfulness and respect for others (Lau, 2005).

Studying music influences the development of certain cognitive abilities. The results obtained by Chan, Ho and Cheung (1998) show that learning to play an instrument increases the ability to remember words. In fact, those who have learned to play an instrument remembered 17% more verbal information than those who have never learned to play. Ho, Cheung and Chan (2003) reached the same conclusions in a survey, which comprised ninety 6- to 15-year-old boys. Those with musical training showed significantly better results in verbal learning and memory. Studying music also improves learning outcomes in the areas of language, such as literacy skills and foreign language learning (Elias et al., 1997). The survey by the same author found the existence of positive transfer between learning music and selective attention, as well as learning music and sensitivity to the emotional aspects of speech.

Rauscher (2002) examined the effects of music instruction on spatial temporal abilities, math and reading. The findings show that children with continuous

engagement in music express better spatial reasoning measured by accuracy and speed of stacking Legos. Research findings show that music has certain influence on cognitive skills in other discipline fields (Rauscher, 2002). Instruction organized in a way that music is the basis for acquiring knowledge from other disciplines, produces better effects in acquisition of knowledge.

Music and Emotion

The benefits of music therapy are stated by many authors. Hanser and Thompson (1994) point out the effect of music therapy on the depressed older adults. Barnason, Zimmerman and Nieveen (1995) and Guzzetti (1989), point out that music therapy reduces anxiety in patients during the postoperative period.

Research conducted by Juslin and Västfjäll (2008) indicates that people value music primarily because of the emotions it causes. However, the notion of musical emotions remains controversial, because they neglect the basic mechanisms of expression of emotions. The purpose of musical experience is to influence emotions. The focus of all research by authors Juslin and Västfjäll (2008) are emotional and psychological reactions of listeners to music. Björn (2008) discusses the issue of the perception of music and emotions in a series of questions. He notes that music uses signs (musical) but signs do not induce emotions. Music is not a language, because music in general is not a system of symbols. Music can have emotional meaning to the listener without the signs. The signs exist only in the cultural (cognitive awareness) perspective, but since musical emotions reflect themselves in advance, semiotics is not the answer to the mystery of music and emotion. However, “musical experience is the basis for every musical activity, whether it involves composing, performing or listening to music” (Juslin & Västfjäll, 2008, p. 560). Thus, the purpose of musical experiences is to influence emotions.

According to Gerling, Zimmerman and Nieveen (2008) musical performance and the artist’s ability of perception is his ability to express emotions that the listener would recognize. Timmers (2007) explores the relationship between vocal expression, musical structure and emotion in recorded performances by famous singers. It can be observed that the variations in tempo, dynamics, and pitch during the performance are systematically related to the musical structure of the piece and emotional activity of the performer.

Vocal Performance (VP)

Vocal sound is one of the characteristics that define humanity. People produce sounds with their voice when they speak or sing. Although there are different forms of singing (solo, choral, traditional, artistic), “all rely on the basic capacities of the human voice, which aims to produce sounds of social, cultural and personal significance to the performers and the audience” (Welch & Howard, 2005, p. 227). “Singing is a natural human ability that entails sensory, physical, cognitive, social and emotional aspects“

(Cohen, 2009, p. 112). Singing is very important in relation to individual, cultural and universal influences. "The means of expression that are used by the art of music most directly and most intimately touch the sentimental life and the fantasy world of students and penetrate their privacy enabling them to experience, express and foster the most tenuous feelings" (Stanković, 2010, p. 27).

In the background of the pedagogy of singing lies the instruction based on good modeling of the teaching process and feedback. A proactive approach by the teacher requires experimentation with a variety of methods to improve communication in the teaching process. "An ideal teaching strategy must eliminate the subjective semantics and overcome language and cultural barriers" (Munro & Groenewald, 2004, p. 289). According to Alt (1968) qualitative assessment of music and habits of young people depend on the teacher's approach to music classes. Emotional reactions of students bring them closer to the teacher, which results in their connection in the context of communications and emotions that are expressed. Emotions produce feelings caused by the language of music through the song that is being performed (melody) and at the same time the musical language of sheet music – written signs are not a prerequisite for successful communication (Jeremić, 2012b). The authenticity of performance, emotional state and personal identity of the student during singing influence the teacher and vice versa. "Singing is to communicate – sing to communicate" (Welch, 2005, p. 254).

Auditory perception and oral-sensory feedback information are the primary teaching aids in the methodical approach to VP. Learning songs by ear requires student concentration, attention, memory, grouping of information, apperception and the ability to reproduce songs. Singing allows students to release emotional, physical and mental tension which allows the voice to free itself from constraints (Aronson, 1990; Bunch, 1997; Stengel & Strauch, 2000). Method of reproduction, interpretation and analysis of the teaching content represents music as the sum of the sound stimuli, tones, harmonies, rhythmic forms that act on emotions. When the knowledge is shaped by this approach, it is consciously based on experience, emotion and quality. Art reproduction, music theory and interpretation are the three pillars of modern music education. The functional basis of the level of knowledge is the world of a child's imagination.

Methodological Framework for the Study

The subject of this paper is the effect of the application of vocal performance as a teaching method in Music Education classes in relation to the social-emotional competencies (SEC) of pupils and in relation to the professional profile of teachers as performers. The goal was to determine the extent to which the instruction implemented according to the planned and focused teaching method of learning songs by ear affects the SEC of pupils. The purpose of the study was to determine whether it is possible to influence the development of SEC of students through a planned and focused teaching approach.

The problem stems directly from the educational process of Music Education classes for second grade primary school pupils. It can be presented in the form of a question: does the teaching approach to vocal performance by the music teacher influence the SEC of students? As SEC and music are closely interrelated, the question arises as to whether primary school students would be at loss if Music Education classes lacked a teaching approach to vocal performance and the classes were carried out by a class teacher instead of a music teacher.

The objective of this study was to determine whether there is a statistically significant difference in SEC of students who were included in the experimental program and those who were not included in that program. In order to achieve this objective, the test of homogeneity, validity and representativeness of the instrument Scale for assessment SEC of students was conducted. It can be said that the study had two objectives, the first one regarded the instrument and the other one the effect of the experimental program.

The study was based on two main hypotheses, as follows:

1. It is assumed that the instrument for assessing SEC is homogenous, valid and representative.
2. It is assumed that students in the experimental group are going to show a higher level of SEC compared to students in the control group.

Variables

There is one independent variable in the study, which is called the experimental factor. It is composed of two parts: the vocal performance teaching method and Music Education teacher performing it, namely the level of music education of the person who teaches music culture to children.

The dependent variable are the SEC of students in the experimental and the control group operationally defined through 7 indicators. The indicators are described below.

Control variables are age, gender, and attendance of school and Music Education classes.

Methods

To verify the theoretical hypothesis, the study used the method of experiment (causal) with parallel groups (E – experimental and C – control). The experimental group was introduced to the experimental factor in the duration of one school year. The experimental factor consisted of the implementation of teaching method to learning songs by ear in Music education classes carried out by the music teacher. The control group used the common approach to Music education classes carried out by the class teacher. At the beginning of the experiment both groups were subjected to the initial test and after one school year to the final test. The study was conducted using the Scale for assessment (SEC) of students.

Instruments

Social-emotional competencies of students were assessed and operationalized using the Scale for assessment of social-emotional competencies of students (SEC). The scale was compiled within the Project “Movement in the function of development of preschool children” approved by the Ministry of Education of the Republic of Serbia (2001), and modified for the purpose of this study. It consisted of 22 items that belong to the following indicators of SEC:

1. empathy (5 items),
2. relation to other students, especially from marginalized groups (6 items),
3. impulse and negative emotional reactions control (2 items),
4. presence and expression of positive emotional reactions (3 items),
5. collaboration with other students (3 items),
6. student reaction to criticism (1 item), and
7. emotional reactions of students to VP (2 items).

The impact of the experimental program is directly indicated by the following two items:

1. Students listen carefully to other students who do not sing with ease.
2. Students willingly sing in appropriate situations especially in the group.

Next to each item is a five-point Likert scale for responses ranging from “strongly disagree” to “strongly agree.” The scale was filled by class teachers for each student in their class. The same instrument was used in the initial and final measurement. The researchers have opted for this method of data collection for the following reasons: the teachers know the children best, they can follow their progress and notice changes in social and emotional competencies, and the method is simple and economical. At the beginning of the experiment, the assessment of social and emotional competencies of respondents from both groups was conducted using the afore-named scale. In addition, at the end of the experiment, according to the same criteria, the assessment of social and emotional competencies of both groups was conducted. There is no data on the metric properties of the original scale; therefore, metric properties of the revised scale have been tested.

Sample

The study sample consisted of second grade primary school students. A total of 89 students were included, as follows:

- Primary School “Avram Mrazović” – Sombor (E II2 , E II3) total of 44 students.
- Primary School “Vuk Karadžić” – Kikinda (K III1, K II2) total of 45 students.

According to its content, the study sample was intentional because, besides other recommendations for the implementation of the contents at this age, the curriculum predicts singing songs by ear as the basis for the acquisition of knowledge. The researchers are aware of certain limitations because experimental and control groups

come from different schools. However, due to large distance between schools, the organization of work in schools and schedules, this was the only possible solution.

Table 1
Respondents' sample

School	Class	Number of respondents	Gender	Group
Primary School "Avram Mrazović", Sombor	II2	26	boys	experimental
	II3	24	girls	
Primary School "Vuk Karadžić", Kikinda	II1	22	boys	control
	II2	17	girls	
Total number of respondents		89	boys - 48 girls - 41	

Data Analysis

The statistical data analysis has two parts. The first refers to the instrument of the study and the second to the purpose of the study. During the statistical analysis and the analysis of the collected data, the following methods and procedures were applied in this study:

1. component analysis and item analysis of the instrument Scale for assessment of social-emotional competencies (SEC) of students in the first and second assessment and
2. two-way mixed ANOVA for the assessment of the effects of vocal performance by the music teacher as a performer on the SEC of students.

Calendar of the Study

The experimental program was carried out during the 2011/2012 school year because the effect of experimental factors required a period of time. The initial assessment of SEC of students was conducted during the period from September 19, 2011 to September 30, 2011. After the initial assessment, the experimental program was introduced and it was carried out from October 5, 2011 to April 18, 2012. The final assessment of SEC of students was conducted after completion of the experimental program and was carried out in the period from April 25, 2012 to May 15, 2012.

Description of the Experimental Program

The experimental program is a planned and previously prepared teaching approach to VP of songs by ear where the basic psychological processes take place during the singing that is accompanied by elements of vocal technique. It includes perception (listening), apperception (listening with understanding), cognition (thought processes – understanding) and reproduction of songs (vocal performance). Perceptual characteristics include singing by ear, tone of voice and resonance (Callaghan & Van Doom, 2000). One could argue that the method of teaching VP in learning songs by ear, represents a rule for affective emotional singing which is: listen, think, and sing.

A teaching methodology approach is a designed didactic and methodological process of learning songs by ear and consists of sequences which also represent a kind of articulation of the class that involves active students and collaborative relationship between teacher and students. Using the teaching method of VP of songs by ear, the sequence is a pedagogical and psychological phenomenon of learning songs by ear that takes place during the lesson and it is repeated in stages of the lesson in order to learn the song and develop vocal capabilities of students. The sequence represents a specific melodic and rhythmic structure that is repeated during the lesson but in a different form so that it still retains its basic form.

In sequence number 1, the directed activities within the motivational stories that contain elements of the new song create the mood, motivate students to actively participate in the acquisition of the new teaching contents and introduce students to the content of the song that will be taught.

Sequence number 2 starts with prominent singing of the teacher as a performer accompanied by melodious instruments, depending on the mood of the song, expressively, with good diction and musical articulation in accordance with the text and the melody of the song. During the song performance the teacher looks at students which is how affective contact and emotional experience of the song is achieved through gesticulation – facial expressions bring closer the content of the song being performed.

Sequence number 3 includes an introduction to the literary text of the song, identifying the contents and unknown words. Students, in addition to emotional and vocal preparation, are introduced to the intonation of the new song. In this part of the class a series of short exercises are performed that are pre-designed and contain melodic-rhythmic elements of the song that gradually introduce students to the melodic-rhythmic structure of the song. This exercise sets and develops children's voices and cultivates the elements of proper singing: breathing, diction, proper pronunciation of vowels and soft voice setting. This is followed by learning of melodic phrases with text. Students are instructed to listen carefully so that they can repeat what they have heard. Before each vocal reproduction the teacher gives initial melodic intonation on the musical instrument and accompanies the singing with appropriate chords. During learning songs the teacher implementer guides the students and draws their attention to dynamics, tempo, clear diction and proper articulation of voices – vocals. All processes require gradual work in small musical units that the student first hears and then reproduces.

Sequence number 4 includes outcomes of the class and verification of the learned song.

Description of the Teaching Methodology Principles of a Music Teacher as a Performer in the Experimental Program

The role of the music teacher as a performer in the experimental program is reflected in his competencies and “skills“ to instruct students in mastering the cognitive, emotional and psychomotor processes of learning in order to develop

musical and vocal abilities. Such complex processes are realized by the Music teacher as a performer and provided to all students, regardless of their individual musical and vocal talents. His goals are therefore complex and highly placed, as premature and unskilled assessment of students who show difficulty in coping with music content can lead to them being permanently characterized as “non-musical“ or musically talentless. The Music teacher as a performer is therefore a friend, a parent, a role model and a mentor. His competencies and skills to perform quality teaching, the ability to establish communication with the class or a student are essential for the proper musical development of students. Good intonation of the Music teacher in singing is of particular importance because the vocal model of the Music teacher is the main reason behind bad intonation when it comes to students singing (Bowers & Benson, 1992; Gratton, 1992; Green, 1990; Montgomery, 1988; Moore & Kuhn, 1982; Sims, Moore, & Kuhn, 1982; Small & McCachern, 1983; Yarbrough, 1992).

Elements of the VP teaching methodology that affect SEC are listed below and are reflected in the approach of the Music teacher as a performer to students:

If some students have difficulty mastering the lyrics, the Music teacher approaches them individually and works with them by performing rhythm or part of the song along with the student. Then (s)he approaches other students and listens to them, encourages them, endorses the introvert children through facial expression and enables them to express their musical dispositions. This individualized approach by the Music teacher is implemented through all sequences of the lesson. The Music teacher as a performer encourages teamwork, cooperation, and empathy among students, as well as positive competitive spirit that contributes to the quality of song performance. Students accept the diversity of their musical and vocal abilities, and understand it as something ordinary. But in this context, in a relaxed atmosphere, they generate their own biological potentials that, regardless of their high quality or modesty, are achieved to the maximum. The Music teacher as a performer praises the students as a group and individually, creating additional motivation for them and encouraging their psychosocial development. During such instruction, the following interactive relations are created: Music teacher as a performer – students, student – students, and Music teacher as a performer – student. A dynamic, but emotionally relaxed atmosphere is imperative for achieving the class objective that, with this teaching method, yields positive results. This contributes to the Music teacher as a performer in getting to know all students and in determining whether they feel comfortable or not, based on their facial expressions. This approach to each student is therefore holistic since the Music teacher cares not only about the song being learned but also about the social-emotional condition of children, which is the tendency of modern pedagogy and democratic society.

The Process of Music Teaching in the Control Group

Implementers of instruction in the control group are class teachers who implement VP of songs by ear according to the curriculum and their musical and vocal abilities.

Songs are performed by quality performers and played through high quality equipment in order to preserve the quality of the song. Students learn songs by ear, but the technical equipment and routine relationship with the class teacher create social-emotional distance between the participants and instruction. The effectiveness of singing is somewhat disturbed by the technical support, and it would probably be more expressive if, in the process of learning songs, class teachers performed the song by themselves with elements of vocal technique.

Results

For the purpose of the study the SEC Scale was constructed, in which correlations of the components are mostly high, indicating that the scale is homogeneous. During the initial and final assessment, it has been concluded that this scale has one major subject of assessment, meaning that it is homogeneous, so it can be said that the SEC scale is highly representative and constructively valid to measure socio-emotional status of students. Since it is one-dimensional, it is justified to count one total score.

The first part of the results is related to the component analysis of the instrument since the original scale was changed by adding two more items, and it explains the issues of representativeness, validity and homogeneity of the test. Kaiser-Meyer-Olkin (KMO) is a measure of the representativeness of the test and the lower limit of acceptability is 0.5. The test can be considered truly representative, if KMO is near 0.9 (or higher), which is the case in this study.

The results show that the Scale for assessment of SEC is highly representative. From the pattern matrix it is evident that a great number of items have high partial correlations with the first principal component (the object of assessment), but also with the other components. This shows that the components are interconnected, and that they probably measure the same thing. The correlations between the components are quite high, which suggests that the scale is homogeneous.

Based on all of the above it was decided to keep one important principal component. It can be said that the scale is highly representative, homogeneous and has construct validity; that it measures the social-emotional competencies of students, and that one overall score can be determined.

In both assessments the scale has satisfactory reliability which is more evident in the first assessment (Table 2). Estimates in the first assessment are substantially more consistent, which is also reflected in the difference between the Cronbach's α in non-standardized and standardized items in the second assessment. This difference indicates that the variances of the items in the second assessment are much more different than in the first one.

Homogeneity of the scale in the first assessment is expressed as the average inter-item correlation which is satisfactory and is $H1_i=0.456$, and in the second assessment it is $H1_f=0.391$, which confirms a lower consistency in the second assessment.

Table 2
Reliability of the inner consistency type

	Cronbach's <i>a</i>	Reliability	
		Spearman Brown coefficient	No. of items
First assessment	.946	.99	22
Second assessment	.736	.934	22

It can be concluded that the instrument for the assessment of SEC is representative, homogeneous, valid, and that there is one object of the assessments that can be called social-emotional competencies of students, and that it can be used in the study. This confirms the first hypothesis.

For the comparison of groups based on the results on the scale of SEC the two-way mixed ANOVA was applied. The dependent variable is the score on the Scale of social-emotional competencies. Assessment was used as the repeated factor (i.e. the use of a teaching method), and the non-repeated factors (factors between subjects) included gender, belonging to the control or the experimental group and school affiliation. The results can be seen in Table 3.

Table 3
Differences between the analyzed groups of respondents

Effect	value	F	df of hypothesis	df of error	p	effect size
assessment	.747	28.093^b	1.000	83.000	.000	.253
assessment * gender	.996	.311 ^b	1.000	83.000	.578	.004
assessment * group	.910	8.174^b	1.000	83.000	.005	.090
assessment * school	.970	2.549 ^b	1.000	83.000	.114	.030
assessment * gender * group	.977	1.947 ^b	1.000	83.000	.167	.023
assessment * gender * school	.997	.244 ^b	1.000	83.000	.623	.003
assessment * group * school	1.000	. ^b	.000	83.000	.	.
assessment * gender * group * school	1.000	. ^b	.000	83.000	.	.

Table 3 reveals important statistical differences in the application of different teaching methods in the methodology of music culture. Respondents who participated in the instruction carried out by the teacher of music culture showed a statistically significantly higher level of socio-emotional competencies ($p < 0.05$) compared to the control group during the final assessment. At the same time, there were no statistically significant differences in school attendance (Sombor, Kikinda) and gender structure of the respondents.

Factors that have no significant effects were removed from the model (predictors), which led to a simplified model. As a dependent variable in this simplified model only the total score on the Scale of social-emotional competencies of students was retained, assessment before and after the use of a specific teaching method (assessment

was the repeated factor – between subjects). The only factor within subjects included belonging to the control or the experimental group. The analysis that was applied is two-way mixed ANOVA. The results are listed in Table 4. It can be seen that statistically significant are the main effect of assessment methods and group belonging. Since the variance between groups stems from the effect of the experimental factor, it can be concluded that there were significant differences between students, which can be explained by the use of teaching methods, interaction of the applied teaching methods and belonging to the control or the experimental group.

Table 4

Tests of effects between subjects

source	Type III sum of squares	df	Middle square	F	p	effect size
assessment	1055.575	1	1055.575	20.999	.000	.194
assessment * group	903.845	1	903.845	17.980	.000	.171
error (assessment)	4373.380	87	50.269			

Figure 1 shows that in the initial assessment the mean in the control group is slightly higher than the mean in the experimental group on the SEC scale. The reason for this result probably lies in the characteristics of the sample and the characteristics of the Music Education teacher. In spite of the differences in the initial assessment, the researchers have decided to continue the study, aware of the risk. In the final assessment, the mean score of respondents in the control group has almost not changed compared to the initial assessment. This means that the classical instruction of Music Education carried out by the class teacher did not affect the increase of the SEC in students. In the experimental group, the mean score in the final assessment was significantly higher than the mean score in the initial assessment, but also higher

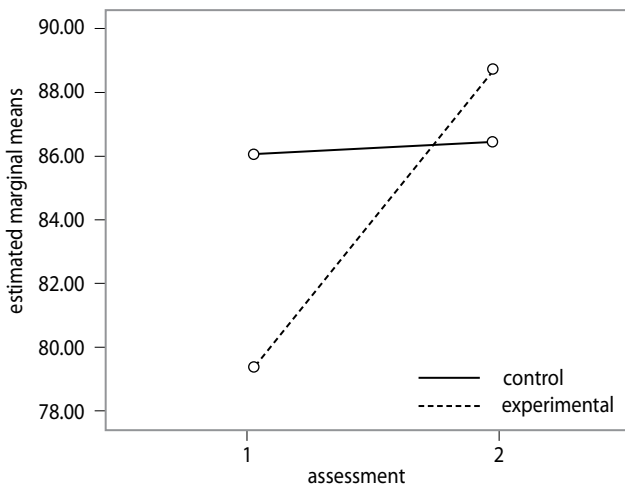


Figure 1. Means for both groups in both assessment

than the mean score of the control group in the final assessment. This means that the experimental group in the final assessment had better results than the control group in the final assessment on the scale of SEC or, in other words, that the experimental program of VP affected the increase of SEC of students. Also, the difference is greater between the initial and final assessments in the experimental group than in the control group. Thus, it can be concluded that the experimental factor had an impact on the SEC of students in terms of their increase. Thus, the second hypothesis in the survey has also been confirmed. Students who, within one school year, have listened to lectures carried out by the music teacher using a teaching approach to vocal performance had, in general, greater empathy for other students. They had a better relationship with other students, better control of their impulses and negative reactions, showed an increased presence of positive emotional reactions, better collaboration with other students and more appropriate responses to criticism and emotional reactions to VP.

Conclusion

The results of this study confirmed the significant effect of the impact of teaching method realized by the teacher as a performer on the SEC of students, operationalized through seven indicators. Of particular importance was the indicator that was narrowly connected to the teaching of Music Education which is the reaction of students to vocal performance. Although the statistical analysis did not apply to the item analysis, it can be assumed with high probability that each of the indicators of SEC is higher in the experimental group, including the reaction of students to vocal performance. Experience in working with students suggests that while learning the songs by ear students feel the need to laugh if someone does not sing well. Although this is an indicator of response to musical stimuli that indicates the presence of musical skills and critical attitude towards music, this reaction may reflect a lower level of empathy and under-developed social skills. During the experimental program students in the experimental group developed empathy towards those students who do not sing with ease, indicating a greater capacity for empathy and improved relationships among students in the class. The problem arises when students have to sing alone, because they are shy and have a very critical and responsible approach to the task, fearing that they will not sing well. During the experimental program students have learned that they can sing alone because their knowledge was permanent and well-mastered, in large part due to the presence and expression of positive emotional reactions.

The results of this study have been confirmed in the survey undertaken by Lau (2005), revealed the ultimate goal of the singing or singing games in music lesson that cultivated young children's social development and enhanced their social skills.

This research has shown that the ultimate goal of singing or singing games in music lessons is cultivating young children's social development and enhancing their social skills. The study showed that the most important social skills that children learn in a music activity are: establishing positive relationships and maintaining positive interactions with peers, taking turns fairly, showing interest in others, accepting and

enjoying peers of his or her own group, interacting verbally and non-verbally with other children with smiles or nods, and showing cooperation, self-control, confidence, independence, empathy, etc. The implemented teaching method helped students develop musical and vocal skills, introduced them with the elements of music as well as social and emotional skills. Students participated in the learning process actively, smiled and cheerfully interacted with the group, and made compromises when choosing pairs or a group that would perform the learned song without assistance. By expressing their feelings through movement while singing, holding hands during the round dance and clapping their hands to the beat, the students have learned how to adapt to the group, work together when performing songs and that they are all equal.

Given the connection between the emotional component of the teaching process at school and school achievement, it can be expected that those students who have gained greater social-emotional competencies through the experimental program of vocal performance carried out by music teachers as performers are emotionally more intelligent and, therefore, have higher predispositions for better success in Music Education lessons. Given the results of study are in favor of increased social-emotional competencies of students in the experimental group, one can talk about relaxing and therapeutic results of programmed musical activities implemented by the expert – music teacher. Psycho-musical balance of Dr. Jacqueline Verdeau Pailles (France) impresses with its methodological clarity, showing relationship between perception, music and personality, which develops further perspectives in similar studies (Radulović, Cvetković, & Pejović, 2003). The psycho-musical balance is also confirmed by this study. Through intellectual processes (perception, learning and thinking) people gain knowledge about the world around them. However, at the same time they regularly experience positive or negative attitude toward what is learned. Under the influence of music in the majority of students in the experimental group, the simple experience of pleasure, or the emotional tone was emphasized. During the implementation of Music Education lessons, the music teacher noticed positive changes in students' emotional and physiological processes. The intensity of these changes was more and more evident from lesson to lesson. Stošić (2008) discusses the impact of music on the emotional development in the context of polyfunctionality of songs. She talks about the need for expressive singing demonstrations by the teacher. In fact, expressive singing of the teacher stirs the emotions of students and makes the influence on their emotional competencies possible, which is in accordance with this study.

One of the limitations of the conducted study was the selection of the sample. Specifically, the results of the study would probably have been more valid if the sample had been random. However, the realization of the conducted experimental program required a musical pedagogue, and it was not possible to disrupt the teaching by introducing new classes of Music education – dividing the class into groups. The curriculum at this age involves song interpretation by ear, but not at every class, and the articulation of teaching units for the entire school year was prepared in advance. The starting point of this study was the assumption that the vocal performance

teaching method and the music teacher implementing it (the independent variable) affect the SEC; therefore, the results are in the light of known but not proven facts. Unskilled teachers do not affect only the development of musical skills, but also all aspects of personality development of a child and thus the SEC of students.

This study has certainly raised some new questions that emphasize the importance of singing in Music Education classes especially for primary school children. There is a need for demarginalization of this subject in schools in Serbia, as primary schools treat it as a less important subject in relation to others. There is a need to introduce legislation that would require primary schools to hire music teachers to teach this subject as early as in first grade.

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Efekti primjene metodičkog pristupa izvođenja glazbe pjevanjem na socioemocionalne kompetencije (SEK) učenika mlađeg školskog uzrasta

Sažetak

U ovoj studiji autori istražuju efekte primjene metodičkog pristupa prilikom izvođenja glazbe pjevanjem na socioemocionalne kompetencije učenika drugog razreda osnovne škole. U istraživanju je sudjelovalo ukupno 89 učenika iz Sombora i Kikinde u Srbiji. Primijenjena je metoda eksperimenta s paralelnim skupinama s inicijalnim i finalnim testom. Skala provjere socioemocionalnih kompetencija i generalni linearni model korišteni su za obrađivanje podataka. Eksperimentalna skupina (n=44) bila je podvrgnuta modelu metodičkog pristupa učenja pjesme po sluhu od profesora glazbene kulture), a kontrolna je skupina (n=45) učila pjesmu po sluhu prema tradicionalnom modelu od učitelja, u trajanju od jedne školske godine. Rezultati pokazuju signifikantne razlike u pogledu razine socioemocionalnih kompetencija učenika eksperimentalne skupine. Eksperimentalni metodički pristup je povećanjem sposobnosti empatije, izražavanja ugodnih emocija, boljeg odnosa prema marginaliziranim skupinama, suradnju s drugim učenicima također potaknuo usmjeravanje nastavnog procesa na ciljeve, ishode i efekte, a ne na usvajanje gotovih znanja.

Ključne riječi: *emocije, nastava glazbene kulture, nastavnik – realizator, pjevanje.*

Uvod

Glazba i socioemocionalno učenje (SEU)

Koncept socioemocionalnog učenja (SEU) vezuje se uz postavke emocionalne inteligencije. Emocionalna inteligencija definirana je kao skup vještina koje se odnose na opažanje, procjenu i izražavanje emocija; emocionalne faktore koji olakšavaju mišljenje; razumijevanje i analizu emocija; upotrebu znanja o emocijama; refleksivnu emocionalnu regulaciju u promociji emocionalnog i intelektualnog razvoja (Salovey i Sluyter, 1997). Jedna druga slična definicija emocionalne

inteligencije govori kako se emocionalna inteligencija sastoji od nekoliko vrsta sposobnosti: brzog zapažanja, procjene i izražavanja emocija; sposobnosti uviđanja i generiranja osjećaja koja olakšava mišljenje; sposobnosti razumijevanja emocija i znanja o emocijama (Pantić, 2009). Kada je riječ o školskom kontekstu, Meyer i Cobb (2000) smatraju da nije prikladno govoriti o „učenu“ emocionalne inteligencije, s obzirom na to da je inteligencija kapacitet za učenje i zbog toga predlažu termin socioemocionalno učenje. Taj oblik učenja možemo definirati kao proces putem kojeg učimo prepoznavati i regulirati emocije, donositi dobre odluke, ponašati se odgovorno, razvijati pozitivne veze s drugima i izbjegavati neprimjerena ponašanja. Isto tako socio-emocionalno učenje je proces kroz koji djeca razvijaju svijest i upravljanje emocijama, postavljaju i ostvaruju bitne osobne i akademske ciljeve, koriste društvenu svijest i međuljudske vještine za uspostavljanje i održavanje pozitivnih odnosa i pokazuju odgovorno ponašanja prema uspjehu u školi i životu. Socioemocionalnim učenjem (SEU) stječu se socijalne i emocionalne kompetencije. Indikatori emocionalnih kompetencija su: emocionalna svijest, prepoznavanje svojih i tuđih emocija i samopouzdanja, jasan osjećaj vlastitih moći i limita, samokontrola, kontrola ometajućih emocija i impulsa, empatija i altruizam, istinoljubivost, izgradnja standarda časti i integriteta, adaptabilnost, fleksibilnost u prihvaćanju promjena, inovacija, otvorenost za nove ideje, pristupe i informacije (Suzić, 2005). Indikatori socijalnih kompetencija su: razumijevanje drugih individua i skupina, usklađenost s ciljevima skupine, grupni menadžment, komunikacija, podrška drugima i servilna orijentacija, uvažavanje različitosti, osjećaj pozitivne pripadnosti naciji i civilizaciji (Suzić, 2004). Djeca koja nisu usvojila socijalnoemocionalne vještine u većem su riziku za razvoj poteškoća u ponašanju, za lošiji školski uspjeh, za lošije odnose s vršnjacima, za uzimanje alkohola i droga u adolescenciji i za lošije mentalno zdravlje u budućnosti. Prema istraživanjima nekih autora (Sakač i Pantić, 2012) osobine ličnosti i emocionalna kompetencija objašnjavaju čak 35% varijance u situacijama školskog neuspjeha. To znači da razvojem emocionalnih kompetencija dobivamo i veće šanse za bolji uspjeh učenika, veće zadovoljstvo i samopuzdanje. Isti autori došli su do podatka da se 8 od 11 faktora koji utječu na školski uspjeh učenika nalazi u području socioemocionalnih kompetencija (SEK) (klima u odjelu, motivacija za rad, upravljanje stresom i emocijama, rješavanje problema, donošenje odluka...). Isto tako na osnovi iskustva u radu s učenicima i istraživanjima možemo utvrditi kako je emocionalna inteligencija, a samim tim i SEK u negativnoj korelaciji s odgađanjem školskih obaveza, što se odražava na školski uspjeh. Možemo tako s velikom sigurnošću reći da budući da emocije usmjeravaju i kognitivne aktivnosti i motiviraju ciljem usmjereno ponašanje (Pantić, 2009), emocionalno inteligentniji učenici ili učenici s višim socio-emocionalnim kompetencijama (SEK) mogu lakše usmjeravati i kanalizirati svoje kognitivne sposobnosti, brže i lakše savladavaju gradivo u školi, a samim tim i postižu bolji školski uspjeh.

Učenici mlađeg školskog uzrasta u osnovnoj školi prije svega doživljavanjem emotivno stječu znanja. To se odnosi i na predmet glazbene kulture. Naime, sva

teorijska znanja moraju se najprije doživjeti u skladbama koje učenici pjevaju i slušaju. Stoga je veoma važno usmjeravati i utjecati (pedagoškim radom) na aspekt koji oni razumiju, a to su emocije koje u njima nastaju kada izvode glazbu svojim glasom (Jeremić, 2012a).

U tradicionalnoj je školi primjetno zanemarivanje SEK koje se stječu SEU, jer se smatra da emocije nisu predmet odgoja, da ugrožavaju i usporavaju proces odgoja i da ih treba držati po strani (Kostović i Marić Jurišin, 2011). Međutim, nastavni proces nema samo intelektualnu komponentu već je u velikoj mjeri prisutna i emocionalna, koja uzima u obzir emocionalne faktore prilikom usvajanja, izlaganja i reprodukcije gradiva. Tako da s punim pravom možemo reći kako razvijanje SEK učenika vodi njihovu boljem školskom uspjehu. Istraživanje o utjecaju izvođenja glazbe pjevanjem na SEK učenika između ostaloga ima za cilj bar jednim dijelom potvrditi tu činjenicu.

Glazba danas zauzima vodeću ulogu u svakodnevnom životu svih naroda više nego ikada u prošlosti zbog brzog ekonomskog razvoja i komercijalizacije u glazbenoj industriji. Način na koji ljudi vide sebe u odnosu na glazbu pokazatelj je osobnog identiteta, jer nam pokazuje „unutarnju stranu“ pojedinca. Kako navode Juslin i Sloboda (2010) jedan od ključnih koncepata u eksperimentalnoj psihologiji zajedno s umom i ponašanjem jesu emocije. Glazba utječe na emocije, motivaciju i raspoloženje pojedinca. Glazba ima ulogu u formiranju identiteta i poticanju pripadnosti određenim socijalnim skupinama u cilju poboljšanja kvalitete razvoja pojedinca (Haas i Brandes, 2009; Punkanen, Eerola i Erkkila, 2011). Glazba dakle, postoji kao socijalni fenomen, pomaže pri definiranju skupine i čini da se individua osjeća kao pripadnik skupine (Nešić, 2003). Također SEU može povećati kapacitet svih učenika da postanu obrazovani, odgovorni, brižni, produktivni, nenasilni i doprinoseći članovi društva (Zins, Weissberg, Wang, i Walberg, 2001). U istraživanju Elias i sur., (1997) o povezanosti između socioemocionalnog učenja (SEU) i akademske uspješnosti u svim vrstama škola dobivena je pozitivna veza. Navedeno istraživanje definira SEU kao proces putem kojeg ljudi uče prepoznavati i upravljati emocijama, brinuti se za druge, donositi dobre odluke, ponašati se etički i odgovorno, razvijati pozitivne odnose i izbjegavati negativno ponašanje. Te su vještine kritična komponenta za uspjeh učenika u svim školama.

Nastava glazbene kulture podrazumijeva razvoj vještina koje su komplementarne i međusobno ovisne: stvaralaštvo koje obuhvaća proces usvajanja pravila i principa glazbe, razvoj psihomotoričkim sposobnosti putem vještine izvođenja glazbe pjevanjem ili sviranjem i razumijevanje glazbe koje omogućuje socioemocionalni i intelektualni razvoj učenika. Prednosti razvoja socioemocionalnih kompetencija putem učenja glazbe isticali su mnogi istraživači i to u različitim područjima. Dokazano je da glazbeno obrazovanje izaziva kratkoročan efekt povećanja IQ na uzrastu od 6 godina (Schellenberg, 2004) a izgleda da efekt traje do 11. godine, pa čak i do 25 godina starih adolescenata (Schellenberg, 2006). Schellenberg i

Mankarious (2012) ispitivali su je li vježbanje u području glazbe prediktor za razumijevanje emocija. Djeca koja su prošla vježbanje glazbe imala su veće rezultate na IQ testovima i na testovima razumijevanja emocija čak i nakon uključivanja demografskih varijabli. Rezultati ukazuju na to da su neglazbene veze s učenjem glazbe ograničene na procjene intelektualne sposobnosti i njihove korelate. Prema Schellenbergu (2011) glavni je pokazatelj da glazbeno uvježbana djeca imaju veći IQ od svojih neuvježbanih vršnjaka, ali ta prednost nije vidljiva u općoj emocionalnoj inteligenciji (EI), ni u njezine četiri grane. Uvodeći glazbu u život djeteta pružamo mu mogućnost ne samo estetskog i kreativnog nego i društvenog i socijalnog razvoja (Seefeldt i Barbour, 1998; Isenberg i Jalongo, 1997). Putem glazbenih igara djeca koja imaju poteškoća u pronalaženju prijatelja u velikoj skupini postaju dio socijalne skupine i osjećaju da joj pripadaju (Isenberg i Jalongo, 1997; Seefeldt i Barbour, 1998). Eerola i Eerola (2013) sugeriraju kako učenje glazbe daje mjerljive socijalne beneficije. U školama obuhvaćenim istraživanjem učenici u odjelima s proširenim glazbenim obrazovanjem bili su općenito više zadovoljni školskim životom od učenika u odjelima s normalnom nastavom glazbenog obrazovanja.

Putem glazbene igre djeca koja imaju poteškoća u pronalaženju prijatelja u velikoj skupini postaju dio socijalne skupine i osjećaju da joj pripadaju (Spodek, Saracho, i Lee, 1983). Za dijete je igra važna aktivnost. Dijete raste, uči i istražuje svijet kroz igru (Lau, 2005). Istraživanja Laua (2005) pokazuju da su u ranom djetinjstvu glazba, pjesme, aktivnosti i igre odličan način učenja o socijalnim vještinama na zabavan način. To bi bio dobar način da se ojačaju socijalne vještine kod djece kroz igre s pjevanjem u nastavi glazbe, gdje mogu učiti od svojih vršnjaka i nastavnika. Kada se glazbena lekcija uči na zabavan i interaktivan način, to olakšava djetetu razumijevanje socijalnih vještina. Nastavnici predstavljaju najvažnije sudionike u razvoju djeteta jer ga uče socijalnim vještinama. Ugodna i spontana reakcija nastavnika, sa simpatijom i razumijevanjem, potiče djecu na više razumijevanja prema drugima. Nastavnik je tako model za odgovarajuću interakciju, susretljivost i poštovanje drugih (Lau, 2005).

Učenje glazbe ima utjecaj na razvoj određenih kognitivnih sposobnosti. Chan, Ho i Cheung (1998) dolaze do rezultata da učenje sviranja na nekom instrumentu povećava sposobnost pamćenja riječi. Naime, oni koji su učili svirati neki instrument pamtili su 17% više verbalnih informacija od onih koji nisu učili svirati. Ho, Cheung i Chan (2003) dolaze do istih rezultata u studiji na 90 dječaka uzrasta od 6 do 15 godina. Oni s glazbenom obukom imali su značajno bolje rezultate u verbalnom učenju i bolju memoriju. Učenje glazbe također poboljšava rezultate učenja u području jezika kao što su vještine pismenosti i učenje stranog jezika (Elias i sur., 1997). U istraživanjima istog autora utvrđeno je i postojanje pozitivnog transfera između učenja glazbe i selektivne pažnje, kao i učenja glazbe i osjetljivosti na emocionalne aspekte govora.

Rauscher (2002) je ispitivao efekte glazbene nastave na prostorno vremenske vještine, matematiku i čitanje. Rezultati pokazuju da djeca pri kontinuiranom

bavljenju glazbom imaju bolje specijalno rezoniranje koje je mjereno točnošću i brzinom slaganja Lego kocki. Nalazi istraživanja pokazuju da glazba ima određeni utjecaj na kognitivne vještine i u ostalim poljima. Kada su instrukcije za učenje organizirane tako da glazba čini osnovu za stjecanje znanja i u ostalim predmetima, to daje bolje efekte u usvajanju znanja.

Glazba i emocije

Utjecaj glazbe u terapijske svrhe navode mnogi autori. Hanser i Thompson (1994) istječu utjecaj glazbene terapije na depresivne starije osobe. Guzzetta (1989), Barnason, Zimmerman i Nieveen (1995) istječu kako glazbena terapija smanjuje anksioznost kod pacijenata tijekom postoperativnog perioda.

Istraživanje Juslin i Västfjäll (2008) pokazuje kako ljudi vrednuju glazbu, prije svega zbog emocija koje izaziva. Međutim, pojam glazbenih emocija ostaje kontroverzno, jer su zanemarivani osnovni mehanizmi izražavanja emocija. Naime, „vrsta glazbenog iskustva osnova je za svaku glazbenu aktivnost, bez obzira podrazumijeva li komponiranje, izvođenje ili slušanje glazbe“ (Juslin, i Västfjäll, 2008, str. 560). Svrha glazbenog iskustva jest utjecaj na emocije. U fokusu svih istraživanja, kako navode autori Juslin i Västfjäll (2008, str. 559), jesu emotivne reakcije slušatelja na glazbu i psihološke reakcije do kojih dolazi. Björn (2008) razmatra pitanje odnosa percepcije glazbe i emocija u nizu pitanja koja postavlja. Tvrdi kako se glazba služi znacima (glazbenim), ali znaci ne izazivaju emocije. Glazba nije jezik, jer glazba općenito nije sustav simbola. Glazba može imati emotivno značenje na slušatelja bez znakova. Znaci postoje samo u kulturnoj (kognitivnoj svijesti) perspektivi, ali budući da se glazbene emocije unaprijed odražavaju, semiotika nije odgovor na zagonetku glazbe i emocija. Naime, „vrsta glazbenog iskustva osnova je za svaku glazbenu aktivnost bez obzira na to podrazumijeva li komponiranje, izvođenje ili slušanje glazbe“ (Juslin, i Västfjäll, 2008, str. 560). Stoga, svrha glazbenog iskustva jest utjecaj na emocije.

Prema Gerling, Zimmerman i Nieveen (2008) glazbeno izvođenje (performans) i sposobnost percepcije izvođača jest njegova sposobnost izražavanja emocija koje slušatelj treba prepoznati. Timers (2007) istražuje odnos između vokalnog izražavanja, glazbene strukture i emocija u snimljenim nastupima poznatih pjevača. Primjećuje kako su varijacije u tempu, dinamici i visini tona prilikom sustavnog izvođenja u vezi s glazbenom strukturom djela i emotivnom aktivnošću izvođača.

Izvođenje glazbe pjevanjem (IGP)

Vokalni zvuk jedna je od karakteristika koje definiraju čovječanstvo. Zvukove ljudi proizvode svojim glasom kada govore ili pjevaju. Iako postoje različiti oblici pjevanja (solo, zborsko, tradicionalno, umjetničko), „svi se oslanjaju na osnovne kapacitete ljudskog glasa koji ima za cilj proizvođenje zvuka od socijalnog, kulturnog i osobnog značaja za izvođače i publiku“ (Welch i Howard, 2005, str. 227). „Pjevanje je prirodna ljudska sposobnost koja za sobom povlači senzorne, tjelesne, spoznajne,

socijalne i emocionalne aspekte“ (Cohen, 2009, str. 112). Pjevanje je veoma značajno u odnosu na individualne, kulturne i univerzalne utjecaje. „Izražajna sredstva kojima se glazbena umjetnost služi najdirektnije i najprisnije dodiruju osjećajni život i svijet fantazije učenika te prodiru u njegovu intimu omogućavajući mu proživljavanje, izražavanje i njegovanje najtananih osjećanja“ (Stanković, 2010, str. 27).

U pozadini pedagogije pjevanja jest nastava koja se temelji na dobrom modeliranju procesa nastave i povratnih informacija. Proaktivan pristup nastavnika koji podučava zahtijeva eksperimentiranje s raznim metodama radi poboljšavanja komunikacije u nastavnom procesu. „Idealna nastavna strategija mora eliminirati subjektivnu semantiku i nadilaženje jezičnih i kulturnih barijera“ (Munro i Groenewald, 2004, str. 289). Prema Alt (1968) kvalitativna procjena glazbe i navike mladeži ovise o pristupu nastavnika satima glazbenog. Emocionalne reakcije učenika povezuju ih s nastavnikom čime se ostvaruje njihova povezanost u kontekstu komunikacije i emocija koje se izražavaju. Emocije izazivaju osjećaje izazvane jezikom glazbe preko pjesme koja se izvodi (melodija, a pritom glazbeni jezik partitura - pisani znaci nisu uvjet uspješne komunikacije (Jeremić, 2012a). Autentičnost izvođenja, emocionalno stanje i osobni identitet učenika prilikom pjevanja utječu na nastavnika i obrnuto. „Pevanje je komunikacija - pjevaj kako bi komunicirao“ (Singing is to communicate – sing to communicate, Welch, 2005, str. 254). Slušna percepcija kao i oralno-senzorne i čulne povratne informacije osnovno su nastavno sredstvo u metodičkom pristupu IGP. Učenje pjesama po sluhu zahtijeva od učenika koncentraciju, pažnju, memoriju, grupiranje informacija, a percepciju i sposobnost reprodukcije. Pjevanje učenicima omogućuje oslobađanje emocionalne, tjelesne i psihičke napetosti čime se glas oslobađa ograničenja (Aronson, 1990; Bunch, 1997; Stengel i Strauch, 2000). Metoda reproduciranja, interpretacije i analize nastavnih sadržaja glazbu predstavlja kao zbroj zvučnih stimulusa, tonova, harmonije, ritmičkih formi koje djeluju na emocije. Kada se znanje oblikuje takvim pristupom, ono je svjesno, utemeljeno na doživljaju, emocijama i kvaliteti. Umjetnička reprodukcija, glazbena teorija i interpretacija tri su stupa moderne glazbene nastave. Funkcionalna osnova nivoa znanja jest svijet dječje mašte.

Metodološki okvir istraživanja

Predmet ovog rada odnosi se na efekte primjene metodičkog pristupa u nastavnom području IGP na satima predmeta. Glazbena kultura u odnosu na socioemocionalne kompetencije (SEK) učenika i u odnosu na stručni profil realizatora. Pokušali smo utvrditi u kojoj mjeri nastava koja se realizira prema planiranom i usmjerenom modelu metodičkog pristupa usvajanja pjesme po sluhu utječe na SEK učenika. Bit predmeta istraživanja jest utvrditi je li moguće planiranim i usmjerenim metodičkim pristupom utjecati na razvoj socioemocionalnih kompetencija učenika.

Problem istraživanja potječe izravno iz odgojno-obrazovnog procesa glazbene kulture kod učenika drugih razreda mlađeg školskog uzrasta. Možemo ga postaviti u obliku pitanja: utječe li metodički pristup u izvođenju glazbe pjevanjem profesora glazbene kulture na socioemocionalne kompetencije učenika? Kako su

socioemocionalne kompetencije i glazba u velikoj korelaciji, postavlja se pitanje depriviranosti učenika mlađeg školskog uzrasta u slučaju da u nastavi glazbene kulture nemaju osmišljen metodički pristup prilikom izvođenja glazbe pjevanjem i da s njima radi profesor razredne nastave, a ne profesor glazbene kulture.

Cilj istraživanja je utvrditi postoji li statistički značajna razlika u pogledu socioemocionalnih kompetencija učenika koji su bili obuhvaćeni eksperimentalnim programom u odnosu na one koji nisu bili obuhvaćeni eksperimentalnim programom. Da bismo došli do tog cilja istraživanja, najprije je potrebno učiniti provjeru homogenosti, validnosti i reprezentativnosti instrumenta Skala socioemocionalnih kompetencija (SEK) učenika. Tako možemo reći da istraživanje ima dva cilja: prvi se tiče instrumenta, a drugi efekta eksperimentalnog programa.

U istraživanju polazimo od dvije osnovne hipoteze koje glase:

1. Pretpostavljamo da će instrument SEK biti homogen, validan i reprezentativan.
2. Pretpostavljamo da će učenici iz eksperimentalne grupe pokazati višu razinu socioemocionalnih kompetencija u odnosu na učenike iz kontrolne grupe.

Varijable

U istraživanju postoji jedna nezavisna varijabla koju nazivamo eksperimentalni faktor. Sastavljena je od dva dijela: metodički pristup prilikom izvođenja glazbe pjevanjem i profesor glazbene kulture koji ga realizira, tj. razinu glazbenog obrazovanja nastavnika koji učenicima predaje glazbeni odgoj.

Ovisna varijabla su socioemocionalne kompetencije učenika eksperimentalne i kontrolne grupe učenika operacionalno definirane kroz 7 indikatora. Indikatori su opisani dalje (nadalje) u tekstu. Kontrolne varijable su uzrast, spol i redovito pohađanje škole i nastave glazbene kulture.

Metode

Radi provjere teorijskih hipoteza u istraživanju bit će primijenjena metoda eksperimenta (kauzalna) s paralelnim skupinama (E – eksperimentalna i K – kontrolna skupina). U eksperimentalnu skupinu uveden je eksperimentalni faktor u trajanju od jedne školske godine. Eksperimentalni faktor sastoji se od primjene metodičkog pristupa prilikom učenja pjesme po sluhu u nastavi glazbene kulture koju realizira profesor glazbene kulture. U kontrolnoj skupini primijenjena je uobičajena nastava glazbene kulture koju realizira profesor razredne nastave. Na početku eksperimenta obje skupine ispitane su inicijalnim testom, a nakon jedne školske godine finalnim testom. Ispitivanje je izvršeno skalom Socio-emocionalnih kompetencija učenika.

Instrumenti

Socioemocionalne kompetencije učenika mjerene su i operacionalizirane Skalom o socioemocionalnim kompetencijama učenika (SEK). Skala je sastavljena u okviru Projekta „Kretanje u funkciji razvoja djece predškolske dobi” koje je odobrilo

Ministarstvo prosvjete Republike Srbije (2001) i koja je prilagođena za potrebe ovog istraživanja. Sastoji se od 22 stavke koji pripadaju sljedećim indikatorima socioemocionalnih kompetencija:

1. empatija (5 stavki)
2. odnos prema drugim učenicima, posebno iz marginaliziranih skupina (6 stavki)
3. kontrola impulsa i negativnih emocionalnih reakcija (2 stavke)
4. prisutnost i izražavanje pozitivnih emocionalnih reakcija (3 stavke)
5. suradnja s drugim učenicima (3 stavke)
6. reakcija učenika na kritiku (1 stavka) i
7. emotivne reakcije učenika na IGP (2 stavke).

Na utjecaj eksperimentalnog programa direktno ukazuju sljedeć stavke:

1. Učenik s pažnjom sluša učenike koji ne pjevaju s lakoćom.
2. Učenik rado zapjeva u prikladnim situacijama, posebno u skupini.

Uz svaku stavku nalazi se petostupanjska Likertova skala za odgovore od „uopće se ne slažem“ do „potpuno se slažem“. Skalu je popunjavao profesor razredne nastave za svakog učenika u svom razredu. Isti instrument korišten je i na inicijalnom i na finalnom istraživanju. Istraživači su se odlučili za tu metodu prikupljanja podataka zbog sljedećih razloga: učitelji znaju djecu najbolje, oni mogu pratiti njihov napredak i primijetiti promjene u društvenim i emocionalnim sposobnostima, metoda je jednostavna i ekonomična. Na početku ispitivanja, procjena socijalnih i emocionalnih kompetencija ispitanika iz obje skupine provedena je s pomoću navedene ljestvice. Osim toga, na kraju pokusa provedena je provjera, prema istim kriterijima, procjena socijalnih i emocionalnih kompetencija obje skupine. Nema podataka o metrijskim karakteristikama prvobitne skale i zbog toga je izvršena provjera metrijskih karakteristika izmijenjene skale.

Uzorak

Uzorak istraživanja činili su učenici II. razreda osnovne škole. Ukupno je ispitano 89 učenika i to:

- OŠ „Avram Mrazović“ – Sombor (E II2, EII3) ukupno 44 učenika.
- OŠ „Vuk Karadžić“ – Kikinda (K,II1, K,II2) ukupno 45 učenika.

Prema sadržaju uzorak istraživanja bio je namjeran jer nastavni plan i program osim ostalih preporuka za realizaciju sadržaja predviđa na tom uzrastu izvođenje glazbe pjevanjem pjesama po sluhu kao osnovu za usvajanje znanja. Istraživači su svjesni određenog ograničenja zbog toga što eksperimentalna i kontrolna grupa dolaze iz različitih škola. Međutim, zbog velike udaljenosti škola, organizacije rada u školi i rasporeda sati to je bilo jedino moguće rješenje.

Tablica 1.

Način obrade podataka

Statistička obrada podataka ima dva dijela. Prvi se odnosi na sam instrument u istraživanju, a drugi na cilj istraživanja. Prilikom statističke obrade i analize prikupljenih podataka u ovom istraživanju primijenjene su sljedeće metode i procedure:

1. komponentna analiza i analiza stavaka instrumenta Skala za procjenu socioemocionalnih kompetencija učenika za prvo i drugo mjerenje i
2. generalni linearni model za procjenu efekata izvođenja glazbe pjevanjem od profesora glazbene kulture na socioemocionalne kompetencije učenika.

Kalendar istraživanja

Eksperimentalni program realiziran je tokom školske 2011./12. godine jer je za djelovanje eksperimentalnog faktora bilo potrebno određeno vrijeme. Inicijalna procjena socioemocionalnih kompetencija učenika obavljena je od 19. 9. 2011. do 30. 9. 2011. godine. Nakon inicijalnog mjerenja pristupilo se uvođenju eksperimentalnog programa koji je ostvaren od 5. 10. 2011. do 18. 4. 2012. godine. Finalna procjena socioemocionalnih kompetencija učenika provedena je nakon završetka eksperimentalnog programa i ostvarena je od 25. 4. 2012. do 15. 5. 2012. godine.

Opis eksperimentalnog programa

Eksperimentalni program predstavlja osmišljen i unaprijed pripremljen metodički pristup IGP pjesme po sluhu u kojem se osnovni psihološki procesi odvijaju tokom pjevanja koje je praćeno elementima vokalne tehnike. Uključuje percepciju (slušanje), apercipciju, (slušanje sa razumijevanjem) kogniciju (misaoni procesi – spoznaja) i reprodukciju (izvođenje pjevanjem). Perceptivne karakteristike uključuju pjevanje po sluhu, boju glasa i zvučnost (Callaghan i Doom, 2000). Mogli bismo slobodno reći da metodički pristup IGP usvajanja pjesme po sluhu predstavlja i pravilo za afektivno emocionalno pjevanje koje glasi: slušaj, misli, pjevaj.

Metodički pristup osmišljeni je didaktičko-metodički postupak u usvajanju pjesme po sluhu i sastoji se od sekvenci koje istovremeno predstavljaju i svojevrsnu artikulaciju sata, a razrađena je tako da podrazumijeva aktivnog učenika i suradnički odnos između nastavnika i učenika. U metodičkom pristupu IGP pjesme po sluhu sekvenca je pedagoška i psihološka pojava učenja pjesme po sluhu na koju se djeluje u toku nastavnog sata i koja se ponavlja u etapama sata, a u cilju usvajanja pjesme i razvijanja vokalnih sposobnosti učenika. Sekvenca predstavlja određenu melodijsku i ritmičku strukturu koja se ponavlja u toku sata, ali u izmijenjenom obliku tako da zadržava svoj osnovni oblik.

U sekvenci broj 1. usmjerenim aktivnostima u okviru motivacijske priče koja sadrži elemente nove pjesme stvaramo raspoloženje, motiviramo učenike za aktivno sudjelovanje u usvajanju novog nastavnog sadržaja i uvodimo učenike u sadržaj pjesme koja će se učiti.

Sekvenca broj 2. započinje oglednim pjevanjem nastavnika realizatora uz pratnju na melodijskom instrumentu i to u ovisnosti o raspoloženju pjesme izražajno, s dobrom dikcijom i glazbenom artikulacijom u skladu s tekstom i melodijom pjesme. Prilikom izvođenja pjesme nastavnik gleda u učenike čime ostvaruje afektivni kontakt i emocionalni doživljaj pjesme mimikom lica približava sadržaj pjesme koju izvodi.

Sekvenca broj 3. obuhvaća upoznavanje s literarnim tekstom pjesme, uočavanje sadržaja pjesme i nepoznatih riječi. Učenike osim emocionalne pripreme i vokalno pripremamo i uvodimo u intonaciju nove pjesme. U ovom dijelu sata izvodimo niz kratkih vježbi koje su unaprijed osmišljene i sadrže melodijsko-ritmičke elemente pjesme koje postupno uvode učenike u melodijsko-ritmičku strukturu pjesme. Tim vježbama postavljamo i razvijamo dječje glasove i negujemo elemente pravilnog pjevanja: disanje, dikcija, pravilan izgovor samoglasnika i meka postavka glasa. Slijedi usvajanje melodijskih fraza s tekstom. Učenicima usmjeravamo pažnju da pažljivo saslušaju, a zatim otpjevaju ono što su čuli. Prije svakog vokalnog reproduciranja nastavnik daje početnu intonaciju na melodijskom instrumentu i prati svoje pjevanje odgovarajućim akordima. Prilikom učenja pjesme nastavnik realizator usmjerava učenike i skreće im pažnju na dinamiku, tempo, jasnu dikciju pravilnu artikulaciju glasova – vokala. Svi postupci zahtijevaju postupnost u radu po manjim glazbenim cjelinama koje učenik prvo čuje, a zatim ponavlja.

Sekvenca broj 4. sadrži ishode cilja sata i utvrđivanje naučene pjesme.

Opis metodičkog postupka nastavnika glazbe kao realizatora eksperimentalnog programa

Uloga nastavnika glazbe - realizatora eksperimentalnog programa sastoji se u njegovim kompetencijama i „vještini“ da učenike uputi u ovladavanje kognitivnim, emocionalnim i psihomotoričkim procesima usvajanja znanja u cilju razvijanja glazbenih i vokalnih sposobnosti. Tako složene procese nastavnik realizator ostvaruje i pruža svakom učeniku, bez obzira na njegove individualne glazbene i vokalne sposobnosti. Zato su njegovi ciljevi kompleksni i visoko postavljeni jer preuranjenim i nevještim procjenama kod učenika koji pokazuju teškoće u svladavanju glazbenih sadržaja možemo učenika trajno okarakterizirati kao glazbeno netalentiranog. Nastavnik – realizator je stoga prijatelj, roditelj, model, mentor. Njegove kompetencije i vještina za izvođenje kvalitetne nastave, sposobnost uspostavljanja komunikacije s razredom ili učenikom od ključnog su značaja i za pravilan glazbeni razvoj učenika. Od izuzetne važnosti jest i intonativno točno pjevanje nastavnika jer se upravo kao problem intonativno netočnog pjevanja učenika javlja vokalni model nastavnika (Yarbrough, Bowers, i Benson, 1992; Sims, Moore, i Kuhn, 1982; Small i McCachern, 1983; Montgomery, 1988; Green, 1990; Gratton, 1992),

Elementi metodičkog pristupa IGP koji utječu na SEK sadržani su u narednim redovima, a ogledaju se u pristupu nastavnika realizatora učenicima:

Ako netko od učenika ima poteškoća u savladavanju teksta pjesme, nastavnik prilazi svakom djetetu osobno i individualno radi s njim izvodeći ritam ili dio pjesme s učenicom. Zatim prilazi i drugim učenicima da ih osluškivao, bodrio, a djecu koja su introvertirana odobravajućom facijalnom ekspresijom poticao da izraze svoje glazbene dispozicije. Taj individualizirani pristup nastavnik primjenjuje u svim sekvencama sata. Nastavnik glazbe – realizator potiče timski rad, suradnju i empatiju kod učenika, a također i pozitivan natjecateljski duh koji doprinosi kvalitetnijem izvođenju pjesme. Učenici prihvaćaju različitost prema pokazateljima svojih glazbenih i vokalnih sposobnosti i prihvaćaju ih kao uobičajenost. Ali u tom kontekstu u jednoj opuštenoj atmosferi oni ostvaruju svoje biološke potencijale koji neovisno o tome jesu li visokokvalitetni ili skromni bivaju ostvareni do maksimuma. Nastavnik glazbe – realizator pohvaljuje učenike grupno i pojedinačno, što predstavlja dodatnu motivaciju za njih potičući njihov psihosocijalni razvoj. Prilikom takve realizacije nastave stvaraju se aplikantni interakcijski odnosi na relaciji nastavnik glazbe – realizator – učenici, učenik – učenici i nastavnik glazbe – realizator – učenik. Dinamična, ali emocionalno opuštena atmosfera imperativ su za ostvarivanje cilja sata koji s takvim metodičkim pristupom daje pozitivne rezultate. Nastavniku – realizatoru takav način rada omogućuje upoznavanju svakog učenika i da po njegovu izrazu lica odredi je li prožet ugodnim osjećajima ili se ne osjeća ugodno. Takav pristup svakom učeniku je holistički jer nastavnik vodi računa ne samo o tome da pjesma bude usvojena nego je zaokupljen i socioemocionalni stanjem djeteta, što predstavlja tendenciju suvremene pedagogije i demokratskog društva.

Proces izvođenja nastave glazbenog odgoja u kontrolnoj grupi

Nastavu glazbenog odgoja i nastavno područje IGP pjesama po sluhu u kontrolnoj grupi izvodi učitelj u skladu s nastavnim planom i programom i svojim glazbenim i vokalnim sposobnostima. Pjesme koje obrađuje na satima ne pjeva već ih reproducira preko uređaja bez metodičkog postupka usvajanja pjesme po sluhu. Učenici nauče pjesmu po sluhu, ali tehnički uređaji i rutinski odnos učitelja stvaraju socio-emocionalnu distancu između sudionika i nastave. Učitelj tehničkom podrškom donekle remeti djelotvornost pjevanja koja bi, pretpostavljamo, bila izraženija da u fazi učenja po frazama pjesmu izvodi samostalno i s elementima vokalne tehnike.

Rezultati

Za potrebe ovog istraživanja konstruirana je Skala SEK u kojoj su korelacije komponenti većim dijelom visoke, što pokazuje da se radi o homogenoj skali. Prilikom inicijalnog i finalnog mjerenja zaključuje se da ta skala ima jedan glavni predmet mjerenja, to jest da je homogena, pa možemo reći da je Skala SEK visoko reprezentativna i konstruktivno validna, odnosno da mjeri socio-emocionalni status

učenika. S obzirom na to da je jednodimenzionalna, opravdano je računati jedan ukupan rezultat.

Prvi dio rezultata odnosi se na komponentnu analizu instrumenta budući da je originalna skala izmijenjena dodavanjem dvije stavke. Komponentna analiza služi za utvrđivanje i redukciju dimenzionalnosti skupa stavki, a odgovara nam i na pitanja reprezentativnost, validnosti i homogenosti testa. Kaiser-Meyer-Olkin (KMO) je mjera reprezentativnosti testa i donja granica prihvatljivosti mu je 0,5. Test se može smatrati doista reprezentativnim ako je KMO blizu 0,9 (i više), što jest slučaj u ovom istraživanju.

Rezultati pokazuju da je Skala procjene socio-emocionalnih kompetencija visoko reprezentativna. Iz matrice sklopa vidimo da velik broj stavki ima visoke parcijalne korelacije s prvom glavnom komponentom (predmetom mjerenja), ali i s ostalima. To nam govori da su komponente međusobno povezane i da vjerojatno mjere istu stvar. Korelacije između komponenti prilično su visoke, što sugerira da je skala homogena.

Na osnovi svega navedenog opredijelili smo se za zadržavanje jedne značajne glavne komponente. Možemo reći da je skala visoko reprezentativna, homogena i konstruktivno validna, odnosno da mjeri socio-emocionalne kompetencije učenika, te da se može računati jedan ukupan rezultat. U oba mjerenja skala ima zadovoljavajuću pouzdanost s tim da je znatno pouzdanija u prvom mjerenju (Tablica 2.). Procjene u prvom znatno su konzistentnije, o čemu govori i razlika između Krombahove α na nestandardiziranim i standardiziranim stavkama u drugom mjerenju. Takva razlika ukazuje na to da se varijance stavki u drugom mjerenju mnogo više razlikuju nego u prvom.

Tablica 2.

Homogenost skale u prvom mjerenju izražena kao prosječna interajtemska korelacija među jedinicama zadovoljavajuća je i iznosi $H1_i=0,456$, a u drugom mjerenju je $H1_f=0,391$, što potvrđuje manju konzistentnost u drugom mjerenju.

Možemo zaključiti da je instrument SEK reprezentativan, homogen, validan i da ima jedan predmet mjerenja koji možemo nazvati socioemocionalne kompetencije učenika zbog čega ga možemo koristiti u istraživanju. Time je i potvrđena prva postavljena hipoteza. Za usporedbu grupa po rezultatu na skali SEK korišten je generalni linearni model, two way mixed ANOVU. Zavisna varijabla je rezultat na Skali socio-emocionalnih kompetencija. Kao ponovljeni faktor u analizu je uzeto mjerenje (odnosno primena nastavne metode), a kao neponovljeni (faktori između subjekata) u analizu su uvršteni: spol, pripadnost kontrolnoj ili eksperimentalnoj grupi i pripadnost školi. Rezultate vidimo u Tablici 3.

Tablica 3.

Uvidom u tablicu 3 uočava se značajna statistička razlika u primjeni različitih metodičkih pristupa. Ispitanici koji su bili obuhvaćeni nastavom koju realizira

nastavnik glazbenog odgoja pokazali su statistički značajno višu razinu socioemocionalnih kompetencija ($p < 0,05$) u odnosu na kontrolnu grupu prilikom finalnog mjerenja. U isto vrijeme nema statistički značajne razlike u pogledu pohađanja škole (Kikinda, Sombor) i strukture ispitanika.

Statistički značajni su samo glavni efekt mjerenja (primjena nastavne metode), efekt interakcije mjerenja i pripadnosti grupi (interakcija između primijenjene nastavne metode i pripadnosti kontrolnoj ili eksperimentalnoj grupi). Iz modela su izbačeni faktori (prediktori) koji nemaju značajne efekte i tako je dobijen pojednostavljeni model. U tom pojednostavljenom modelu kao zavisna je varijabla zadržan samo ukupni rezultat na Skali socioemocionalnih kompetencija učenika, mjeren prije i poslije primjene određene nastavne metode (mjerenje je ponovljeni faktor između subjekata). Kao jedini faktor unutar subjekata uvrštena je pripadnost kontrolnoj ili eksperimentalnoj grupi. Primijenjena je dvosmjerna ANOVA. Rezultati se nalaze u Tablica 4. Vidimo da su statistički značajni glavni efekt mjerenja primjena nastavne metode i efekt interakcije mjerenja primijenjene nastavne metode i pripadnosti grupi između subjekata. Budući da varijanca između grupa potječe od efekta eksperimentalnog faktora, možemo reći da su značajne razlike između učenika koje objašnjava primjena nastavne metode i interakcija primjene nastavne metode i pripadnosti kontrolnoj ili eksperimentalnoj grupi.

Tablica 4.

Iz Dijagrama 1. vidimo da u inicijalnom mjerenju kontrolna grupa ima nešto viši prosječan rezultat od eksperimentalne grupe na SEK skali. Razloge za takav rezultat možemo potražiti vjerojatno u karakteristikama samog uzorka i u karakteristikama izvođača nastave glazbenog odgoja. Istraživači su i osim razlika u inicijalnom mjerenju odlučili nastaviti istraživanje, sa svjesnim rizikom. Istraživači su svjesni izvjesnog ograničenja zbog toga što eksperimentalna i kontrolna grupa dolaze iz različitih škola. Međutim, zbog velike udaljenosti škola, organizacije rada u školi i rasporeda sati ovo je bilo jedino moguće rješenje. U finalnom mjerenju, prosječan rezultat ispitanika iz kontrolne grupe gotovo da se nije promijenio u odnosu na inicijalno mjerenje. To znači da klasična nastava glazbenog odgoja ostvarena od profesora razredne nastave nije utjecala na povećanje socioemocionalnih kompetencija učenika. U eksperimentalnoj grupi prosječan rezultat u finalnom mjerenju značajno je viši od prosjeka grupe za inicijalno mjerenje, ali i od prosjeka kontrolne grupe za finalno mjerenje. To znači da je eksperimentalna grupa u finalnom mjerenju imala bolje rezultate od kontrolne grupe u finalnom mjerenju na Skali SEK ili drukčije rečeno da je eksperimentalni program IGP utjecao na povećanje socioemocionalnih kompetencija učenika. Isto tako veća je razlika između inicijalnog i finalnog mjerenja kod eksperimentalne grupe nego kod kontrolne grupe. Na osnovi toga možemo reći da je eksperimentalni faktor imao utjecaj na socioemocionalne kompetencije učenika i to opet u smislu njihova povećanja. Na taj smo način

potvrdili i drugu hipotezu postavljenu u istraživanju. Kod učenika koji su tijekom jedne školske godine slušali nastavu ostvarenu od profesora glazbenog odgoja i putem metodičkog pristupa izvođenju glazbe pjevanjem imali su općenito veću empatiju prema drugim učenicima, bolji odnos prema drugim učenicima, na bolji su način kontrolirali svoje osjećaje i negativne reakcije, bilo je povećano prisustvo pozitivnih emocionalnih reakcija, bolje su surađivali s drugim učenicima i imali su adekvatnije reakcije na kritiku i emocionalne reakcije na IGP.

Slika 1.

Zaključak

Rezultati ovog istraživanja potvrdili su značajan efekt utjecaja metodičkog pristupa koji realizira nastavnik realizator na socioemocionalne kompetencije učenika operacionalizirane putem sedam indikatora. Od posebnog je značaja bio indikator koji se u užem smislu odnosi na nastavu glazbenog odgoja a to su reakcije učenika na izvođenje glazbe pjevanjem. Premda se statistička analiza nije odnosila i na analizu stavki, ipak možemo s velikom vjerojatnošću pretpostaviti da je svaki od indikatora socio-emocionalnih kompetencija veći kod eksperimentalne grupe, pa tako i reakcije učenika na izvođenje glazbe pjevanjem. Iskustvo u radu s učenicima nam govori o tome da učenici prilikom obrade pjesama po sluhu imaju potrebu da se smiju ako netko ne pjeva dobro. Iako je to pokazatelj reagiranja na glazbene podražaje koji ukazuju na prisustvo glazbenih sposobnosti i kritički odnos prema glazbi, ta reakcija može ukazivati i na niži nivo empatije i nedovoljno razvijene socijalne vještine. Tijekom trajanja eksperimentalnog programa učenici u eksperimentalnoj grupi razvili su empatiju prema učenicima koji ne pjevaju s lakoćom, što ukazuje na veću sposobnost empatije i poboljšava odnose među učenicima u razredu. Velik problem učenicima predstavlja i kada trebaju pjevati sami, jer se srame i veoma kritički i odgovorno pristupaju tom zadatku bojeći se da neće otpjevati dobro. Tijekom trajanja eksperimentalnog programa učenici su naučili da mogu pjevati sami jer su znanja bila trajna i dobro savladana, velikim dijelom zbog prisustva i izražavanja pozitivnih emocionalnih reakcija.

Rezultati ove studije potvrđuju i rezultate istraživanja koje je proveo Lau (2005) da je krajnji cilj pjevanja ili glazbenih igara kod mlađe djece njegovanje socijalnog razvoja i poboljšanje socijalnih vještina. Studije su pokazale da su najvažnije društvene vještine koje djeca nauče u glazbenim aktivnostima: uspostavljanje pozitivnih odnosa i održavanje pozitivne interakcije s vršnjacima, pravičnost, pokazivanje interesa za druge, prihvaćanje i uživanje s vršnjacima u skupini, verbalna ili nevarbalna interakcija s ostalom djecom i pokazivanje suradnje, samokontrole, povjerenja, neovisnosti, empatije itd.

Implementacija metodičkog pristupa pomaže učenicima da razviju glazbene i vokalne vještine uvodeći ih u elemente glazbe, kao i u socijalne i emocionalne

vještine. Učenici su aktivno sudjelujući u procesu učenja imali osmijeh, vedra lica u interakciji sa skupinom i pravili su kompromise kada je trebalo odabrati parove ili skupine koje će same izvoditi naučenu pjesmu. Izražavanjem osjećaja pokretom uz pjevanje pjesme, držeći se za ruke u kolu, pljeskanjem u ritmu učenici su učili kako se prilagoditi skupini, zajedno sudjelujući u izvođenju pjesme i da su svi jednaki.

Imajući u vidu povezanost emocionalne komponente nastavnog procesa u školi sa školskim uspjehom možemo očekivati da učenici koji su putem eksperimentalnog programa izvođenja glazbe pjevanjem ostvarenog od profesora glazbene kulture stekli veće socioemocionalne kompetencije i emocionalno inteligentniji, a samim tim imaju bolje predispozicije za veći uspjeh u predmetu glazbene kulture. S obzirom na rezultate istraživanja koji idu u prilog povećanja socioemocionalnih kompetencija kod učenika eksperimentalne skupine ovdje možemo govoriti i o relaksirajućim i terapijskim rezultatima koje programiranim glazbenim aktivnostima realizira stručnjak – profesor glazbene kulture. Psihologlabena bilanca dr. Jacqueline Verdeau Pailles, Francuska, oduševljava svojom metodološkom jasnoćom, prikazujući vezu između percepcije, glazbe i ličnosti, što razvija daljnje perspektive u sličnim istraživanjima (Radulović, Cvetković, i Pejović, 2003, str. 61). Taj psihoglabeni balans dokazuje i naše istraživanje. Putem intelektualnih procesa (opažanja, učenja i mišljenja) ljudi stječu spoznaje o svijetu koji ih okružuje. Ali, istovremeno se redovito doživljava pozitivan ili negativan odnos prema onome što se spoznaje. Pod utjecajem glazbe kod većine učenika eksperimentalne skupine istakao se jednostavan doživljaj ugodnosti, tj. emocionalni ton. Tijekom realizacije sati glazbene kulture profesor glazbe je zapazio pozitivne promjene u pokretima učenika i u fiziološkim procesima. Intenzitet tih promjena je iz sata u sat bio sve evidentniji. O utjecaju glazbe na emocionalni razvoj govori autorica Stošić (2008, str. 63) u kontekstu polifunkcionalnosti pjesme. Ona govori o potrebi demonstracije izražajnog pjevanja od nastavnika i učitelja. Zapravo izražajno pjevanje nastavnika i učitelja potiče emocije kod učenika i na takav je način moguće utjecati na njihove emocionalne kompetencije, što je u suglasju s našim istraživanjem.

Jedno od ograničenja provedenog istraživanja jest izbor uzorka. Naime, rezultati istraživanja bi sigurno bili validniji da je uzorak bio slučajan. Ali realizacija provedenog eksperimentalnog programa zahtijevala je glazbenog pedagoga, zatim nije bilo moguće remetiti nastavu uvođenjem novih sati glazbene kulture – dijeljenje odjela na skupine. Nastavni program u tom uzrastu predviđa obradu pjesme po sluhu, ali ne na svakom satu, te je unaprijed bila pripremljena artikulacija nastavnih jedinica za cijelu školsku godinu. Kako smo u našem istraživanju pošli od pretpostavke da metodički pristup prilikom izvođenja glazbe pjevanjem i profesor glazbene kulture koji ga realizira (nezavisna varijabla) utječu na SEK, dobiveni rezultati su u svjetlu poznatih, ali neprovjerenih činjenica. Dakle, nestručno zastupljena nastava ne utječe samo na razvoj glazbenih sposobnosti nego i na sve aspekte razvoja djetetove osobnosti, a time i na SEK učenika.