

# Monitoring the Level of Art Appreciation of Fourth-Grade Primary School Students

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## Abstract

*Modern visual arts education enables student's permanent creative expression, while art appreciation plays an equally important role. This article presents the results of a study that monitored the level of art appreciation abilities of 10-year-old primary school students from north-eastern Slovenia utilizing a sample of 1,429 students (n=1,429). The study explored whether there are differences with regard to gender and stratum.*

*Results indicate that the level of appreciation abilities is rather average. No statistically significant differences were noted as regards stratum (urban, suburban), there were however gender-related differences as girls displayed a higher level of appreciation abilities. The results allow us to conclude that our visual arts education arena pays insufficient attention to the development of art appreciation.*

**Key words:** *perception and reception of artworks; primary school pupils; visual art appreciation; visual arts education.*

## Introduction

The pupils of primary school develop different skills and abilities in art education classes (Učni načrt /curriculum/, 2011). Modern teaching of art education goes into two directions, namely: (1) the development of art-creative abilities (productive part) and (2) the development of the understanding of visual arts (receptive part) (Duh, 2013). The fact remains that visual arts education can be of a high quality only if both productive and receptive artistic activities are implemented. In the literature, we can find several methods for simultaneous, concurrent development of receptive and productive work of art education. Thus, method of aesthetic transfer is suitable for a simultaneous development of both capabilities. With the method of aesthetic transfer pupils encounter reproductions or original works of art which, in combination

with their own art practice, helps them to gain new aesthetic experience (Duh & Zupančič, 2013). The method is suitable for work in school, museums and galleries. At school, they use high-quality reproductions of works of art as an incentive; however, in the galleries pupils gain new experiences in an authentic environment. The Mirror Model of Art has a similar starting point, with the author speaking of the necessary integration of art practice and observation of works of art. "It is important to note that although the model describes in detail both the art-making and art-viewing processes, emphasis is placed on their interaction. The mirror model is based on the idea that the fundamental nature of art-making and of art-viewing is related" (Tinio, 2013, p. 267). Further ahead, the author also specifies the importance of the connection between aspects of the art-making process — producing a particular artwork — and a perceiver's aesthetic experience of that artwork. "The nature of this interface not only influences the aesthetic judgment and aesthetic emotions, two potential outcomes of an aesthetic encounter, but also the extent to which an artist's concepts and messages are understood and deep aesthetic engagement with an artwork is experienced" (Tinio, 2013, p. 272). Therefore, we know that quality art education can best be achieved with the implementation of both productive and receptive artistic activities. The role of understanding our contemporary cultural environment has become one of the most important aspects of modern teaching methods. Such is the opinion of Efland, who wrote, "Given the crises in culture, what is the purpose of art and hence, the purpose of art education in the postmodern era? In my view, the function of the arts continues to be 'reality construction.' And hence we teach art to widen and deepen our understanding of the cultural landscape we inhabit (Efland, 1992, p. 118). Art education is therefore a subject where pupils continuously express themselves creatively and also develop the ability to receive and perceive works of art. This is referred to as art appreciation.

Art education in the Slovenian education system emphasizes the encouragement of free artistic expression, while less attention is given to the appreciation of art (Duh & Bowen, 2014). The art education curriculum in Slovenia also states the following, "The subject is based on the discovery and encouragement of pupils' creativity, innovation, artistic sensitivity, observation abilities and judgment" (Učni načrt / curriculum/, 2011). With the implementation of innovative work methods, art appreciation abilities can be successfully developed out of the existing Slovenian programmes and curricula.

### ***Art Appreciation***

The development of art appreciation is based on developing subtle perceptions of artwork. Perception means that the artwork must be seen first. "To see" is what we call a creative activity of the human spirituality, says Arnheim (2000). Furthermore, he says, "Perception at the sensory level means similar as understanding at the cognitive level. In the process of seeing, everyone welcomes the rightly admired ability of the artist to generate patterns that provide a valid interpretation of experience with designed

forms. Seeing means realizing” (Arnheim, 2000, p. 50). Seeing is a requirement for developing perception, where students get to know individual art problems, thus learning to see, understand and find enjoyment in artwork. “The aesthetic experience of art begins with the perception of the surface features of an artwork and peaks when the viewer achieves a sense of having grasped an underlying meaning, context, or concept regarding the work that might have something personal” (Tinio, 2013, p. 266). Perception of shapes is an extremely active employment. (Arnheim, 2000). This results in aesthetic experiences that facilitate and require sensual, emotional and cognitive competences. Aesthetic experiences are the experience of discontinuity, which includes our own comprehension and well considered processing of such an experience (Peez, 2007). Seeing means perceiving some of the most important features of objects, says Arnheim and he continues, “the blue of the sky, the rounding of a gooseneck, the squareness of a book, the splendor of a piece of metal, the straightness of the cigarette” (Arnheim, 2000, p. 46). In her research, Payne (1990, p. 102) also establishes that “art appreciation can be a vehicle for the development of the cognitive”. The process of art appreciation is developed by gradual inclusion of conscious and rational components without omitting the emotional and spontaneous ones (Duh, 2004). “It is reasonable to assume that affective reactions based on cognitive-fluency may outweigh affective reactions based on perceptual fluency” (Belke et al., 2010, p. 215). Russel (2003) also writes about rational part of the assessment of works of art when he says that the final processing of art leads to outcomes that define the aesthetic experience of art, such as meaning making, aesthetic judgments, and other outcomes that result from active, and often effortful and focused, cognition (Russell, 2003). Thus the process of an artwork’s reception and affective evaluation, which is a component of appreciative abilities, has a creative character. It is important that the outcome of affective evaluation can be constantly accessed by the perceiver, and is a potential source of information for the aesthetic appreciation of the artwork (Belke et al., 2010). In primary school, the perception of the complex art form in all its subtle details is a task that requires a lot of training and experience. Aesthetic appreciation is therefore likely to be influenced by a number of other factors such as style, subject matter, colour, and skill of the painter as well as the perceiver’s personal taste (Russell, 2003). As only the direct observation of the artwork is not enough, pupils need to learn specific artistic viewing and thinking (Strnad, 2014). “In visual arts education, it is therefore important for pupils to adopt the technique of viewing aesthetic objects with regard to their obvious visible qualities. This technique needs to be learned and nurtured. It must also be flexible enough to be adapted to different works of art and the different personalities of the observers” (Duh & Bowen, 2014, p. 45). Art appreciation can help to clarify the problem of valuing a work of art, as either positive or negative, depending on the perceptive and receptive abilities of the pupils. This requires practice and initiative and helps develop the ability to describe what is seen with the most appropriate words (Barrett, 2007). In developing art appreciation, we are not trying to direct students

toward remembering different data about the work of art. The goal is for students to recognise complex connections by using a few exemplary works with the individual components being so tightly interrelated that the students are able to recognise them quickly (Schütz, 2002). By doing so, they gain aesthetic experience that encourages and requires sensory, emotional and cognitive skills. It is possible to say that aesthetic experience follows student's own perception and experience that has been processed in thoughts. Developing the ability of such perception is probably the most important stage in the development of appreciation.

### ***Development of Art Appreciation***

Payne believes that we need to start early with encouraging the development of art-appreciation. He wrote, "It is important to bear in mind that a creative approach to art appreciation is needed if taught to younger children" (Payne, 1990, p. 105). The systematic teaching of art appreciation should be implemented by the entire educational system. In art appreciation it is understood that a pupil sees a work of art, understands it and enjoys it (Duh, 2004). In developing art appreciation in the teaching process it is important to delineate the nature of art appreciation abilities. According to Kraguljac and Karlavaris (1970), there are two theories: (1) art appreciation ability is a specific talent that exists or does not exist in a pupil, and (2) art appreciation ability is part of the broader capabilities of pupils such as: perception, imagination, association, memory, emotion, and overall evaluation. Numerous studies (Duh 2004; Kraguljac, 1965; Kraguljac & Karlavaris 1970) support the theory that art appreciation abilities are as equally present in children as are all their other abilities. This means that all normally developed children have these abilities, and that they can be developed with adequate education.

Artistic structures can be seen through perception and observing. "Observing is actually discovering structure. Structure shows us its components and the order in which they affect each other. Painting and sculpture are manifestations of such exploration of structure" (Arnheim, 2003, p. 265). A more subtle art perception can be the result of systematically directing students' attention to concrete elements and structures of a work of art. This triggers more subtle emotional reactions and a comparably adequate experience of artwork. "In schools, a manner of observing and experiencing paintings so that these become part of the students' interests needs to be established. This will generate conditions for a successful development of art appreciation abilities" (Duh, Čagran, & Huzjak, 2012, p. 628). In visual arts education different methods for the reception of artworks can be utilised, with an emphasis on the analytical, comparative and meditative component.

Development of art appreciation goes through a number of phases that different authors interpret in different ways. A group of authors (Ishizaki, Wang, & Parsons, 2008) emphasise six fields in art appreciation: (1) Association, (2) Observation, (3) Impression, (4) Analysis, (5) Interpretation, and (6) Judgment. For students to be

able to enjoy art forms and internalise them, they first need to notice them. Another author (Pagany, 1993) determines four phases: (1) perception of artwork with all senses, (2) releasing of emotions, (3) transforming images into speech according to the impression a painting has on the student and (4) activity. In this case, the first three stages favour the reception of artworks and the fourth requires production.

## **Definition of the Research Problem**

This study is focused on 4th grade students in Slovenian primary schools (age 10 years) and the development of their perceptive and receptive abilities that we termed art appreciation abilities. "Appreciation thus relates to the ability to perceive and receive the artistic aspect in artwork. The procedures and processes in observing and receiving artwork are a good starting point for planning and observing artwork of adult artists when visiting galleries or in the initial phase of the lesson. The same applies to observing and evaluating children's artwork in the closing or evaluating phase of the visual arts education lesson" (Duh, Zupančič, & Čagran, 2014, p. 212). The conducted study derived from the fact that art appreciation is available to all (even though not to the same extent) and that it is an ability that can and should be developed in schools and systematically brought closer to students. "In order to develop art appreciation, perception of artwork needs to surpass observations and quick reactions. It needs to become an experience of meaning. Observations need to lead to an interaction between the students and the work of art, whereby the sensory stimuli are tied directly to memories, experiences, emotions and associations" (Duh et al., 2014, p. 213). "Associations enable the connection of different notions and lean on common characteristics and similarities such as external shape, colour, line or composition. Associations are subjective and often accepted in biographical manner" (Duh, Čagran, & Huzjak, 2012, p. 630). "As such, interaction is personal and differs from one student to the other; appropriate conditions need to be established in the classroom allowing students to express their beliefs without fear, as these differ due to the individual perspective and associations of each student. In doing so, their perception will enhance experiences of other students thus indirectly facilitating the development of their art appreciation abilities" (Duh, 2004, p. 47). Different students respond differently to the same works of art. Teachers need to address the importance that each of them has to respond in more than one way to the same artwork.

There are three different types of responses:

1. responding on an emotional level refers to feelings evoked by an artwork;
2. responding on an associative level refers to associations one makes with the artwork and
3. responding on a formal intellectual level refers to responses one has after a formal analysis and interpretation of an artwork (Arts Education 1996, Viewing Art Works).

These three types of responses vary from artwork to artwork and from viewer to viewer. “For example, one viewer might have an immediate emotional response to a work, while another might have an intellectual response. One artwork might trigger an immediate emotional response in most viewers, while another work might trigger associations in viewers” (Duh, Čagran, & Huzjak, 2012, p. 631).

### ***Purpose***

The purpose of the conducted empirical study was to monitor the development of appreciative abilities of 4th grade students in Slovenian primary schools. We studied:

- the level of development of art appreciation abilities (perception, reception and knowledge) in students,
- differences in the level of development of art appreciation abilities (perception, reception and knowledge) with regard to gender of the students and school stratum (urban, suburban).

### ***Hypotheses***

- H1: It is assumed that girls have a higher level of appreciation.
- H1.1: It is assumed that girls have a higher level of perception.
- H1.2: It is assumed that girls have a higher level of reception.
- H2: It is assumed that there are no differences in the level of appreciation between students in the urban and suburban stratum.
- H2.1: It is assumed that there are no differences in the level of perception between students in the urban and suburban stratum.
- H2.2: It is assumed that there are no differences in the level of reception between students in the urban and suburban stratum.

## **Methodology**

### ***Research Design***

We carried out an empirical survey study.

### ***Research Sample***

The study was conducted among a non-probability convenience sample of 4th (n=1,429) grade students in Slovenian primary schools. The sample differs with regard to school stratum, with 776 students (54.3 per cent) attending urban schools and 653 students (45.7 per cent) attending suburban schools. There were 731 (51.0 per cent) boys and 698 (49.0 per cent) girls. On the level of inferential statistics (statistics of testing hypotheses), this sample represents a simple random sample from a hypothetical population.

### ***Data Collection Procedures and Instrument***

The data were collected by students of visual arts education within the framework of their mandatory student teaching in primary schools in April in years 2011, 2012, 2013 and 2014. The AP test (2011), which previous studies (Berce-Golob 1991; Duh,

2004, Duh et al., 2014; Duh & Bowen, 2014; Karlavaris & Kraguljac 1970; Matrić & Duh, 2015) have shown to be a test with appropriate measurement characteristics (validity, reliability, objectivity, sensitivity), was used. The fact that this is a test from the viewpoint of reliability was confirmed by its use in the present study, as the Cronbach alpha coefficient of reliability ( $\alpha$ ) was determined for the total score to be 0.752. The test comprises eight questions, seven closed type (multiple answers) and one open type question. The questionnaire follows the following principles: (1) the questions need to be designed on the basis of a concrete reproduction, (2) the questions have to ask for a descriptive and not an evaluative answer, (3) each question needs to shed light on the observed part that the tester is interested in, and (4) the number of elements, to which the question relates, needs to be limited. All questions relate to Paul Cezanne's *The Blue Vase* (oil on canvas 52 x 63 cm, Musee d'Orsay, Paris).

The first set of questions (1–4) resulted in data on the perceptive abilities of students. The first question in this set establishes whether the students perceive the essence of the artistic message or the dominant part of the motif. Viewing the reproduction, they are asked about the most important object in the painting. They can mark the wall with the window, the vase and flowers or the table and its objects. The next question is aimed at establishing the students' sensitivity to the quantity of colours in the painting. They are given the option to choose between three pairs of colours, which they see as predominant (red and blue, green and blue, ochre and blue). In the next question, the students establish the intensity of colours in the painting. They have to mark in which part of the painting the colours are the strongest. The following answers are provided: in the bouquet, on the desk, in the background. The answers to the last question reflect the students' sensitivity to the painting's design. Their answers allow us to conclude to what extent the students are familiar with artistic language. The students note down whether they would add anything to the painting (on the plate, table or in the bouquet). The second set of questions (5–7) resulted in data on their receptive abilities. In the first question, the students have to find and mark the part of the painting or the motif that drew their attention. They need to express in one sentence what and why drew their attention. The next question relates to the understanding of the painting as an everlasting work of art. Based on their observance of the painting, the students answer the following question: do the beauty and the freshness of the depicted flowers give an impression of current growth and freshness or an impression of eternal duration? The next question in this set is aimed at establishing the students' overall impression of the artwork. While observing the reproduction, the students note how they would feel in a room that held the vase and flowers in the painting. They are able to choose from three pairs of moods: sad and unhappy, calm and pensive, cheerful and vivacious. The last question (8) resulted in data on knowledge of the basics of visual arts theory. This question is used to check the students' understanding of the basics of visual arts theory, as they need to mark



the basic means of expression in painting. The following answers are provided: colour and surface, line and form, space and mass.

### Data Processing Procedures

The collected data were processed on the level of descriptive and inferential statistics. The following methods were used:

- frequency distribution (f, f%) of the characteristics of participants;
- descriptive statistics of the scores in individual questions, sets of questions and the whole test (Minimum - MIN, Maximum - MAX, Mean -  $\bar{x}$ , Standard Deviation - SD, Skewness - Skew, Kurtosis - Kurt);
- t-test for independent samples to verify differences with regard to students' age, gender and stratum in their achievements in sets of questions and the whole test (perception, reception, appreciation);
- Cohen's d value as the measure of effect size.

## Results and Interpretation

### Analysis of the Results of the AP Test for the Whole Sample of Students

We analyzed the achieved results for individual questions, sets of questions relating to perception, reception and knowledge and the total results of the AP test (Table 1).

Table 1

Descriptive statistics of students' results in the AP test (n=1429)

Tasks	Range		Mean	Stand. deviation	Skewness	Kurtosis
	MIN	MAX	$\bar{X}$	SD	Skew	Kurt
Perception 1	0	4	2.59	0.85	-1.76	1.45
Perception 2	0	3	1.45	0.77	-0.98	-0.62
Perception 3	0	4	3.15	1.50	-1.28	-0.21
Perception 4	0	4	3.06	1.19	-0.93	-0.26
Reception 5	0	4	2.10	1.06	-0.53	-0.56
Reception 6	0	3	0.92	1.38	0.82	-1.32
Reception 7	0	4	1.92	1.130	-0.24	-1.61
Knowledge 8	0	4	1.74	1.48	-0.32	-1.89
Total						
Perception	1.00	13.00	10.27	2.35	-0.72	0.05
Reception	0.00	10.00	4.96	2.21	0.15	-0.48
Appreciation	2.00	26.00	16.97	3.75	-0.37	-0.00

The perception of artwork is an established practice and students are able to recognize basic artistic structures in artwork. The dominant part of the motif of the displayed work of art, the occurrence of colours and their intensity, did not pose any special problems for students. A more comprehensive answer to students' sensibility for the design aspect of the painting was provided by question 4 (Perception 4) but the students were again able to provide good answers.



It is thus evident that students were slightly less successful in reception questions than in the questions relating to perception. In this case, we are dealing with the reception of the work of art as a comprehensive artwork and the questions verified the artistic experience of the painting that relates to students' emotions. It is clear that the comprehensive impression of an artwork is a continual matter of experiencing and learning and requires openness to reception and exercise.

Analysis of the overall results confirms the previously mentioned left asymmetry in the perception, which is indicated by the prevailing above average results in tasks of perception, symmetry and the prevailing average student performance in the tasks of reception and thus a fairly average level of appreciation for fourth grade primary school students. The differences between gender and school strata will be presented below.

### **Role of Gender**

The following are the results of the statistical gender differences test in the overall results of the sets of tasks.

Table 2

*Results of the t-test for the total results of perception, reception and appreciation with regard to students' gender (M; n=731, F, n=698)*

Ability	Gender	Mean	Stand. deviation	Test of homogeneity of variances		Test of differences between means		Cohen's
		$\bar{x}$	SD	F	p	t	p	d
Perception	M	9.99	2.40	2.04	0.15	-4.61	0.00	0.24
	F	10.56	2.25					
Reception	M	4.77	2.24	1.82	0.17	-3.30	0.00	0.17
	F	5.15	2.16					
Appreciation	M	16.50	3.86	7.86	0.00	-4.88	0.00	0.25
	F	17.47	3.57					

In the case of perception and reception the assumption of homogeneity of variance is justified, therefore, we refer to the usual t-test. In the analysis of appreciation we refer to its approximation, because the assumption of homogeneity is not justified ( $p=0.005$ ).

Between girls and boys, there is a statistically significant difference in perception ( $p=0.000$ ), reception ( $p=0.001$ ) and overall appreciation ( $p=0.000$ ) with the advantages of the girls.

This is an outcome which confirms the hypothesis H1. Girls reached a higher level of artistic appreciation. Hypothesis H1.1 and H1.2 were also confirmed, since the girls reached higher levels in the perception and reception as well. Affectivity and the emotional component, as the fundamental elements of reception and appreciation, are obviously stronger in girls than boys. The minimal differences in perception can

be related to paying more attention, which is more a characteristic of girls than boys in the school environment.

The small effect of gender in all three dimensions is confirmed by Cohen's *d* values ( $d < 0.50$ ). Gender is not a factor that would hold a practically important role. It is established that there are gender differences, and from the viewpoint of reception and appreciation, they are even statistically significant. However, from the viewpoint of developing art appreciation as an ability that should provide girls with better functioning levels than boys, these differences are not significant.



Figure 1. Distribution of means ( $\bar{x}$ ) of scores for individual questions with regard to gender

As illustrated by the lines above, the girls solved all tasks on AP test better than boys, with the exception of task 7. The advantage of girls at the level of the developed art-appreciative skills is expected, because the girls of this age group are more emotionally perceptive, which is mainly reflected in the reception of artworks.

### Role of Stratum

The results of the statistical test of differences in total results of question sets with regard to stratum are as follows (Table 3).

Table 3

Results of the *t*-test for the total results of perception, reception and appreciation with regard to stratum (urban;  $n = 776$ , suburban;  $n = 653$ )

Ability	Stratum	Mean	Stand. deviation	Test of homogeneity of variances		Test of differences between means		Cohen's <i>d</i>
			SD	F	p	t	p	
Perception	urban	10.35	2.38	0.35	0.55	1.44	0.14	0.07
	suburban	10.17	2.31					
Reception	urban	5.03	2.25	0.78	0.37	1.43	0.15	0.07
	suburban	4.86	2.16					
Appreciation	urban	17.10	3.77	0.05	0.81	1.36	0.17	0.07
	suburban	16.83	3.72					

The assumption of the homogeneity of variances was not violated for all three analyses. The results of the t-test show that there are no statistically significant differences in perceptive and receptive abilities of students from the urban and suburban strata. All stratum-related hypotheses (H2, H2.1 and H2.2) have thus been confirmed. The school environment, urban or suburban, does not affect the development of art appreciation abilities of students. Cohen's d values are equally low ( $d < 0.10$ ), hence the influence of stratum is very small and practically not important. Art appreciation is thus an ability that can be developed in students through a high quality of educational work regardless of the school stratum.

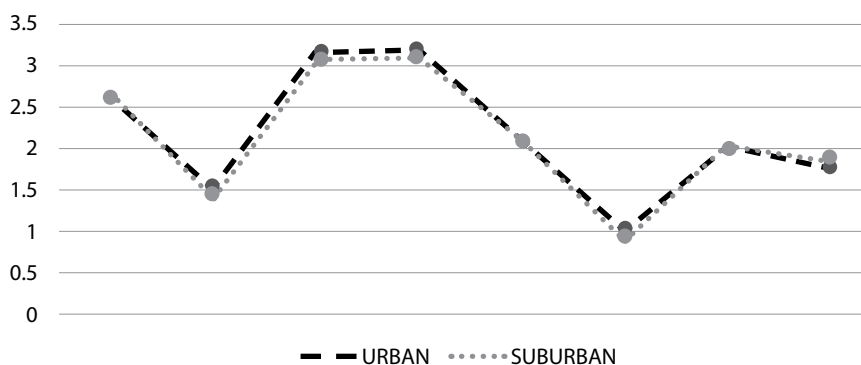


Figure 2. Distribution of means ( $\bar{x}$ ) of scores for individual questions with regard to stratum

The lines look rather similar due to the very slight differences between the arithmetic means of the two controlled strata. Urban and suburban students solved individual questions of the AP test similarly. It is established that the perception of artwork and its reception, as well as appreciation as an ability, are independent of the school environment.

## Conclusion

With the assumption that art appreciation abilities are inherent to all, we carried out empirical research on a random sample of 4th grade students ( $n=1,429$ ), aged 10 and attending Slovenian urban and suburban schools, in which we studied their level of art appreciation abilities. We statistically analyzed the pupils' levels of perception and reception, dispersion of art appreciation abilities and the role of gender.

We found that the pupils have higher developed perceptive than receptive abilities. The level of art appreciation abilities is average, which has already been shown in our earlier research (Duh, 2004; Duh & Bowen, 2014; Duh, Čagran, & Huzjak, 2011; Duh, Zupančič, & Čagran, 2012). It has been established that perceptive abilities of students are more developed than receptive abilities, and that the total level of appreciative abilities is rather average. The perception of artwork is a prerequisite for the development of art appreciation and is to a greater or lesser extent inherent in all

students. "Subtlety of perception can lead to a more accurate reception of artwork, especially when there is an admixture of emotional and spontaneous components intricately intertwined with conscious and rational components. Making sense out of all this takes learning and practice" (Duh & Bowen, 2014, p. 52). Art activities in school should evoke emotional responses in students. Such subtlety of perception, which may lead to a quality reception of artwork where emotional and spontaneous components are gradually joined by conscious and rational components, is a matter of learning and exercise. Teachers and students should take similar steps in both observing and accepting artwork and in observing and accepting artwork of students. Neither the current (Učni načrt /curriculum/, 2004) nor the new (Učni načrt /curriculum/, 2011) visual arts curriculum in Slovenia provide the teachers with any special instructions on implementing these steps.

Conscious observance and acceptance of the artistic nature of students' artwork may equally have a beneficial effect on the observance of artwork, thus contributing to the development of students' appreciative abilities (Duh, 2004). The pupils' attention must be directed towards concrete elements and structures in the work of art. Some individual layers of artwork may be easier to bring closer to pupils, others more difficult. With some pupils, this happens sooner and with others later, but definitely not at the same time (Duh, 2004). We need to consider the age and the gender of the students and their experience with visual arts. Gender is a factor where statistically significant differences in the level of development of art appreciation can be seen. We confirmed the assumption that art appreciation is a part of the general abilities inherent in us all. The findings show that the results of the pupils, according to their art appreciation abilities, are quite evenly distributed. Results indicate that Slovenian primary schools still do not pay sufficient attention to developing art appreciation. There were no statistically significant differences with regard to school stratum. With both factors – gender and especially stratum, – the established effect was small. Based on our results, we do not attribute any practically important role to these factors in the process of developing art appreciation abilities of students in the 4th grade of primary schools.

Artistic creation and other activities, which are related to artwork, help each student to become aware of his or her own visual experiences and to acquire the possibility of an artistic view and critical relation towards his or her own environment. Art appreciation is thus part of general abilities (Duh & Bowen, 2014). The development of artistic design, sensitivity for artistic language, the aesthetic experience in the process of expression, obtaining technical experiences, working with different materials and similar activities have a beneficial effect on the development of art appreciation abilities (Duh, Zupančič, & Čagran, 2012). We further know (Kraguljac & Karlavaris, 1970), that by developing art appreciation abilities we can have a positive effect on the students' artistic creation. School programmes should develop art appreciation in all students, based on artistic content. The existing art education programmes

and syllabi for primary schools in Slovenia (Učni načrt /curriculum/, 2011) do not provide any concrete instructions for developing art appreciation but still leave enough opportunities for planned development of appreciative abilities. The task of teachers is to find these possibilities and realize them in accordance with the modern paradigm of visual arts education that stresses the equal importance and positive mutual interaction of artistic creation and art appreciation.

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# Praćenje razine aprecijacije umjetnosti kod učenika četvrtog razreda osnovne škole

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## Sažetak

*Moderna likovna umjetnost omogućuje stalno kreativno izražavanje učenika, a aprecijacija umjetnosti ima jednako važnu ulogu. Taj članak prikazuje rezultate istraživanja koji prati razinu sposobnosti aprecijacije umjetnosti 10-godišnjih učenika osnovnih škola iz sjeveroistočne Slovenije, na uzorku od 1.429 studenata ( $n = 1.429$ ). Studija je istražila postoje li razlike s obzirom na spol i mjesto življenja. Rezultati upućuju na to da je razina aprecijacijskih sposobnosti prilično prosječna. Nisu uočene statistički značajne razlike koje se tiču mjesta življenja (grad, predgrađe). Međutim, bilo je razlike među spolovima, jer su djevojčice pokazale višu razinu sposobnosti aprecijacije. Rezultati nam omogućuju da zaključimo kako naš prostor likovne edukacije daje nedovoljnu pozornost razvoju aprecijacije umjetnosti.*

**Ključne riječi:** *aprecijacija likovne umjetnosti; likovna edukacija; percepcija i recepcija djela; učenici osnovnih škola.*