

# From the Traditional toward the Contemporary Methodological Approach to Visual Arts Activities in Kindergarten: Croatian Experiences

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## Summary

*Visual arts make an integral part of educational influences aiming to stimulate the child's overall development and upbringing. The educational dimension of visual arts was recognized very early and has become an integral part of various forms of institutional education. The activities of artistic expression and creation have become essential in the educational practice of kindergartens from the very beginnings of institutional early and preschool education. Different views on the child's artistic development influenced educational programs and curricula of early and preschool education. Following the foreign pedagogical experiences as well as local educational practice, methodological approaches to visual arts activities in kindergarten have changed and improved over time. Copying and imitating the way of expression of visual arts educators, have been replaced by the child's spontaneous and innovative artistic expression and creation.*

**Keywords:** *curricula; early and preschool education; institutional context; pedagogical concepts; visual arts.*

## Introduction

As a life period, childhood has been recognized as an important developmental context. The contemporary image of the child and childhood is based on the notion that childhood makes a significant developmental context and that the child is a complete and competent being who possesses different symbolic languages. The discovery of

childhood (Aries, 1989) was followed by the discovery of the child's visual language as a significant medium of her/his expression. The visual language of the child (Belamarić, 1986; Slunjski, 2008) is an integral part of a wide range of symbolic languages (music, dance, motor, verbal, non-verbal, etc.). The child's artistic development includes several dimensions: optical-thematic development, art-formative development, creative development, and semiotic development (Karlavaris, 1991). Each of these aspects has other dimensions as well. In the context of discovering visual language of the child, the child's drawing was discovered first (e.g. Babić, 1932; Matić, 1952/53; Pregrad, 1950; Igot, 1955/56), followed by other forms of artistic expression (Matić, 1957; Karlavaris, 1988). Célestin Freinet (1896 - 1966), a renowned Belgian pedagogue, states the following: "There are flowers that sprout only in a certain climate, only in an atmosphere that is specific to them, at the only height where they can live. And drawing is such a flower" (Freinet, 1951, as cited in Matić, 1957, p. 22).

## **Fine arts in institutional early and preschool education**

The child's artistic and expressive abilities were recognized early on, and certain pedagogical systems paid some attention to them. Educational dimension of fine arts was recognized very early in the history of education (Zaninović, 1988; Lascardies & Hinitz, 2000; Mendeš et al., 2012) and has since then become an integral part of the practice of certain educational institutions. The contents of fine arts were first introduced into the curricula of primary schools (art techniques), and then secondary schools, both of general education (history of fine arts) and some vocational schools (schools of applied arts, design, handicrafts, weaving, etc.). Visual arts were introduced in schools in the early 19th century (Grgurić & Jakubin, 1996), and after the foundation of kindergartens, contents related to visual arts became essential for kindergarten educational practice. Visual arts activities are considered to be a significant integration component of a developmentally appropriate curriculum for children of early and preschool age (Bredekamp, 1996).

The introduction of visual arts in general education has gone through various phases that have been greatly influenced by the dominant pedagogical directions in Europe. In the first half of the 19th century, visual arts classes were reduced to drawing and accurate copying so this phase is called the technical-imitation phase (Grgurić & Jakubin, 1996). In the second phase, under the influence of Lichtwark and Avenarius and the so-called art education movement, the emphasis is on expressing experiences in works of art as well as on analysing and perceiving the works of art (Gudjons, 1994). The year 1905 sees the beginning of the psychological phase based on the increasing interest in exploring children's drawings in psychology. This is the period when the child's developmental stages, and thus the original children's drawing, start to be considered (Balić Šimrak et al., 2010). With her book *The Century of the Child*, published in 1901 (Croatian edition in 2000), Ellen Key stimulates changes

in the pedagogical approaches to education, and art education becomes considered important not only for aesthetic development but also for the moral development of the child. This period also sees the occurrence of alternative systems of education, which advocate artistic education and the importance of artistic expression for the holistic development of the child (Županić Benić, 2017). In 1930, the experts from Bauhaus encouraged the beginning of the pedagogical phase. The representatives of Bauhaus, along with Maria Montessori and Rudolf Steiner, were inspired by the work of Frank Cizek (1865-1946) (Laven, 2006), known as the father of creative art teaching because he advocated the principle according to which children should make their works of art relying on their imagination rather than on reproduction and role models (Balić Šimrak et al., 2011). The pedagogical phase is also marked by Herbert Read (1945), who believes a free and creative human necessary for modern society can be educated through art. An important approach to the child's artistic creativity is present in Reggio pedagogy, founded by Loris Malaguzzi (1920 - 1994). The development of visual arts was also influenced by the sociological phase that began after 1960, when the role of art in communication and socialization started to be considered (Županić Benić, 2017). *Declaration on Art Education* was based on this view and adopted by UNESCO in Geneva in 1955. All directions within the sociological phase (social pedagogy, behaviourism, cognitivism, constructivism, social constructivism, the theory of multiple intelligences) influenced the development of art education theory and practice in early and preschool education institutions.

Our general education schools have a long tradition of the theory of teaching drawing / fine arts / visual arts (depending on what the subject was called), as evidenced by the publication of the monographs and handbooks (e.g. Basariček, 1921; Robotić, 1951; Himelrajh, 1959; Ružić, 1959; Belamarić-Šarčanin, 1969; Ružić, 1970; 1978; Bodulić, 1982; Karlavariš, 1988; 1991; Tanay, 1988; Babić, 1990; Grgurić & Jakubin, 1996). In contrast to the rich methodological literature, the field of theory and practice of early art education is a less developed research area. The reason lies in the fact that the pedagogy of early and preschool education was founded much later than other pedagogical disciplines (general pedagogy, history of pedagogy, didactics, teaching methodologies) (Mendeš, 2020). The first methodological handbooks published in Croatia, based on the principles of Friedrich Fröbel, include contents related to children's drawings, among others, and can be observed in the context of visual arts activities (Čuvaj, 1880; Cvijić, 1895). A more fruitful period for the development of theory and practice of early art education occurred during the second half of the 20th century. In this period, and at the beginning of the 21st century, several monographs were published (Tompa & Belamarić, 1969; Belamarić, 1986; Brešan, 2008; Herceg et al., 2010) along with conference proceedings (Rudež, 1965; 1974), theoretical proceedings papers (e.g. Babić, 1974a; 1974b; 1974c), journal discussions and articles (Jelić, 1953/54; Babić, 1959/60; 1972/73; 1973/74a; 1973/74b; 1974/75a; 1974/75b; 1975/76; 1976; 1979; 1980; Belamarić, 1969; 1970; 1971; 1977; 1979a; 1979b; 1981; 1982; 1985; 1987; Grgurić,

1985; Bodulić, 1994; Balić Šimrak et al., 2010). A smaller number of published works were thematically linked to visual arts activities of children in nursery educational groups (Kovrigina, 1980; Grgurić, 1985; Nenadić, 2002). The recent years saw the publication of individual kindergarten art projects presentations (Balić Šimrak et al., 2016; Balić Šimrak, Bakotić et al., 2018).

Attributing attention and value to visual arts education through its introduction in compulsory education influenced the implementation of visual arts activities in kindergartens. However, it is important to note that the starting point for carrying out such activities among preschool children was mainly their spontaneous artistic expression. Since this expression is creative and authentic by nature and marked by specific developmental stages (Grgurić & Jakubin, 1996), the space for the influence of the mentioned theoretical concepts was limited, which can be considered a favourable outcome for visual arts activities in early and preschool education institutions.

It is a known fact that pedagogical goals, ideas, methods, and contents have changed over time (Giesecke, 1993). Methodological approaches to early visual arts activities have developed over a long period of time, changing and improving. That continuity has been maintained to this day. The first institutions of early and preschool education – children's play and activity institutes (*zabavišta*) – opened during the first half of the 19th century in many European countries (Mendeš, 2020). Friedrich Fröbel had a crucial role in their establishment (1782 – 1852). In 1837, he opened the first preschool institution. Thanks to him, the kindergartens set out to conquer the world (Engelbrecht, 1986). He was the first to develop a theory of institutional education of preschool children, i.e. an original pedagogical concept. From the very beginnings of organized early and preschool education, both in our country and abroad, activities of artistic expression and creation presented an essential part of educational practice in different preschool institutions which operated under various names (children's play and activity institutes, children's shelters, preschools, nurseries, and finally, kindergartens) (Mendeš, 2020). The theory of early art education has long been influenced by the ideas and principles of Friedrich Fröbel, which followed from his pedagogical concept. These ideas were also present in the first works of Croatian authors (Čuvaj, 1880; Cvijić, 1895).

Early art education theory has long been on the margins of pedagogical interest, just like the whole theory of institutional early and preschool education. This is the reason why only later did preschool pedagogy become an integral part of the system of pedagogical disciplines (Došen-Dobud, 2019; Mendeš, 2020) or, to use contemporary terms, the pedagogy of early and preschool education. The theory and practice of early art education were significantly influenced by the pedagogical systems of individual pedagogues as well as the experiences of practitioners – kindergarten teachers, entertainers, small school/preschool educators, etc. (for more on the names for preschool staff, cf. Mendeš, 2018). The historical development of art education in Europe and the world has also influenced Croatian educational practice. Over time, our pedagogues began to research the visual language of preschool children, which is

confirmed by the published works (Tompa & Belamarić, 1969; Belamarić, 1969; 1970; 1977; 1979a; 1979b; 1982; 1986; 1987). The results of their research were integrated into certain program orientations (e.g. *The Basics of the Program of Working with Children of Preschool Age*, 1983; *The Program Orientation of Preschool Children Education*, 1991; *National Curriculum for Early and Preschool Education*, 2014).

As a result of the systematization of knowledge, pedagogical concepts of early and preschool education have emerged over a long period of time. This term implies a system of “shaping more or less consistent determinations of the meaning of the institutional context in younger children’s education” (Krstović, 1997, p. 44). Our early and preschool education practice was marked by the following three concepts: Friedrich Frobel’s pedagogical theory, the theory of socially organized preschool education, and the humanistic theory of development. These concepts are related to a particular socio-political worldview. In its specific way, each of them methodologically approaches early visual arts activities. The concretization of pedagogical concepts is seen in educational programs, i.e. curriculum, as they are called more recently.

## **Visual arts activities and the curriculum of early and preschool education**

The opening of the first early and preschool education institutions had an impact in our country as well. In 1869, the first play and activity institute (*zabavište*) was opened in Zagreb (Serdar, 2017; Mendeš, 2020). The network of first preschool institutions expanded over time, both in Zagreb and in other cities. From that period until 1948, the preschool education system developed as part of the social welfare system and later as part of the educational system (Mendeš, 2020). The concretization of a particular concept is represented by different program frameworks or curricula. The word curriculum has multiple meanings. It can be classified according to the type of education (early and preschool education, primary education, higher education, etc.), orientation (humanistic, cognitive, developmental, academic), and primary focus (content realization, child, knowledge, etc.). It is understood as a didactic-methodological concept of teaching, upbringing, and educating children in an institutional context (Miljak, 1996). Important features of the contemporary curriculum of early and preschool education are the following: a) the curriculum is integrated, b) the curriculum is developmental, and c) the curriculum is humanistic (Slunjski, 2011).

Certain provisions of the first documents that regulated the work of play and activity institutes at the normative level also contained guidelines for educational work. Such documents can therefore be considered predecessors of educational programs (e.g. *The Order on the Organization of Play and Activity Institutes*, 1878). Different names of individual educational programs and curricula (*The Plan of Working with Children in Preschool Age in Children’s Shelters*, 1938; *The Program and Methods of Work in Play and Activity Institutes*, 1940; *The Directives for the Organization and Work in Play and Activity Institutes*, 1945; *The Plan and Program of the Work of Kindergartens in Children’s*

*Homes and Nurseries for Preschool Children*, 1947; *The Program of Educational Work in Kindergarten*, 1967, experimental, 1971, compulsory; *The Program Basics for Care and Upbringing in Nurseries*, 1978; *The Basics of the Program of Working with Preschool Children*, 1983; *The Program Orientation of Preschool Education*, 1991; *National Curriculum for Early and Preschool Education*, 2014) reflect their dominant characteristics. It can be said that Croatian educational programs have gone from intuition to science-based programs (Miljak, 1988) and from structured (plan and program, program) through orientational (program basics, the basics of the program) to flexible curriculum (program orientation, national curriculum) (Mendeš, 2020). All these documents were created within the framework of certain pedagogical concepts.

The first document to regulate the issues of the work of children's play and activity institutes in Croatia was *The Order on the Organization of Play and Activity Institutes* (1878). The document is of special importance for the history of institutional early and preschool education in Croatia (Pregrad, 1978; Mendeš, 2020). It had been in effect for decades. It contains several bases for educational work, and in this context it says that (Article 14, point d) “[children] considerably draw lines vertical, horizontal and oblique”. Simple art activities are included as well. All of the above is in the spirit of Friedrich Fröbel's pedagogical concept. Characteristics of this concept are perception of the child as a passive being, rigidity, lack of freedom, etc. (Lascardies & Hinitz, 2000; Došen-Dobud, 2019; Mendeš, 2020).

In 1938, the document *The Plan of Working with Children in Preschool Age in Children's Shelters* was prepared for the needs of children's shelters in the city of Zagreb. It was designed by teachers in children's shelters, drawing on foreign experiences (Marinić, 1960/61). The document focuses on transmission access. Visual arts activities make an integral part of the so-called engagement. They include drawing, painting, and modelling. Handicraft activities had significant role as well. In 1940, *The Program and Methods of Work in Play and Activity Institutes* was adopted. Drawing, modelling, tearing and cutting paper, and simpler forms of handicraft (e.g. making tapestry) present art activities which are part of the educational work of children's play and activity institutes pursuant to the provisions of this document. However, this program left no significant trace in the educational practice because the following year saw extraordinary conditions. Namely, the country was hit by the war whirlwind, which is why the largest number of children's play institutes and nursery schools were closed (Mendeš, 2020).

*The Guidelines for the Work of Preschools (Children's Play and Activity Institutes)* were adopted in 1943. The document had pronounced social features. Educational guidelines included visual arts activities. “Mostly the teaching bases would consist of the following activities (...) shaping (clay, sand, snow), tearing, gluing, cutting (...) drawing and painting” (1943, p. 25 - 26).

The concept of social or socially organized preschool education is related to the period from 1945 to 1991. Croatia became an integral part of the Yugoslav Federation,

whose policy also created the educational system. The institutions of early and preschool education became integral parts of the common educational system. They represented social institutions for raising children until they started attending school. Accordingly, the concept was called the concept of social education of preschool children, and somewhat later the term concept of socially organized preschool education was used (Mendeš, 2020). The concepts were advocated by the so-called didactic approach to preschool education (Došen-Dobud, 1977). Classical didactic methods, tools, and principles (Poljak, 1970) were adapted to the needs of educational practice in kindergartens. The beginnings of this concept date back to the period immediately after the Second World War. There was a rapid expansion of the network of various preschool institutions. As there were no major experiences in the theory and practice of preschool education, role models were sought in the works of Russian pedagogues. Orientation towards the works of Russian authors was present in all areas of social life. In the absence of works by local authors, books and articles by Russian authors were published (e.g. Flerina, 1948; Golosnicka, 1949; Levin Šćirina & Mendžerickaja, 1950). In 1945, the document *The Directives for the Organization and Work in Play and Activity Institutes* was adopted, which, in addition to the general part, included a part dedicated to the framework program of work in kindergartens. The document suggests the following educational areas: Physical Education, Drawing, Modelling and Work with Other Materials, Introduction to Nature, Music Education, Development of Speech, and Development of Basic Mathematical Operations. The educational program defined in this way included a transmission approach. These educational areas were elaborated through the definition of educational contents. Art activities such as drawing, modelling, and activities with paper (cutting, tearing, gluing, folding paper) and various small materials, usually natural ones (stones, fruits, sand...) were highlighted as an important part of educational work with preschool children. This document was soon replaced by *The Plan and Program of the Work of Kindergartens in Children's Homes and Nurseries for Preschool Children* (1947). It was made for the internal needs of kindergartens in the city of Zagreb. Contents related to visual arts were implemented within the mentioned document, which was primarily designed as a kind of instruction to the educator with an emphasis on the children's developmental characteristics, i.e. their abilities and expected, age-appropriate expression. Practical notes related to the child's motivation were highlighted, with specific examples and recommended artistic and technical aids. Drawing mostly includes the use of a pencil but can also mean the use of brushes and paints, modelling means working with loam or clay, while shaping with paper is separately explained, as well as the use of various natural materials. The insistence on tidiness and precision is visible, while there are also notes from which it is evident that educators should not interfere in children's work. An obligatory part of art education is evaluation, joint selection of the most beautiful artwork and discussion about artworks. Methodological elaboration of individual activities was represented in the handbook for educators (Marinić et al., 1950). Due to the lack of

an official educational program for working with preschool children, our educators used the book *Instructions for Kindergarten Educators*, a translation of the work in Russian, published for preschool institutions of the Yugoslav Federation in 1948. During the following period, this document influenced the development of educational practice (Roller-Halačev, 1977). The document provided the following educational areas: Physical Education, Mother Tongue, Introduction to the Environment, Drawing, Modelling and Other Activities with Materials, Music Education, and Calculating. These educational areas were developed through educational content intended for implementation in age-homogeneous educational groups (younger, middle, older) in the form of the so-called compulsory and free occupations. Compulsory occupations included teaching the children directly about certain program contents, while free occupations included games and activities freely chosen by the child. Visual arts activities were an integral part of the educational area Drawing, Modelling and Other Activities with Materials. Activities related to children's drawing and modelling focused on mastering art techniques on specific surfaces using the exact themes and motives. The degree of complexity of the tasks can be observed with regard to the age of the child, ranging from simpler to more complex, and accordingly, the proposed motives become more complex in relation to the proposed age group. Specific materials that children of all ages should work with are mentioned further: work with paper and cardboard, work with natural materials, work with cotton wool, work with thread and fabrics, and work with other materials. The aim is to get to know different materials, mastering the technique and acquiring work habits. The processes of folding, gluing, cutting and weaving are emphasized, and the focus is on the development of motor skills. This document is structured, characterized by extreme rigidity (everything is predefined), lack of free initiative of the child, etc. Educational practice of kindergartens had been developing in accordance with the principles and contents of this document until the adoption of the first official educational program for work in kindergartens. In 1967, *The Program of Educational Work in Kindergarten* was adopted and, after a three-year pilot implementation, in 1971, it became the official educational program for all preschools in then the SR Croatia. This document conceptually corresponds to the Russian program *Instructions for Kindergarten Educators* (1948). Preschool programs of other socialist countries had similar program documents, i.e. almost identical ones at that time (Mendeš, 2020). They were all made according to the principles and contents of the Russian program. *The Program of Educational Work in Kindergarten* (1967; 1971) is characterized by the transmission approach and elaboration of content in educational areas (Physical and Health Education, Introduction to the Environment / Introduction to the Natural and Social Environment, Croatian-Serbian Language, Development of Elementary Mathematical Concepts, Art Education, Music Education). The contents of the work are divided into three age groups (younger, middle, older). Compulsory and free occupations are listed as forms of educational work, following the translated Russian program. The emphasis was on compulsory occupations. Art



activities were designed within the framework of educational area of Art Education. The program was developed according to age-homogeneous educational groups (younger, middle and older). The content of Art Education includes art areas of *drawing, painting, modelling and other forms of plastic design* in all groups, only the older kindergarten group also has the art area of *observing art phenomena in the environment, nature, children's works, and works of art*. The elaboration of the content is preceded by clearly defined tasks related to art education that follow the curve of psycho-physical growth and development of the child and her/his possibilities of artistic expression. Rather than being a rigid framework, the content explicitly suggests possible themes and motives recommended for working with a particular age group, and it includes the benefits of using a particular art technique for a child. This is especially emphasized in the chapter *Explanation*, which, based on the previous knowledge of children's artistic development, lists the child's age-specific developmental abilities, what can be expected from children's artistic expression, and how to help children express their emotions, imagination, and knowledge through art activities. Moreover, it emphasizes the role of the educator, who should choose a theme that will be pedagogically considered and connected with other activities carried out in kindergarten. The educator should not interfere in the child's work, content, form, and choice of art techniques, but base her/his work on knowing the abilities of each child and the group as a whole. It was especially emphasized that the *greatest attention should be paid to nurturing children's free expression* (1971, p. 126).

*The Program of Educational Minimum in Working with Children in the Preschool Year* is the name of the educational program adopted in 1976. The document was intended for educational work with children who did not attend kindergarten and was to be carried out in the year prior to starting primary school. It was planned for 150 working hours. Conceptually, it is based on an earlier program document (1971) and includes the following educational areas: Physical and Health Education, Introduction to the Environment and Nurturing the Mother Tongue, Art Education, and Music Education. The document is a classic example of a transmission educational program focused on the implementation of the program contents. In the context of Art Education, the program content includes the areas of drawing, painting, plastic design, and encouraging creative expression. It contains materials and aids children should be introduced to, along with examples of possible themes and motives which are not to be understood exclusively as something that is strictly given. There is also a proposal for accomplishing certain tasks by months, with the aim of focusing on more complete acquaintance with one or two art materials and art techniques, mastering them, and using them for expression in each month. The document emphasizes the importance of the child's artistic expression for the overall development, and especially her/his creative abilities, stating that this will help the child integrate more easily into a new and unknown social environment in school. It clearly defines the role of educators who should not only recognize the child's possibilities and interests by analysing her/

his free artwork but also stiffness, inhibition and stereotypes in the child's artistic expression resulting from the inadequate adults' interference upon their trying "to teach children how to draw". Based on what is observed, the educator should encourage the child's enthusiasm for art materials, help her/him master the most basic art and technical knowledge and skills, and free the child to form a proper relationship with art activities and interest in them, motivate her/him to explore the environment and to express creatively.

In 1978, *The Program Basics for Care and Upbringing in Nurseries* document was adopted. This is the first document that regulated early childhood institutional education at the program level. The very name ("program basics") reflects a departure from the structured educational program. Among the various educational influences on the child in the second and third year of life, a significant place belongs to art activities. In this regard, the following task is given:

To delight the child with art material and enable her/him to play with it (to doodle with chalk, carpenter's pencil, wax pencil on the board and paper; to arrange the colours with fingers and paint on paper with liquid colours – to be able to choose the colours she/he wants). To allow the child to tear the paper and play with it (making paper crumples, etc.), to give the child clay and encourage her/him to play with it, knead it, pierce it, clap it, press her/his fingers into it, roll it, arrange it, etc. The child should be allowed to explain to an adult what she/he drew or modelled; to describe everything she/he does. (p. 73)

The program guideline defined in this way reflected very advanced pedagogical thinking for that time.

In 1983, *The Basics of the Program of Working with Preschool Children* document was adopted. Prior to this, the working group had been preparing the new program document for three years. The program document was a significant step forward compared to earlier educational programs (Miljak, 1995b; Mendeš, 2020). It was intended for educational work with children from the age of one to starting primary school. This was the first program document that achieved continuity of institutional early and preschool education. It was modelled on an Italian educational program (Staničić & Stepčich, 1993), which is evident from the very concept and arrangement of educational areas. *The Basics of the Program of Working with Preschool Children* consisted of three educational areas: Speech, Expression and Creation; The Child and Her/His environment and Health and Physical Culture (the Italian program used the terms Language, Expression and Creation; The Child and Her/His Homeland and Health and Physical Education). This document also defines the educational contents divided into individual educational groups (contents for children in the second year of life, contents for children in the third year of life, contents for children in the fourth year of life, contents for children in the fifth year of life, contents for children in the sixth year of life). Unlike earlier program documents, they had orientational character. The main feature of the new program document is in its being child-oriented and in the

flexible organization of the educational process. The program area Speech, Expression and Creation includes communication in the mother tongue, literature, stage and film culture, and art and music education. Art activities were mentioned from the second year in the form of playing with paper (tearing, crumpling, and folding) and with other materials (boxes, little bottles), with fruits and various puzzles. The use of drawing techniques (pencil, felt-tip pen, and chalk), clay technique, and introduction to these techniques should occur in the third year, along with the mentioned games. In the fourth year, in addition to learning about art making and technical methods, thematic contents are proposed that have not been included so far and are classified into three parts (nature and environment, society, and illustrations). However, these contents are very general and thus allow freedom for different interpretations. In the fifth year, the adoption and recognition of basic terms of artistic expression (drawing, painting, sculpture) are introduced, while thematic content starts to cover the non-visual stimuli as well (expression of feelings, phenomena, images, and music). Art problems and activities are also introduced, divided into *flat design* (with a focus on the line and its direction, type, and sequence), *shapes* (size, character, colour, material), *space* (internal and external, along with orientation in space), *spatial design* (complexity of plastic form), and *communication with works of art*. These contents are expanded in the sixth year when we can notice a greater degree of complexity and adoption of more complex concepts of visual arts language, art problems and content. The program also includes the section *Explanations* with clear and accurate elaboration of the benefits and the importance of introducing the child to thusly structured content of art education, and it furthermore contains a precise definition of the child's abilities influenced by focusing on a particular theme. The emphasis is placed on encouraging the child to discover new themes, to research, to be open, curious and independent.

In 1991, the monist-based pedagogical system was replaced with the humanistic-developmental concept of preschool education. A program document called *The Program Orientation of Preschool Education* (1991) was adopted and was in force until 2014, when the current curriculum was adopted. The new program document was based on the humanistic theory of education (Miljak, 1995a, 1996). *The Program Orientation* (1991) is understood as a preschool curriculum in a broader sense (Slunjski, 2006):

The document represents a professional basis for implementing various programs for the upbringing and education of preschool children in an organized out-of-family surrounding. This document is based on the following principles:

- pluralism and freedom in the implementation of pedagogical ideas and concepts,
- differences in the types and forms of program implementation,
- democratization of society towards subjects who are legally and by law defined as program carriers. (p. 8)

The main feature of the document is an even greater turn towards the child, her/his developmental abilities, needs, and interests. The document completely lacks

educational areas and thus the educational contents that were included in early educational programs. The starting point is the child, her/his needs and interests. Educational contents are subordinated to children's needs and interests (Miljak, 1996). The document highlights the following:

It is important that the child in kindergartens and other forms of out-of-family life has the opportunity to successfully establish and expand emotional and social ties, quality relationships with adults and children in the immediate stimulating environment. In such interaction the child can develop different types of activities, such as

(...)

- artistic – observation, listening, interpretations of works of art for children, picture books, artworks, literature, music, stage, film and other works
- various expression and creation of the child – singing, playing, drawing, painting, modelling, building, and constructing, speech, stage expression, expression using motor skills, dancing, etc. (p. 12)

It is clear from the quote that the document provided for various activities of artistic expression and creation: drawing, painting, modelling, and generally other arts included in the field such as dance, music, film, literature, and performing arts. However, they are listed as a frame without the usually given guidelines which included proposing the age-specific content of art education.

Based on the experiences gained with the program document from 1991, the *National Curriculum for Early and Preschool Education* was adopted in 2014 and has been in force since 2015 until today. The curriculum was created based on modern pedagogical knowledge. Providing benefits for the child - from personal, emotional and physical, through educational to social - preconditions are created for encouraging the holistic development and education, learning, and development of the child's competences. Visual arts activities can be viewed in this context as well. "Children have different possibilities of symbolic expression, which include **visual, graphic** (authors' emphasis), movement, verbal, gestural and many other expressive modalities," it is pointed out in the document (2014, p. 36).

## **Activities of artistic expression and creation – a contribution to the overall development, education, learning, and development of competences of the child of early and preschool age**

Nowadays the approaches to activities of artistic expression and creation and their implementation in kindergartens in the Republic of Croatia range from extremely modern and innovative approaches that are based on the project approach and study of children's artistic creation (Zupančić & Duh, 2009; Balić Šimrak et al., 2016; Balić Šimrak, Bakotić et al., 2018) to quite formal and traditional approaches. The project

approach based on artistic expression is especially interesting because the child creates in a pro-artistic environment, a space arranged as an atelier. Such an approach draws inspiration from the Reggio pedagogy, but here it is important to emphasize the role of the educators who should be trained in the field of arts, which will help them gain competences to encourage children's creative expression. Art projects and art research in early and preschool education contribute to integrated learning as they combine art with other educational contents and ensure better understanding and motivation of the child to engage in an activity (Županić Benić, 2016). This approach contributes to the overall development, building the child's competences through the research of different symbolic languages of fine arts. This very open approach to artistic activities is enabled by the *National Curriculum for Early and Preschool Education* (2014). The curriculum provides a general framework, which is subject to different interpretations. It emphasizes the importance of encouraging the overall development of the child through education, learning, and competence development. In the context of art, it highlights the acceptance and encouragement of creative expression of children's ideas, experiences, and feelings in various fields of art and expressive media. General characteristics of a contemporary, humanistically developed curriculum include: principles of freedom, no firm structure, openness, decentralization, democracy, process-orientation rather than result-orientation, humanism, child-orientation, and orientation toward all aspects of child's development (Petrović Sočo, 2009). Visual arts activities in the child's early and preschool age should come from the child. Therefore, the focus should be on the child and her/his holistic development and the process of creating rather than on the final product (Zupančić & Duh, 2009). It should be noted that the implementation of activities of artistic expression and creation or generally the implementation of artistic activities in educational practice depends mostly on the educators' interests and competences in a particular field of art (Bačlija Sušić et al., 2018) and their lifelong professional development.

## Final considerations

A methodological retrospective of the importance and role of visual arts activities in the educational practice of kindergartens in Croatia reveals a view of childhood and the artistic expression of the child as a phenomenon that all creators of various educational programs, more recently the curriculum creators, were aware of to a great extent. Different educational programs provide instructions on how to conduct art activities and which themes to choose. However, although not explicitly stated, the awareness of the child's development and experiencing different stages of artistic expression runs through all the documents. The documents that shed light on the traditional approach to art activities emphasize children's possibilities of artistic expression. It begins with using different lines and then, due to the child's growth and development, transforms into specific complex forms of presentation of the human figure as well as various other themes arising from the child's knowledge of

the surrounding world. In this review of the implementation of visual arts activities in kindergarten, we notice the presence of different art techniques and descriptions of children's benefits upon using them. Mastering art techniques in the traditional approach relates to the function of adoption of motor skills and visual arts language. On the other hand, the contemporary approach focuses on the process itself, the child's play and freedom, as well as her/his internal need to express artistically with no focus on the product and product evaluation.

The issue of evaluating children's artwork in the traditional approach to art activities was highlighted as a way of awareness and development of aesthetic thinking, while in the contemporary approach to children's artwork evaluation and comparing, along with singling out and highlighting individual children's works are considered obstructions to children's artistic expression (Belamarić, 1986).

The contemporary approach is characterized by the focus on openness, freedom, holistic approach and the development of the child's competences, which certainly requires a competent educator. The educator needs to be a creative, open and curious person ready for lifelong learning and training through which she/he will strengthen the competences for implementing visual arts activities in kindergartens and apply the acquired knowledge in her/his work with children.

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# Od tradicionalnoga prema suvremenom metodičkom pristupu likovnim aktivnostima u dječjem vrtiću: hrvatska iskustva

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## Sažetak

Likovna kultura sastavni je dio odgojno-obrazovnih utjecaja u svrhu poticanja cjelovitoga razvoja i odgoja djeteta. Odgojno-obrazovna dimenzija likovne kulture prepoznata je vrlo rano te je postala sastavni dio različitih oblika institucionaliziranoga odgoja i obrazovanja. Aktivnosti likovnoga izražavanja i stvaranja postale sastavni dio odgojno-obrazovne prakse dječjih vrtića od samih početaka institucijskoga ranog i predškolskog odgoja. Shvaćanja o djetetovom likovnom razvoju imala su utjecaj na odgojno-obrazovne programe odnosno kurikule ranoga i predškolskoga odgoja. Razvoj metodičkih pristupa likovnim aktivnostima u dječjem vrtiću mijenjao se i usavršavao tijekom vremena prateći pri tome strana pedagoška iskustva, ali i domaću odgojno-obrazovnu praksu. Pri tome je prijeđen put od precrtavanja i oponašanja likovnoga izraza odgojitelja do spontanoga i stvaralačkoga djetetovog likovnog izražavanja i stvaranja.

**Ključne riječi:** *institucijski kontekst; kurikuli; likovna kultura; pedagoške koncepcije, rani i predškolski odgoj.*

## Uvod

Djetinjstvo kao razdoblje u čovjekovu životu prepoznato je kao značajan razvojni kontekst. Suvremena slika o djetetu i djetinjstvu temelji se na shvaćaju prema kojem je djetinjstvo značajan razvojni kontekst, a dijete cjelovito i kompetentno biće koje posjeduje različite simboličke jezike. Nakon što je otkriveno djetinjstvo (Aries, 1989), otkriven je i djetetov likovni jezik kao značajan medij njegova izražavanja. Likovni jezik djeteta (Belamarić, 1986; Slunjski, 2008) sastavni je dio široke lepeze simboličkih jezika (glazbeni, plesni, motorički, verbalni, neverbalni...). Djetetov likovni razvoj uključuje nekoliko dimenzija: optičko-tematski razvoj, oblikovni razvoj, razvoj kreativnosti te semiotički razvoj (Karlavaris, 1991). Svaki od tih aspekata uključuje i druge dimenzije. U kontekstu otkrivanja djetetova likovnog jezika prvo je otkriven dječji crtež (npr. Babić, 1932; Matić, 1952/53; Pregrad, 1950; Igot, 1955/56), a zatim i ostali oblici likovnoga izražavanja (Matić, 1957; Karlavaris, 1988). Célestin Freinet (1896.

– 1966.), istaknuti belgijski pedagog, navodi sljedeće: „Ima cvijeća koje niče samo u određenoj klimi, samo u atmosferi koja mu je specifična, na visini kojoj jedino može živjeti. I crtež je takvo cvijeće.” (Freinet, 1951, prema Matić, 1957, str. 22).

## Likovna umjetnost u institucijskom ranom i predškolskom odgoju

Likovno-izražajne mogućnosti djeteta zarana su prepoznate te su im pojedini pedagoški sustavi pridavali određenu pozornost. Odgojno-obrazovna dimenzija likovne umjetnosti prepoznata je vrlo rano u povijesti odgoja i obrazovanja (Zaninović, 1988; Lascardies {XE „Lascardies”}, Hinitz {„Hinitz”}, 2000; Mendeš, Ivon, Pivac, 2012) te je od tada postala sastavni dio prakse pojedinih odgojno-obrazovnih ustanova. Sadržaji likovne umjetnosti uvedeni su u nastavne planove i programe prvo osnovnih škola (likovne tehnike), a potom i srednjih škola, kako općeobrazovnih (povijest likovne umjetnosti) tako i pojedinih stručnih (škole primijenjene umjetnosti, oblikovanje, dizajn, ručni rad, tkanje i sl.). Likovna kultura uvedena je početkom 19. stoljeća u škole (Grgurić, Jakubin, 1996), a osnivanjem dječjih vrtića likovni sadržaji postali su sastavni dio njihove odgojno-obrazovne prakse. Likovne aktivnosti smatraju se značajnom integracijskom sastavnicom razvojno-primjerenoga kurikula za djecu rane i predškolske dobi (Bredenkamp, 1996).

Uvođenje likovne kulture u opće obrazovanje prošlo je različite faze koje su uvelike bile pod utjecajem dominantnih pedagoških pravaca u Europi. U prvoj polovici 19. stoljeća likovna kultura u školama svodila se na crtanje i točno precrtavanje, pa se ta faza naziva tehničko-imitacijskom fazom (Grgurić, Jakubin, 1996). U drugoj fazi, pod utjecajem Lichtwarka i Avenariususa te tzv. pokreta za umjetničke škole, naglasak se stavlja na izražavanje doživljaja u likovnim radovima te analizu i doživljaj umjetničkih djela (Gudjons, 1994). Godine 1905. započinje psihološka faza do koje je došlo na osnovi povećanja interesa za istraživanja dječjega crteža u psihologiji, počinju se uvažavati djetetove razvojne faze, a time i izvorni dječji crtež (Balić Šimrak, Šverko, Županić Benić, 2010). Pod utjecajem Ellen Key i njezine knjige *Stoljeće djeteta*, objavljene 1901. godine (hrvatsko izdanje 2000.) dolazi do promjena u pedagoškim pristupima odgoju i obrazovanju te se umjetnički odgoj smatra važnim ne samo za djetetov estetski već i za moralni razvoj. U tom periodu javljaju se i alternativni sustavi odgoja i obrazovanja koji zagovaraju umjetnički odgoj te važnost likovnoga izražavanja za holistički razvoj djeteta (Županić Benić, 2017). Godine 1930. započinje pedagoška faza, a početak te faze potaknuli su stručnjaci iz Bauhausa. Kao inspiracija predstavnicima Bauhausa, ali i Mariji Montessori i Rudolfu Steineru poslužio je rad Franka Cizeka (1865. - 1946.) (Laven, 2006), koji je nazivan ocem kreativnoga likovnog učenja jer je zagovarao načelo da bi djeca trebala svoje likovne radove stvarati prema svojoj mašti, a ne prema reprodukciji i uzorima (Balić Šimrak i dr., 2011). Samu pedagošku fazu obilježava i Herbert Read (1945) koji smatra da se putem umjetnosti može odgojiti slobodan i kreativan čovjek potreban suvremenome društvu. Značajan pristup djetetovom likovnom stvaralaštvu

pristutan je u Reggio pedagogiji koju je utemeljio Loris Malaguzzi (1920. – 1994.). Na sam razvoj likovne kulture utjecala je i sociološka faza koja se javlja nakon 1960. godine te se počinje shvaćati uloga umjetnosti u komunikaciji i socijalizaciji (Županić Benić, 2017). Na tom shvaćanju izgrađena je *Deklaracija o likovnom odgoju i obrazovanju* koju je donio UNESCO 1955. godine u Ženevi. Svi pravci unutar sociološke faze (socijalna pedagogija, biheviorizam, kognitivizam, konstruktivizam i sociokonstruktivizam, teorija višestrukih inteligencija) utjecali su na razvoj teorije i prakse likovnoga odgoja u ustanovama ranoga i predškolskoga odgoja.

Teorija nastave risanja/crtanja/likovnoga odgoja/likovne kulture u našim općeobrazovnim školama, zavisno o tome kako se nazivao nastavi predmet, ima dugačku tradiciju o čemu svjedoče objavljenje monografije kao i priručnici (npr. Basariček, 1921; Robotić, 1951; Himelrajh, 1959; Ružić, 1959; Belamarić-Šarčanin, 1969; Ružić, 1970; 1978; Bodulić, 1982; Karlavaris, 1988; 1991; Tanay, 1988; Babić, 1990; Grgurić, Jakubin, 1996). Područje teorije i prakse ranoga likovnog odgoja, za razliku od bogate metodičke literature, manje je razvijeno istraživačko područje. Razlog je tome što se pedagogija ranoga i predškolskoga odgoja konstituirala daleko kasnije od drugih pedagoških disciplina (opća pedagogija, povijest pedagogije, didaktika, nastavne metodike) (Mendeš, 2020). Prvi metodički priručnici objavljeni u Hrvatskoj, temeljeni na načelima koncepcije Friedricha Fröbela, imaju i sadržaje vezane za dječje risanje i druge sadržaje te se mogu promatrati u kontekstu likovnih aktivnosti (Čuvaj, 1880; Cvijić, 1895). Plodonosnije razdoblje za razvoj teorije i prakse ranoga likovnog odgoja nastupilo je tijekom druge polovine 20. stoljeća. Tijekom tog razdoblja te početkom 21. stoljeća objavljeno je nekoliko zasebnih monografija (Tompa, Belamarić, 1969; Belamarić, 1986; Brešan, 2008; Herceg, Karlavaris, Rončević, 2010), zbornika radova (Rudež, ur., 1965; 1974), teorijskih priloga u zbornicima (npr. Babić, 1974a, 1974b, 1974c) te rasprava i članaka u časopisima (Jelić, 1953/54; Babić, 1959/60; 1972/73; 1973/74a; 1973/74b; 1974/75a; 1974/75b; 1975/76; 1976; 1979, 1980; Belamarić, 1969; 1970; 1971; 1977; 1979a; 1979b; 1981; 1982; 1985; 1987; Grgurić, 1985; Bodulić, 1994; Balić Šimrak i sur., 2010). Manji broj objavljenih radova tematski je bio vezan za likovne aktivnosti djece u jasličkim odgojnim skupinama (Kovrigina, 1980; Grgurić, 1985; Nenadić, 2002). Posljednjih godina objavljeni su prikazi realizacije pojedinih likovnih projekata u praksi dječjih vrtića (Balić Šimrak i sur., 2016; Balić Šimrak, Bakotić i sur., 2018).

Pridavanje važnosti i vrijednosti likovnom odgoju i obrazovanju uvođenjem u obvezno obrazovanje utjecalo je i na provođenje likovnih aktivnosti u dječjim vrtićima iako je važno napomenuti da se kod djece predškolske dobi uglavnom polazilo od spontanoga dječjeg likovnog izraza. Budući da je taj izraz po svojoj prirodi kreativan i autentičan te obilježen specifičnim razvojnim fazama (Grgurić Jakubin, 1996) te je prostor za utjecaj spomenutih teorijskih koncepcija bio ograničen, što možemo smatrati povoljnim ishodom za likovne aktivnosti u ustanovama ranoga i predškolskoga odgoja.

Poznata je činjenica da su se pedagoški ciljevi, ideje, metode i sadržaji mijenjali tijekom vremena (Giesecke, 1993). Sami metodički pristupi ranim likovnim aktivnostima razvijali



su se tijekom duljega razdoblja pri čemu su se mijenjali i usavršavali. Taj kontinuitet zadržan je do danas. Prve ustanove ranoga i predškolskoga odgoja – dječja zabavišta otvaraju se tijekom prve polovine 19. stoljeća u brojim europskim zemljama (Mendeš, 2020). Presudnu ulogu za njihovo osnivanje imao je Friedrich Fröbel (1782. – 1852.). Godine 1837. otvorio je prvu predškolsku ustanovu. Njegovom su zaslugom dječji vrtići krenuli u osvajanje svijeta (Engelbrecht, 1986). Prvi je razradio teoriju institucijskoga odgoja djece predškolske dobi odnosno originalnu pedagošku koncepciju. Od samih početaka organiziranoga ranog i predškolskog odgoja, kako u stranim zemljama tako i kod nas, sastavni dio odgojno-obrazovne prakse različitih predškolskih ustanova koje su djelovale pod različitim nazivima (dječja zabavišta, dječja skloništa, mala škola, dječja obdaništa i dr.) te naposljetku dječji vrtić (Mendeš, 2020) predstavljale su, pored ostaloga, i aktivnosti likovnoga izražavanja i stvaranja. Teorija ranoga likovnog odgoja dugo je bila pod utjecajem ideja i načela Friedricha Fröbela koje su proizašle iz njegove pedagoške koncepcije. Te su ideje bile prisutne i u prvim djelima domaćih autora (Čuvaj, 1880; Cvijić, 1895).

Teorija ranoga likovnog odgoja dugo je vremena bila, kao i čitava teorija institucijskoga ranog i predškolskog odgoja, na marginama pedagoških interesa. To je razlog zbog kojeg je predškolska pedagogija tek naknadno postala sastavni dio sustava pedagoških disciplina (Došen-Dobud, 2019; Mendeš, 2020) odnosno, rečeno suvremenijim rječnikom, pedagogija ranoga i predškolskoga odgoja. Na teoriju i praksu ranoga likovnog odgoja znatno su utjecale pedagoški sustavi pojedinih pedagoga, ali i iskustva praktičara – zabavišnih učiteljica, zabiljka, nastavnica malih škola, odgojitelja predškolske djece i dr. (više o nazivima za predškolske djelatnike kod Mendeš, 2018). Povijesni razvoj likovnoga odgoja i obrazovanja u Europi i svijetu utjecao je i na domaću odgojno-obrazovnu praksu. S vremenom su i domaći pedagozi započeli s istraživanjem likovnoga jezika predškolske djece što potvrđuju objavljeni radovi (Tompá i Belamarić, 1969; Belamarić, 1969; 1970; 1977; 1979a; 1979b; 1982; 1986; 1987). Rezultati njihovih istraživanja uvršteni su u pojedine programske orijentacije (npr. *Osnove programa rada s djecom predškolskog uzrasta*, 1983; *Programsko usmjerenje odgoja i obrazovanja predškolske djece*, 1991; *Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje*, 2014).

Kao rezultat sistematizacije spoznaja nastale su, tijekom duljega razdoblja, pedagoške koncepcije ranoga i predškolskoga odgoja. Pod tim pojmom podrazumijeva se sustav „oblikovanja više ili manje konzistentnih određenja smisla institucionalnog konteksta u odgoju male djece.” (Krstović, 1997, str. 44). Domaću odgojno-obrazovnu praksu ranoga i predškolskoga odgoja obilježile su tri koncepcije ranoga i predškolskoga odgoja: pedagoška koncepcija Friedricha Fröbela, koncepcija društveno-organiziranoga predškolskog odgoja te naposljetku humanističko-razvojna koncepcija. Koncepcije su vezana uz pojedini društveno-politički svjetonazor. Svaka od koncepcija na svoj specifičan način metodički pristupa ranim likovnim aktivnostima. Konkretizaciju pedagoških koncepcija predstavljaju odgojno-obrazovni programi odnosno, u novije vrijeme, kurikuli.

## Likovne aktivnosti i kurikulum ranoga i predškolskoga odgoja

Otvaranje prvih ustanova ranoga i predškolskoga odgoja odrazilo se i na našu zemlju. Godine 1869. u Zagrebu je počelo djelovati prvo dječje zabavište (Serdar, 2017; Mendeš, 2020). S vremenom se njihova mreža širila, kako u Zagrebu tako i u ostalim gradovima. Od tada do današnjih dana predškolski odgojni sustav razvijao se isprva kao dio sustava socijalne skrbi do 1948. godine, a zatim kao dio odgojno-obazovnoga sustava (Mendeš, 2020). Konkretizaciju pojedine koncepcije predstavljaju različiti programski okviri odnosno kurikuli. Riječ kurikulum ima više značenja. Različite su njegove podjele (ranoga i predškolskoga odgoja, primarnoga obrazovanja, visokoškolskoga obrazovanje i dr.), orijentacije (humanistički, kognitivni, razvojni, akademski) te usmjerenosti (relizacija sadržaja, dijete, znanje i sl.). Shvaća se kao didaktičko-metodička koncepcija učenja, odgoja i obrazovanja djece u institucijskom kontekstu (Miljak, 1996). Bitne značajke suvremenoga kurikula ranoga i predškolskoga odgoja su sljedeće: a) kurikulum je integriran, b) kurikulum je razvojan te c) kurikulum je humanistički (Slunjski, 2011).

Prvi dokumenti koji su na normativnoj razini regulirali rad dječjih zabavišta u pojedinim su odredbama imali i smjernice za odgojno-obrazovni rad te ih možemo smatrati prethodnicima odgojno-obrazovnih programa (npr. *Naredba ob ustrojstvu zabavišta*, 1878). Različiti nazivi pojedinih odgojno-obrazovnih programa odnosno kurikula (*Plan rada s djecom u predškolsko doba u dječjim skloništima*, 1938; *Program i način rada u zabavištima*, 1940; *Uputstvo za organizaciju i rad u zabavištima*, 1945; *Plan i program rada dječjih vrtića u dječjim domovima i obdaništima za predškolsku djecu*, 1947; *Program odgojno-obrazovnog rada u dječjem vrtiću*, 1967, eksperimentalni, 1971, obvezni; *Programske osnove za njegu i odgoj u dječjim jaslicama*, 1978; *Osnove programa rada s djecom predškolskog uzrasta*, 1983; *Programsko usmjerenje odgoja i obrazovanja predškolske djece*, 1991; *Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje*, 2014) održavaju njihova dominantna obilježja. Za domaće odgojno-obrazovne programe može se kazati da su prešli put od intuitivskih do znanstveno zasnovanih (Miljak, 1988) odnosno od strukturiranih (plan i program, program) preko orijentacija (programske osnove, osnove programa) do fleksibilnoga kurikula (programsko usmjerenje, nacionalni kurikulum) (Mendeš, 2020). Svi navedeni dokumenti nastali su u okrilju pojedinih pedagoških koncepcija.

Prvi dokument kojim su se regulirala pitanja rada dječjih zabavišta u Hrvatskoj bila je *Naredba ob ustrojstvu zabavišta* (1878). Dokument je od posebne važnosti za povijest institucijskoga ranog i predškolskog odgoja u Hrvatskoj (Pregrad, 1978; Mendeš, 2020). Bio je na snazi niz desetljeća. U dokumentu se nalaze i neke osnove za odgojno-obrazovni rad te se u tom kontekstu spominje (članak 14, točka d) „da [djeca] prilično rišu crte okomite, vodoravne i kose.” Tu su uključene i jednostavne likovne aktivnosti. Sve navedeno je u duhu pedagoške koncepcije Friedricha Fröbela. Obilježja ove koncepcije su shvaćanje djeteta kao pasivnoga bića, rigidnost, krutost, nedostatak slobode i sl. (Lascardies, Hinitz, 2000; Došen-Dobud, 2019; Mendeš, 2020).

Godine 1938., za potrebe dječjih skloništa grada Zagreba, priređen je dokument *Plan rada s djecom u predškolsko doba u dječjim skloništim*. Izradile su ga učiteljice dječjih skloništa pri čemu su koristile iskustva iz stranih zemalja (Marinić, 1960/61). U dokumentu je zastupljen transmisijski pristup. Likovne aktivnosti sastavni su dio tzv. uposlenja. Zastupljeni su crtanje, slikanje i modeliranje. Značajnu ulogu imale su i aktivnosti ručnoga rada. Godine 1940. donesen je *Program i način rada u zabavištima*. Crtanje, modeliranje, trganje i izrezivanje papira te neki jednostavniji oblici ručnoga rada (npr. izrada tapiserija) likovne su aktivnosti dio su odgojno-obrazovnoga rada dječjih zabavišta, sukladno odredbama ovoga dokumenta. Međutim, ovaj program nije ostavio veći trag u odgojno-obrazovnoj praksi jer su već iduće godine nastupile izvanredne prilike. Naime, zemlju je zahvatio ratni vihor zbog čega je najveći broj dječjih zabavišta i obdaništa prestao s radom (Mendeš, 2020).

*Smjernice za rad malih škola (dječjih obdaništa)* donesene su 1943. godine. Dokument je imao izrazite socijalne značajke. Odgojne smjernice predviđele su i likovne aktivnosti. „Uglavnom bi u nastavnu osnovu ušli ovi radovi (...) oblikovanje (glina, pijesak, snijeg), trganja, naljepljivanje, izrezivanje (...) crtanje i slikanje” (1943, str. 25-26).

Koncepcija društvenoga odnosno društveno-organiziranoga predškolskoga odgoja vezana je za razdoblje od 1945. do 1991. godine. Hrvatska je postala sastavni dio jugoslavenske federacije čija je politika kreirala i odgojno-obrazovni sustav. Ustanove ranoga i predškolskoga odgoja postale se sastavni dio jedinstvenoga odgojno-obrazovnog sustava. Predstavljale su društvene ustanove za odgoj djece do polaska u školu. U skladu s tim koncepcija je dobila naziv koncepcija društvenoga odgoja predškolske djece, a nešto kasnije se ustalio izraz koncepcija društveno-organiziranoga predškolskog odgoja (Mendeš, 2020). Koncepcije zagovara tzv. didaktički pristup predškolskom odgoju (Došen-Dobud, 1977). Klasične didaktičke metode, sredstva kao i principi (Poljak, 1970) prilagođeni su potrebama odgojno-obrazovne prakse dječjih vrtića. Početci ove koncepcije vremenski datiraju iz razdoblja neposredno nakon Drugoga svjetskog rata. Došlo je do naglog širenja mreže različitih predškolskih ustanova. Kako većih iskustava u teoriji i praksi predškolskoga odgoja nije bilo, uzori se traže u djelima ruskih pedagoga. Orijeatacija prema djelima ruskih autora bila je prisutna u svim područjima društvenoga života. U nedostatku djela domaćih autora objavljuju se knjige i članci ruskih autora (npr. Flerina, 1948; Golosnicka, 1949; Levin Ščirina, Mendžerickaja, 1950). Godine 1945. donesen je dokument *Uputstvo za organizaciju i rad u zabavištima* koji pored općega dijela ima i dio posvećen okvirnom programu rada u dječjim vrtićima. Dokumentom su predviđena sljedeća odgojno-obrazovna područja: Tjelesni uzgoj, Crtanje, modeliranje i rad s drugim materijalima, Upoznavanje s prirodom, Glazbeni odgoj, Razvitak govora te Razvitak temeljnih matematičkih predstava. Ovako definiran odgojno-obrazovni program imao je zastupljen transmisijski pristup. Navedena odgojno-obrazovna područja razrađena su kroz definiranje odgojno-obrazovne sadržaje. Likovne aktivnosti kao risanje (crtanje), modeliranje i zanimanja s papirom (izrezivanje, trganje, lijepljenje, presavijanje papira) i raznim sitnim

materijalom, obično prirodnim (kamenčići, plodovi, pijesak...) ističu se kao važan dio odgojnoga rada s djecom predškolske dobi. Ovaj je dokument vrlo brzo zamijenio *Plan i program rada dječjih vrtića u dječjim domovima i obdaništima za predškolsku djecu* (1947). Izrađen je za interne potrebe dječjih vrtića grada Zagreba. Likovni sadržaji implementirani su unutar navedenoga dokumenta koji je primarno napisan kao svojevrsna uputa odgojitelju s naglaskom na razvojne karakteristike djece, odnosno njihove mogućnosti i očekivani izričaj u odnosu na dob. Istaknute su praktične napomene vezane uz motivaciju djeteta s konkretnim primjerima te preporučenom likovno-tehničkim sredstvima. Risanje podrazumijeva crtanje i to većinom olovkom, ali se pod tim podrazumijeva i upotreba kistova i boja, modeliranje podrazumijeva rad s ilovačom ili glinom, dok se oblikovanje papirom ističe zasebno, kao i razni prirodni materijali. Vidljivo je ustrajanje na urednosti, preciznosti, ali su prisutne i napomene iz kojih je vidljivo da se odgojitelji ne trebaju uplitati u dječji rad. Obavezan dio likovnoga odgoja je i vrednovanje, zajednički odabir najljepšega rada i razgovor o likovnim radovima. Metodička razrada pojedinih aktivnosti bila je zastupljena u priručniku za odgojitelje (Marinić, Jelić, Marković, 1950). S obzirom da nedostatak službenoga odgojno-obrazovnog programa za rad s djecom predškolske dobi naši su se odgojitelji služili knjigom *Uputstva vaspitaču dečjeg vrta* [Uputstva odgojitelju dječjeg vrtića], prijevodom djela s ruskog jezika, objavljenom za potrebe predškolskih ustanova jugoslavenske federacije 1948. godine. Tijekom narednoga razdoblja ovaj je dokument utjecao na razvoj odgojno-obrazovne prakse (Roller-Halačev, 1977). Dokumentom su predviđena sljedeća odgojno-obrazovna područja: Tjelesni odgoj, Materinji jezik, Upoznavanje okoline, Crtanje, modeliranje i druga zanimanja s materijalima, Muzički odgoj te Račun. Navedena odgojno-obrazovna područja razrađena su kroz odgojno-obrazovne sadržaje namijenjene realizaciji u dobno homogenih odgojnim skupinama (mlađa, srednja, starija) u formi tzv. obveznih i slobodnih zanimanja. Obvezna zanimanja predstavljala su izravno poučavanje djece o pojedinim programskim sadržajima dok su slobodna zanimanja bile igre i aktivnosti prema slobodnom izboru djeteta. Likovne aktivnosti bile su sastavni dio odgojno-obrazovnoga područja Crtanje, modeliranje i druga zanimanja s materijalima. Njegovanje crtanja i modeliranja kod djece fokusirano je na ovladavanje likovnom tehnikom na određenim podlogama kroz točno zadane teme - motive. Uočava se stupanj složenosti u zadacima s obzirom na dob djeteta, od jednostavnijeg k složenom, pa u skladu s time predloženi motivi postaju složeniji, u odnosu na predloženu dobnu skupinu. Zatim se navode točno određeni materijali s kojima bi djeca svih dobnih skupina trebala raditi: rad s papirom i kartonom, rad s prirodnim materijalima, rad s vatom, rad s koncem i tkaninama i rad s ostalim materijalom, a sve u cilju upoznavanja različitih materijala, ovladavanja tehnikom i stjecanja radnih navika. Ističu se postupci presavijanja, lijepljenja, izrezivanja i preplitanja, a fokus je na razvoju motoričkih vještina. Za ovaj dokument karakteristična je strukturiranost, krajnja rigidnost (sve je unaprijed definirano), nedostatak slobodne djetetove inicijative i sl. Odgojno-obrazovna praksa dječjih vrtića razvijala se prema

načelima i sadržajima iz ovoga dokumenta sve do donošenja prvog službenog odgojno-obrazovnog programa za rad u dječjim vrtićima. Godine 1967. donesen je *Program odgojno-obrazovnog rada u dječjem vrtiću* koji je nakon trogodišnje pokusne primjene 1971. godine postao službenim odgojno-obrazovnim programom za sve predškolske ustanove u tadašnjoj SR Hrvatskoj. Ovaj dokument konceptijski odgovara ruskom programu *Uputstva vaspitaču dečjeg vrta* (1948). Slične programe odnosno gotovo identične u to su vrijeme imali i predškolski programi drugih socijalističkih zemalja (Mendeš, 2020). Svi su oni bili izrađeni prema načelima i sadržajima navedenoga ruskog programa. Za *Program odgojno-obrazovnog rada u dječjem vrtiću* (1967; 1971) karakterističan je transmisivski pristup, razrada sadržaja u odgojno-obrazovnim područjima (Fizički i zdravstveni odgoj, Upoznavanje okoline/Upoznavanje prirodne i društvene sredine, Hrvatskosrpski jezik, Razvijanje elementarnih matematičkih pojmova, Likovni odgoj, Muzički odgoj). Sadržaji rada su raspoređeni za tri dobne skupine (mlađa, srednja, starija). Kao oblici odgojno-obrazovnog rada javljaju se, kao i u prevedenom ruskom programu, obvezna i slobodna zanimanja. Naglasak je bio na obveznim zanimanjima. Likovne aktivnosti razrađene su u okviru odgojno-obrazovnog područja Likovni odgoj. Pri tome je program razrađen prema dobno homogenim odgojnim skupinama (mlađa, srednja i starija). Sadržaj likovnog odgoja obuhvaća likovna područja *crtanja, slikanja, modeliranja i drugih oblika plastičnog oblikovanja* kod svih skupina jedino se kod starije vrtićke skupine dodaje i likovno područje *promatranja likovnih pojava u okolini, prirodi, u dječjim radovima i umjetničkim djelima*. Samoj razradi sadržaja prethode jasno definirani zadatci likovnog odgoja koji prate krivulju djetetova psiho-fizičkoga rasta i razvoja te njegovih mogućnosti likovnog izražavanja. U sadržaju eksplicitno se predlažu moguće teme i motivi koji se preporučuju za rad s pojedinom dobnom skupinom, međutim ne radi se o krutom okviru već više kao sugestiji te se navode dobrobiti upotrebe određene likovne tehnike za dijete. Posebice se to ističe u poglavlju *Objašnjenje* gdje se na temelju dotadašnjih spoznaja o dječjem likovnom razvoju navode razvojne djetetove mogućnosti s obzirom na dob i što se može očekivati od dječjega likovnog izraza te kako pomoći djetetu da kroz likovne aktivnosti izrazi svoje emocije, maštu i spoznaje. Ujedno se ističe uloga odgojitelja koji treba odabrati temu koju će pedagoški promisliti i povezati s drugim aktivnostima koje provodi u vrtiću te se ne smije uplitati u djetetov rad, sadržaj, formu i odabir likovne tehnike, već svoj rad temeljiti na poznavanju mogućnosti svakog djeteta i grupe kao cjeline. Posebice je istaknuto da se *njegovanju slobodnog dječjeg izraza treba posvetiti najveću pažnju* (1971, str. 126).

*Program minimuma odgojno-obrazovnog rada s djecom u godini prije polaska u školu* naziv je odgojno-obrazovnog programa donesenog 1976. godine. Bio je namijenjen odgojno-obrazovnom radu s djecom u godini pred polazak u osnovnu školu koja nisu pohađala dječji vrtić. Trajao je 150 radnih sati. Konceptijski se temelji na ranijem programskom dokumentu (1971). Zastupljena su sljedeća odgojno-obrazovna područja: Tjelesni i zdravstveni odgoj, Upoznavanje okoline i njegovanje materinskog jezika,

Likovni odgoj te Glazbeni odgoj. Dokument predstavlja klasičan primjer transmisijskoga odgojno-obrazovnog programa s usmjerenošću na realizaciju programskih sadržaja. U kontekstu likovnog odgoja programski sadržaj obuhvaća područja crtanja, slikanja, plastičnoga oblikovanja i poticanje stvaralačkoga izražavanja, navode se materijali i sredstva s kojima bi se djeca trebala upoznati, ali i primjeri mogućih tema i motiva kod kojih se napominje da ih se ne treba shvatiti isključivo kao nešto što je striktno zadano. Napisan je i prijedlog ostvarivanja određenih zadataka po mjesecima s ciljem da se u svakom mjesecu težište stavi na potpunije upoznavanje i svladavanje te izražavanje jednim do dva likovna materijala i likovne tehnike. Ističe se važnost djetetova likovnoga izražavanja za cjelokupni razvoj, a posebice njegovih stvaralačkih sposobnosti te da će mu to pomoći kod lakšeg uključivanja u novu i nepoznatu društvenu sredinu prelaskom u školu. Navedena je i jasna uloga odgojitelja koji treba kroz slobodne likovne radove djece uočiti njegove mogućnosti i interese, ali i sputanost, zakočenost, stereotipiju u dječjem likovnom izrazu nastalu uslijed neadekvatnoga uplitanja u dječji likovni izraz od strane odraslih koji su ga pokušali „podučiti crtanju”. Na temelju uočenoga odgojitelj treba kod djeteta potaknuti oduševljenje likovnim materijalima, pomoći mu ovladati najosnovnijim likovno-tehničkim znanjima i vještinama te ga osloboditi da formira pravilan odnos i zanimanje za likovne aktivnosti, motivirati ga na istraživanje okoline i stvaralačko izražavanje.

Godine 1978. donesen je dokument *Programske osnove za njegu i odgoj u dječjim jaslicama*. Ovo je prvi dokument kojim su na programskoj razini regulirao rani odgoj u institucijskim uvjetima. Već sam naziv („programske osnove”) odražava odmak od strukturiranoga odgojno-obrazovnoga programa. Među različitim odgojno-obrazovnim utjecajima na dijete u drugoj i trećoj godini života značajno mjesto pripada i likovnim aktivnostima djece. U vezi s tim navodi se sljedeći zadatak:

„Oduševljavati dijete za likovni materijal i omogućiti mu da se njime igra (da šara kredom, tesarskom olovkom, voštanom bojom na ploči i papiru; da prstima slaže i šara po papiru tekućim bojama – da može birati boje koje želi). Dati djetetu da trga papir i s njim se igra (gužva ga u loptice i sl.), dati mu glinu i poticati da se s njom igra, gnječi, buši, plješčće, utiskuje prste, valja, slaže i dr. Djetetu treba omogućiti da objasni odraslom što je nacrtalo, modeliralo; da opisuje sve što ono radi.” (*Programske osnove za njegu i odgoj u dječjim jaslicama*, 1978, str. 73).

Ovako definirana programska smjernica odražavala je za svoje vrijeme vrlo napredna pedagoška razmišljanja.

Godine 1983. donesene su *Osnove programa rada s djecom predškolskog uzrasta*. Njihovu donošenju prethodio je trogodišnji rad radne skupine na pripremi novoga programskog dokumenta. Programski dokument bio je znatan korak naprijed u odnosu na ranije odgojno-obrazovne programe (Miljak, 1995b; Mendeš, 2020). Bio je namijenjen odgojno-obrazovnom radu s djecom od navršene prve godine života do polaska u osnovnu školu. Ovo je bio prvi programski dokument kojim je ostvaren

kontinuitet institucijskoga ranog i predškolskog odgoja. Kao uzor za izradu poslužio je talijanski odgojno-obrazovni program (Staničić, Stepcich, 1993), što je vidljivo iz same koncepcije te načina rasporeda odgojno-obrazovnih područja. *Osnove programa rada s djecom predškolskog uzrasta* sastojale su se od tri odgojno-obrazovna područja: Govor, izražavanje i stvaranje, Dijete i njegova okolina te Zdravstvena i tjelesna kultura (talijanski program koristio je izraze Jezik, izražavanje i stvaranje, Dijete i njegov zavičaj te Zdravstveni i tjelesni odgoj). I ovim dokumentom definirani su odgojno-obrazovni sadržaji raspoređeni u pojedine odgojne skupine (sadržaji za djecu u drugoj godini života, sadržaji za djecu u trećoj godini života, sadržaji za djecu u četvrtoj godini života, sadržaji za djecu u petoj godini života, sadržaji za djecu u šestoj godini života). Za razliku od ranijih programskih dokumenata imali su orijentacijski karakter. Glavno obilježje novoga programskog dokumenta je okrenutost prema djetetu te fleksibilna organizacija odgojno-obrazovnoga procesa. Programsko područje Govor, izražavanje i stvaranje uključuje komunikaciju na materinskom jeziku, književnost, scensku i filmsku kulturu te likovnu i glazbenu kulturu. Likovne aktivnosti spominju se već od druge godine u vidu igre papirom (trganja, gužvanja i savijanja, te drugim materijalima (kutijama, bočicama) plodovima i različitim slagalicama. Crtačke tehnike (olovka, flomaster i kreda) te glina i upoznavanje navedenih tehnika uvode se uz spomenute igre u trećoj godini. U četvrtoj godini uz upoznavanje likovno-tehničkih sredstava predlažu se i tematski sadržaji koji dosad nisu bili uključeni te su razvrstani u tri cjeline (priroda i okolina, društvo i ilustracije) međutim navedeni su sadržaji vrlo općeniti i time dopuštaju slobodu za različite interpretacije. U petoj godini uvodi se usvajanje i raspoznavanje početnih termina likovnoga jezika (crtež, slika, kip), a tematski sadržaj proširuje se i s nevizualnim poticajima (izražavanje osjećaja, pojava, predodžbi i glazbe). Uvode se likovni problemi i sadržaji koji se dijele na *plošno oblikovanje* (s fokusom na liniji njezinom smjeru, vrsti, nizu), *oblike* (veličina, karakter, obojenost, materijal), *prostor* (unutrašnji i vanjski te orijentacija u prostoru), *prostorno oblikovanje* (složenost plastičnoga oblika) te *komunikacija s likovnim djelima*. Navedeni se sadržaji u šestoj godini proširuju i uočava se veći stupanj složenosti i usvajanja složenijih pojmova likovnoga jezika, likovnih problema i sadržaja. Program sadrži također poglavlje *Objašnjenja* unutar kojeg se jasno navodi i precizno elaborira koje su dobrobiti i značaj upoznavanja djeteta s ovako strukturiranim sadržajem likovnoga odgoja te se točno navodi na koje sposobnosti utječe bavljenje djeteta određenom temom. Ističe se poticanje djeteta na otkrivanje novih tema, istraživanje, otvorenost, radoznalost i samostalnost.

Godine 1991., napuštanjem monistički zasnovanoga pedagoškog sustava, usvojena je humanističko-razvojna koncepcija predškolskoga odgoja. Donesen je programski dokument pod nazivom *Programsko usmjerenje odgoja i obrazovanja predškolske djece* (1991) te je bio u primjeni do 2014. godine kada je donesen danas važeći kurikulum. Novi programski dokument temeljio se na humanističkoj teoriji odgoja (Miljak, 1995a; 1996). *Programsko usmjerenje* (1991) shvaća se kao predškolski kurikulum u širem smislu (Slunjski, 2006).

[Dokument] „predstavlja stručnu podlogu za provođenje različitih programa odgoja i obrazovanja djece predškolske dobi u organiziranim izvan obiteljskim uvjetima. Ovaj dokument polazi od poštivanja sljedećih načela:

- pluralizma i slobode u primjeni pedagoških ideja i koncepcija,
- različitosti u vrstama i oblicima provođenja programa,
- demokratizacije društva prema subjektima koji se pravno i zakonom definiraju kao nositelji programa.” (1991, str. 8).

Njegovo glavno obilježje je još veći zaokret prema djetetu, njegovim razvojnim mogućnostima, potrebama i interesima. Iz dokumenta su potpuno izostala odgojno-obrazovna područja koja su bila zastupljena u ranijim odgojno-obrazovnim programima, a time i odgojno-obrazovni sadržaji. Polazište su predstavljali dijete, njegove potrebe i interesi. Odgojno-obrazovni sadržaji bili su podređeni potrebama i interesima djece (Miljak, 1996). U dokumentu se ističe sljedeće:

„važno je da dijete u dječjim vrtićima i drugim oblicima izvanobiteljskog života ima mogućnosti za uspješno uspostavljanje i proširivanje emocionalnih i socijalnih sveza, kvalitetnih odnosa s odraslima i djecom u neposrednoj poticajnoj okolini. U takvoj interakciji dijete može razvijati različite vrste djelatnosti, kao što su

(...)

- umjetničko-promatranje, slušanje, interpretacije umjetničkih tvorevina za djecu, slikovnica, likovnih, književnih, glazbenih, scenskih, filmskih i drugih djela
- raznovrsnog izražavanja i stvaranja djeteta-pjevanje, sviranje, crtanje, slikanje, modeliranje, građenje i konstruiranje, govorno, scensko izražavanje, izražavanje cjelokupnom motorikom, plesanje i dr.” (1991, str. 12).

Iz prethodnoga vidljivo je da su dokumentom predviđene i različite aktivnosti likovna izražavanja i stvaranja: crtanje, slikanje, modeliranje te općenito druge umjetnosti koje čine umjetničko područje poput plesa, glazbe, filma, književnosti i scenske umjetnosti, međutim navedene su kao okvir bez dotad uobičajenih zadanih smjernica koje su podrazumijevale prijedlog sadržaja likovnoga odgoja s obzirom na djetetovu dob.

Na osnovi iskustava stečenih s programskim dokumentom iz 1991. godine donesen je *Nacionalni kurikulum za rani i predškolski odgoj i obrazovanje* 2014. godine, a koji je u primjeni od 2015. godine te je i danas važeći. Kurikulul je izrađen na osnovi suvremenih pedagoških spoznaja. Osiguravajući dobrobiti za dijete, od osobne, emocionalne i tjelesne, preko obrazovne do socijalne stvaraju se pretpostavke za poticanje cjelovitoga razvoja te odgoja, učenja i razvoja djetetovih kompetencija. I likovne aktivnosti mogu se promatrati u tom kontekstu. „Djeca imaju različite mogućnosti simboličkog izražavanja, koje uključuju **likovne, grafičke** (istaknuli autori), kretne, verbalne, gestikulacijske i mnoge druge ekspresivne modalitete.”, ističe se u dokumentu (2014, str. 36).



## **Aktivnosti likovnoga izražavanja i stvaranja – doprinos cjelovitom razvoju, odgoju, učenju i razvoju kompetencija djeteta rane i predškolske dobi**

Pristup aktivnostima likovnoga izražavanja i stvaranja te provođenje u dječjim vrtićima diljem Republike Hrvatske danas varira od izuzetno suvremenih i inovativnih pristupa koji se temelje na projektnom pristupu i istraživanju dječjega likovnoga stvaralaštva (Zupančić, Duh, 2009; Balić Šimrak i ost., 2016; Balić Šimrak, Bakotić i ost., 2018) pa do prilično formalnih i tradicionalnih pristupa. Projektni pristup koji se temelji na likovnom izražavanju posebice je zanimljiv jer dijete stvara u svojevrsnom proumjetničkom okruženju, prostoru uređenom poput ateljea. Takav pristup inspiraciju peruzima iz Reggio pedagogije, međutim pritom je izrazito važno istaknuti ulogu samog odgojitelja koji treba imati obrazovanje u umjetničkom području što mu omogućuje posjedovanje kompetencija kako bi mogao djecu poticati na stvaralačko izražavanje. Umjetnički projekti i umjetnička istraživanja u ranom i predškolskom odgoju i obrazovanju doprinose integriranom učenju, kombinirajući umjetnost s drugim odgojnim i obrazovnim sadržajima osiguravajući pritom bolje razumijevanje i djetetovu motivaciju za aktivnost (Županić Benić, 2016). Navedeni pristup doprinosi cjelovitom razvoju, izgradnji djetetovih kompetencija kroz istraživanje različitih simboličkih jezika likovne umjetnosti. Ujedno radi se o vrlo otvorenom pristupu likovnim aktivnostima koji je omogućen *Nacionalnim kurikulumom za rani i predškolski odgoj i obrazovanje* (2014). Kurikul daje općenit okvir koji podlježe različitim interpretacijama pa se pritom ističe važnost poticanja cjelovitoga djetetova razvoja kroz odgoj i učenje te razvoj kompetencija. U kontekstu umjetnosti ističe se prihvaćanje i poticanje kreativnoga izražavanja ideja, iskustava i osjećaja djece u raznim umjetničkim područjima i izražajnim medijima. Kao opća obilježja suvremenoga, humanističko-razvojnoga kurikula izdvajaju se načelo slobode, nestrukturiranost, otvorenost, usmjerenost prema decentralizaciji, demokratičnost, naglašavanje procesa umjesto rezultata, humanizam i usmjerenost na dijete i sve aspekte njegova razvoja (Petrović- Sočo, 2009). Likovne aktivnosti u djetetovoj ranoj i predškolskoj dobi trebale bi proizlaziti iz samog djeteta, prema tomu u središtu pozornosti treba biti dijete i njegov holistički razvoj te sam proces aktivnosti, a ne uradak (Zupančić, Duh, 2009). Važno je istaknuti da samo provođenje aktivnosti likovnoga izražavanja i stvaranja, odnosno možemo reći općenito provođenje umjetničkih aktivnosti u samoj odgojno-obrazovnoj praksi najviše ovisi o interesu te kompetencijama odgojitelja za pojedino umjetničko područje (Bačlija Sušić, Herzog, Županić Benić, 2018) te o njegovom osobnom cjeloživotnom profesionalnom usavršavanju.

### **Zaključna razmatranja**

U metodičkoj retrospektivi značaja i uloge likovnih aktivnosti u odgojno-obrazovnoj praksi dječjih vrtića u Hrvatskoj otkriva nam se pogled na djetinjstvo i djetetov likovni izraz kao fenomen koji su svi tvorci različitih odgojno-obrazovnih programa,

a u novije vrijeme kurikula itekako bili svjesni. Različiti odgojno-obrazovni programi donose naputak kako provoditi likovne aktivnosti, koje teme odabrati, međutim ono što se provlači kroz sve dokumente jest svjesnost o djetetovu razvoju te da ono prolazi različite faze svojega likovnoga izražavanja, iako to eksplicitno ovim riječima nije navedeno. U dokumentima koji rasvjetljuju tradicionalni pristup likovnim aktivnostima ističu se dječje mogućnosti likovne ekspresije, koja u početku počinje jednostavnim izražavanjem različitim crtama, a potom prerasta djetetovim rastom i razvojem u konkretnije složenije forme prikaza ljudske figure, a potom i različitih drugih tema koje proizlaze iz djetetove spoznaje o svijetu oko sebe. Kroz ovaj pregled provođenja likovnih aktivnosti u vrtiću uočavamo prisutnost različitih likovnih tehnika i opisa dobiti korištenja istih za dijete. Svladavanje likovne tehnike u tradicionalnom pristupu vezano je uz funkciju usvajanja motoričkih vještina i likovnoga jezika. Dok suvremeni pristup težište stavlja na sam proces, igru i djetetovu slobodu te njegovu unutarnju potrebu da se likovno izražava bez usmjerenosti na produkt i vrednovanje produkta.

Pitanje vrednovanja dječjega likovnog rada u tradicionalnom pristupu likovnim aktivnostima bilo je istaknuto kao način osvještavanja i razvoja estetskoga mišljenja dok u suvremenom pristupu djetetovom likovnom stvaralaštvu vrednovanje i uspoređivanje te izdvajanje i isticanje pojedinih dječjih radova smatra se ometanjem dječjega likovnog stvaralaštva (Belamarić, 1986).

Suvremeni pristup karakterizira težište na otvorenosti, slobodi, holističkom pristupu i razvoju djetetovih kompetencija što zahtijeva i kompetentnoga odgojitelja. Odgojitelj treba biti kreativna, otvorena i radoznala osoba spremna na cjeloživotno učenje i usavršavanje kroz koje će osnažiti kompetencije za provođenje likovnih aktivnosti u vrtićima i spoznaje prenijeti u rad s djecom.