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Connection Between the Quality of Music Education and Student - Preschool Teachers' Readiness to Conduct Music Activities in Kindergarten

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Abstract

How well-prepared preschool teachers are to teach kindergarten music activities largely depends on their previous music education (formal and informal), their personal affinities, attitudes towards music, and the amount and quality of music education accessible to university students. The majority of students enrolled in Faculties of Teacher Education have had very little or no musical experience before their studies. Hence, the quality of music education plays a key role in the formation of a musically competent preschool teacher. In this sense, this research aimed to determine how students of Early and Preschool Education (EPE) from one location Department of the Faculty of Teacher Education in Zagreb, assess the quality of music lessons and their readiness to conduct music activities in kindergarten. This research also sought to discover if there was a connection between those two categories and differences within them regarding demographic characteristics. For the purposes of this research, two instruments were constructed: the Scale of the Quality of Music Education and the Scale of Opinions about One's Readiness to Conduct Kindergarten Music Activities. Descriptive analysis has showned that EPE students estimate the quality of music lessons as very high, including their own readiness to conduct music activities in kindergarten. Students with prior music education more positively assess their readiness to conduct music activities in kindergarten than students without such education, and part-time students also estimate their readiness as higher than full-time students. A significant difference

was also discovered in the assessment of the quality of music education in EPE studies, which was most positively assessed by senior (third year) students, while no such difference was observed when comparing full-time and part-time students.

Keywords: *early and preschool education; teaching quality; music activities; preschool teachers; readiness.*

Introduction

Of all the arts, music is undoubtedly the most prevalent and applicable in human life. According to Hallam (2018), it is the very essence of humanity, universal and always present in all cultures. As Mithen (2009, p. 4) claimed, "The capacity for music is firmly embedded in the human genome". Music appears intuitively in young children and becomes a means of communication (Campbell and Scott-Kassner, 2018), leading to a frequent need and desire for musical expression. Such a need can be described as a child's natural drive to depict, present, or generate works and actions that are realized as a byproduct of their ideas, feelings, and knowledge derived from their experiences (Bea, 2004; Campbell and Scott-Kassner, 2018). According to cognitivist developmental theories, the first years of a child's life are the most important period of their general development and creation of basic knowledge and understanding of the world around them (Vasta et al., 1997). Just like walking or talking, creating music is a basic life skill that needs to be developed from the earliest years in order for the child to create a mental image of music (Levinowitz, 1998). It is important to underscore that children of the same age do not have equal developmental paths and differ significantly in their levels of competence, abilities, and skills (Vekić-Kljaić, 2016). Thus, for example, when children start kindergarten at the age of three (some children even earlier), a very heterogeneous group is created with different musical interests, attitudes, hereditary dispositions, and abilities. At that moment, the preschool teacher becomes the child's guide through the world of music in which they continue to build or create new musical experiences in interaction with other peers. In addition to the development of musical abilities, musical taste, aesthetic values of music, etc., music activities can significantly contribute to the child's well-being (Gordon-Nesbitt, 2017) and general development (Hallam, 2010). There is a growing body of research that proves that preschool children's active involvement in music can have a positive effect on the development of their speech skills (Linnavalli et al., 2018; Politimou et al., 2019; Williams et al., 2015), physical and psycho-motor development (DeVries, 2004; Shutova and Suvorova 2018; Zachopoulou et al. 2004), social and emotional development (Rabinowitch et al., 2013; Rose et al., 2019), self-esteem (Warner, 1999), and academic success (Atılgan, 2021; Kelstrom, 1998). Music, an activity children accept very easily and approach with great enthusiasm, is an ideal mediator in kindergarten to achieve these non-musical goals. Therefore, it is relevant that the preschool teacher should have certain music competences that will enable them to implement high-quality music activities in kindergarten.

Preschool teachers' music competences include skills such as playing an instrument, singing, knowledge and use of children's musical instruments, and knowledge of teaching styles and strategies with an emphasis on encouraging creativity (Vannatta-Hall, 2010, according to Saracho and Spodek, 2006), which has recently become one of the key ideas, values, and concepts of early and preschool education (Dere, 2019; Yates and Twigg, 2017; Yildirim, 2010). The extent to which a preschool teacher is musically competent depends on several factors, such as their exposure to music while growing up, having attended a music or dance school, understanding the value of music and their overall opinion about music, the quality of music education in the higher education institution they attended, and the necessary professional development in the field of music. Practice has shown that most preschool teachers had no musical experience before enrolling in Early an-d Preschool Education (EPE) undergraduate studies; therefore, the quality of music education at the higher education institution will play a key role in forming their music competencies. In Europe and worldwide, the music education of preschool teachers at Faculties of Teacher Education differs significantly in the number of music courses offered and the number of hours. According to Ehrlin (2014), art is increasingly marginalized in education policy and placed in the background compared to mathematics, languages, and science. Such a relationship and perception of art in education leads to the fact that music is increasingly less represented in teacher education institutions or is not represented at all. For example, at the Faculties of Teacher Education in Turkey, out of 55 courses offered to preschool teachers, only two are related to music, and students participate in them during the first and second semesters of the second year of their studies. Both courses contain programs that include reading notes, basic music knowledge, ear training exercises, and designing musical programs (Burak, 2019). In Norway, a few decades ago, the compulsory music education of future preschool teachers and school teachers was reduced from 30% to only 10% of the total study program (Bilalovic Kulset and Halle, 2020, according to Vist and Os, 2019). It is, therefore, not surprising that many studies reiterate preschool teachers' lack of musical competence, which very often leads to a weakening of their self-confidence (Barrett et al., 2018; Bilalovic Kulset and Halle, 2020; Julia et al., 2020) and can, at the same time, negatively affect motivation and general opinion about music (Bačlija Sušić and Miletić, 2020). The ability to perform music and having the knowledge to teach music are factors that form a musically competent preschool teacher. High-quality and continuous music education is required in order to reach such a level of competence, assuming that the majority of future preschool teachers are not musically active until their studies (do not play any musical instrument or sing). A review of study programs of undergraduate EPE studies at the Faculties of Teacher Education in Zagreb, Osijek, Split, and Rijeka found that all study programs include compulsory music courses that are taught during all six semesters of studies. Most programs begin with one-semester courses such as Music Culture or Music Art that include general theoretical knowledge of music and music history. Then, over two, three, or four semesters (depending on the institution and the study program), courses such as Music Practice, Instrument or Instrumental Accompaniment with Singing train students to play a musical instrument (piano, electric keyboards, guitar).

In the last phase of their studies, students take part in courses related to methodological procedures in working with children (Teaching Methodology of Music Culture, Music in Early and Preschool Education, Music in an Integrated Curriculum) (https://www.ufzg.unizg.hr/; https://www.foozos.hr/; https://www.ufri.uniri.hr/hr/fakultet.html; https://www.ffst.unist.hr/). Therefore, according to all the above, in Croatia, EPE students have a fairly satisfactory amount of music courses, which should train them to competently perform musical activities with preschool-aged children. This is also confirmed by the research conducted by Bačlija Sušić and Miletić (2020) in Croatia, Slovenia, and Serbia, according to which EPE students in Croatia (Faculty of Teacher Education in Zagreb - UFZG) assess their musical competences as highest and have the most positive opinion about the importance of musical activities in children's development, which, according to the same authors, can be attributed to successive and continuous music education at the studies in Zagreb.

In order to obtain a more precise insight into the quality of music education at the Faculty of Teacher Education in Zagreb, , this research will examine the level of quality of music teaching at one location Department of the Faculty with regard to individual musical activities, actions, knowledge, and personal musical skills that prepare preschool teachers for work with preschool-aged children in kindergarten. In this sense, this research can contribute to a better understanding of the quality of music education, and according to the obtained results, insight will be gained into the shortcomings and the possibility of raising and improving the quality of music education with regard to a certain segment, specially focused activities, skills, and knowledge related to conducting music education.

Research aims

The research aims to examine how EPE students at the Faculty of Teacher Education in Zagreb, in one of its location Departments, assess the quality of their music education and their opinions about their readiness to conduct specific musical activities in kindergarten. Also, the research aims to determine whether there is a connection between the estimate of the quality of music education and the estimate of one's readiness to conduct certain musical activities in kindergarten and whether there are differences in these variables with regard to the participants' individual demographic characteristics.

Methodology

Sample

The data were collected on a convenient sample of future preschool teachers (students of Early and Preschool Education) at one of the location Departments of the Faculty of Teacher Education in Zagreb (N = 249). The sample consisted of participants from all years of studies, both full-time and part-time (3 male and 246 female students).

Procedure

The data were collected in March 2022 using a questionnaire. Filling out the questionnaire was anonymous and voluntary, and the participants could withdraw from filling out the questionnaire at any time.

Instruments

The data were collected by means of a questionnaire consisting of three parts. The first part referred to demographic characteristics (year of study, type of study (full-time/part-time, previously completed music education).

The second part of the questionnaire referred to data on the assessment of the quality of music education offered in the study. In order to collect these data, a scale with 17 items on a five-point Likert-type scale was constructed (*1 = fully disagree, 2 = disagree, 3 = neutral, 4 = agree, 5 = fully agree*).

To establish the construct validity of the scale, an exploratory factor analysis (PCA) was performed with oblimin rotation, with saturations greater than 0.40 and root greater than 1 in the Scale of Quality of Music Education. It was shown that the data are factorable, i.e., suitable for factor analysis (KMO = 0.952; Bartlett's test of sphericity is 3039.205; $p = 0.000$). Two factors were obtained, which together explain 63.74% of the total variance (Table 1).

The first factor contains 14 statements and explains 57.35% of the total variance (characteristic root = 9.75). The substantive analysis of the items in this factor shows that these statements refer to various methodological procedures in the implementation of specific musical activities in kindergarten (learning songs, playing children's instruments, musical creativity, etc.), competence in the selection of musical literature, evaluation in the field of music and recognition of musical giftedness; accordingly, this factor is called *Teaching*. The Cronbach alpha test showed that this factor shows exceptional reliability ($\alpha = 0.95$).

The second factor contains three statements that explain 6.38% of the total variance (characteristic root = 1.08). The substantive analysis of the items shows that they refer to personal musical knowledge and musical skills (playing, singing); therefore, this factor is called *Skills*. The Cronbach alpha test showed that this factor also shows exceptional reliability ($\alpha = 0.77$). The correlation between these two factors is 0.66, $p = 0.000$.

The third part of the questionnaire refers to opinions about the readiness to conduct musical activities in kindergarten. For this purpose, a scale was constructed to examine opinions about the readiness to conduct musical activities in kindergarten (Table 2) with 12 five-point Likert-type statements (*1 = fully disagree, 2 = disagree, 3 = neutral, 4 = agree, 5 = fully agree*).

Table 1.
Factorial structure of the Scale of Quality of Music Education

	Factor	
	1	2
Music courses in the study prepare me for quality performance of various forms/types of musical activities that include *movement to music*	.885	
Music courses in the study prepare me for quality performance of *sing-along games* in kindergarten	.884	
Music courses in the study prepare me for quality performance of the *sound story* as a musical activity in kindergarten	.839	
Music courses in the study train me to understand children's developmental and individual needs and interests in the field of music	.835	
Music courses in the study encourage the development of many creative ideas to conduct musical activities in kindergarten	.833	
Music courses in the study prepare me for quality performance of the musical activity *familiarizing oneself with/learning nursery rhymes* in kindergarten	.825	
Music courses in the study prepare me for quality performance of the musical activity *familiarizing oneself with/learning songs* in kindergarten	.791	
Music courses in the study train me to understand the concept of reflection and evaluation in the field of music	.742	
Music courses in the study prepare me for quality performance and encouragement of musical creativity in kindergarten	.719	
Music courses in the study train me to recognize musically gifted children in kindergarten	.713	
Music courses in the studies train me to be competent in the selection of literature for listening	.658	
Music courses in the study prepare me for quality performance of the musical activity of *playing children's instruments and body percussion* in kindergarten.	.638	
Music courses in the study prepare me for quality performance of the musical activity of *listening to music* in kindergarten	.626	
Music courses in the study made me aware of the need to encourage musical activities in the kindergarten	.610	
Music courses in the study train me to understand and analyze musical notation		.879
Music courses in the study train me to play a musical instrument		.844
Music courses in the study train me to sing		.476

To establish the construct validity of the scale, an exploratory factor analysis (PCA) was performed with oblimin rotation, saturations greater than 0.40, and a root greater than 1. It was shown that the data are factorable, i.e., suitable for factor analysis (KMO = 0.896; Bartlett's test of sphericity 1283.274; p = 0.000). Two factors were obtained, which together explain 56.48% of the total variance (Table 2).

Table 2.
Factorial structure of the Scale of Opinions about One's Readiness to conduct Music Activities in Kindergarten

	Factor	
	1	2
In kindergarten, I will regularly implement the musical activity of *familiarizing oneself with/learning nursery rhymes*	.865	
In kindergarten, I will regularly use the musical activity of *sing-along games*	.842	
In kindergarten, I will regularly implement the musical activity of *familiarizing oneself with /learning songs*	.791	
In kindergarten, I will regularly conduct musical activities that include different forms/types of musical activities comprising *movement to music*	.784	
In kindergarten, I will regularly use the musical activity of *listening to music*	.672	
I will often encourage children in kindergarten to *create music*	.653	
In kindergarten, I will regularly implement the musical activity of *the sound story*	.485	
In the kindergarten, I will regularly implement the musical activity *playing children's instruments and body percussion*	.460	
It is important to me that children perform a musical act (singing, playing, moving to music) in front of their parents and friends at least once or twice a year.		.796
It is important to me that I have a music center in the kindergarten, equipped with the necessary musical materials and instruments where the children can spend their free time		.770
I will teach musical activities in kindergarten in integration with other areas		.620
I will attend professional training in the field of music in order to acquire even more knowledge and skills necessary for the quality performance of musical activities		.516

The first factor contains eight statements and explains 46.30% of the total variance (characteristic root = 5.55). Content analysis of the items in this factor shows that these statements refer to opinions about the regularity of conducting precisely directed musical activities; accordingly, this factor is called *Regularity*. The Cronbach alpha test showed that this factor shows exceptional reliability ($\alpha = 0.87$).

The second factor contains four statements that explain 10.18% of the total variance (characteristic root = 1.22). Content analysis of the items shows that they relate to actions and procedures that are directly related to the implementation of musical activities in kindergarten, such as the integration with other areas, musical performance in front of parents and friends (public performance), providing musical materials and equipment, and awareness of continuous professional development in the field of music. Hence, this factor is called *Awareness*. The Cronbach alpha test showed that this factor also shows exceptional reliability ($\alpha = 0.70$). The correlation between these two factors is 0.60, $p = 0.000$.

Results and discussion

Descriptive data show that EPE students at the Faculty of Teacher Education in Zagreb, at one local Department, assess the quality of music education and their own readiness to conduct music activities in kindergarten as high. According to the arithmetic means of the factors shown in Table 5, the students most positively assessed opinions about the regularity of conducting musical activities in kindergarten (M=4.15) and about music education in the studies which is focused on the development of students' musical skills (M=4.00). Awareness of the importance of carrying out various actions and activities related to music activities in kindergarten (M=3.94), and music education in the studies which is focused on various methodological procedures of carrying out well-directed musical activities in kindergarten, i.e., knowledge and skills of teaching music (M=3.75), were assessed somewhat lower.

Most of the results are concentrated on higher values, indicating a negative asymmetry, while the homogeneity of distribution (kurtosis) in all factors is shown as leptokurtic, except in the Awareness factor, where it is slightly platykurtic. Also, the Kolmogorov-Smirnov test was performed to test the normality of distribution and showed that none of the factors has a normal distribution, i.e., that it deviates significantly from normal distribution (Table 3). Considering the presented data and the instruments that were formed on a Likert scale, which is by its nature ordinal, i.e., qualitative, the conditions for parametric tests were not met (Opić, 2010), and appropriate non-parametric tests were used to verify all hypotheses.

Table 3.
Descriptive statistical indicators

	CV	M	Md	D	SD	Skew.	Kurt.	Min	Max	K-S
Teaching	21.54	3.75	3.85	4.29	0.80	-.769	.629	1	5	.002
Skills	20.36	4	4	3.67	0.81	-1.169	2.071	1	5	.000
Regularity	15.03	4.15	4.25	4	0.62	-1.024	1.300	1.63	5	.000
Awareness	18.08	3.94	4	4.5	0.71	-.599	-.330	2	5	.000

The Mann-Whitney U test showed that, in the factor *Regularity*, there is no statistically significant difference in the estimate of one's readiness to conduct musical activities in kindergarten between students with previous music education (Md=4.25, N=39) and those without such education (Md=4.25, N=210), U=3545, z=-1.34, p=0.18. However, in the factor *Awareness*, a statistically significant difference was found in the estimate of one's readiness to conduct musical activities in kindergarten between students with previous music education (Md=4.25, N=39) and those without such education (Md=4.00, N=210), U=3168.500, z=-2.25, p=0.02. For this reason, the Mann-Whitney U test was performed on the entire scale (factors *Regularity* and *Awareness*), which showed that there is a statistically significant difference in the estimate of one's readiness to conduct musical activities in kindergarten between students with previous music

education (Md=4.31, N=39) and those without such education (Md=4.12, N=210), U=3293, z=-1.94, p=0.05. We will interpret this result, in which students with previous music education (primary or secondary music school, music course, etc.) somewhat more positively assess their readiness to conduct musical activities in kindergarten in the domain of *Awareness*, as a developed habit for attending lessons and training in the field of music (*I will attend professional training in the field of music in order to acquire even more knowledge and skills necessary for a quality performance of musical activities*), developed care for the maintenance of one's musical instrument (*It is important to me that I have a music center in kindergarten equipped with the necessary musical materials and instruments where the children can spend their free time*), more positive assessment and understanding of the importance of public performance in front of parents and friends (*It is important to me that children perform a musical act (singing, playing, moving to music) at least once or twice a year*) and general appreciation of music as a means of achieving extra-musical goals (*I will conduct musical activities in kindergarten in integration with other areas*). The obtained results are in accordance with the conducted research (Gifford, 1993; Jeannaret, 1997), according to which students with previous positive musical experiences have more self-confidence, which in turn can have a strong effect on their readiness to conduct musical activities and more positive attitudes towards music than it is the case with students who do not have such experiences.

There is no statistically significant difference in the estimates of the quality of music education between full-time (Md=3.76, N=118) and part-time students (Md=4.03, N=131), U=6622.500, z=-1.951, p=0.05. However, by testing the factor structure of the *Scale of Quality of Music Education*, in the factor *Teaching*, statistically significant difference was revealed in the estimates of the quality of music education between full-time students (Md=3.64, N=118) and part-time students (Md=4.00, N=131), U=6342, z=-2.446, p=0.01, while the factor *Skills* revealed no significant difference (U=7214, z=-.918, p=0.35). Thus, it was shown that in the *Teaching* dimension, part-time students assess the quality of music education more positively than full-time students.

After the Kruskal-Wallis H test was performed, it was observed that, in the factor *Teaching*, there are statistically significant differences in student-preschool teachers' assessment of the quality of music education with regards to the year of study (first year, N=83, second year, N=100, third year, N=66), c^2 (2, n=249)=30.56, p=0.00. Third-year students (Md=4.28) have the highest median, while for second-year students, it is slightly lower (Md=3.78), and for first-year students, it is the lowest (Md=3.57). For differences between the groups, a subsequent Kruskal-Wallis 1-way ANOVA test was performed, which showed that, in the factor *Teaching*, there is no statistically significant difference between the first and second year of study (p=0.473), but there is one between the first and third year of study (p=.000) and between the second and third year of studies (p=.000). The stated result can be supported by the fact that students in the first and second year of study are not familiar with the course Teaching Methodology

of Music Culture (learning songs, playing children's instruments, creating music, etc.), which becomes part of their curriculum for the first time in the third year of study,. Furthermore, the *Skills* factor did not show significant differences in the assessment of studies quality (first year, N=83, Md=4, second year, N=100, Md=4, third year, N=66, Md=4.3), c^2 (2, N=249)=5.15, p=0.07. Also, on the entire Scale of Quality of Music Education (factors *Teaching* and *Skills*), a significant difference was revealed in the estimate of the quality of music education (first year, N=83, Md= 3.88, second year, N=100, Md=3 .92, third year, N=66, Md=4.24), c^2 (2, N=249)=16.97, p=0.00.

Spearman's correlation test (Table 4) found a statistically strong positive correlation between the overall Scale of Quality of Music Education and the overall Scale of Readiness to conduct Music Activities in Kindergarten (r = 0.639, p = 0.000), whereby it can be concluded that the quality of music education in EPE studies significantly impacts the readiness to conduct musical activities in kindergarten, i.e., a higher quality of music education will result in greater readiness to conduct musical activities in kindergarten. There is a particularly strong correlation between the factors *Teaching* and *Regularity* (r = 0.592, p = 0.000) and *Teaching* and *Awareness* (r = 0.539 p = 0.000), while the connection is somewhat weaker between the factors *Skills* and *Regularity* (r = 0.410, p = 0.000) and *Skills* and *Awareness* (r = 0.439, p = 0.000), although still having a very high coefficient. In other words, the high quality of music teaching, which focuses on various methodological procedures in working with children (Teaching Methodology of Music Culture), contributes more strongly to the readiness to carry out musical activities in kindergarten than music teaching, which focuses on the development of personal musical skills (Instrument, Choir, Music practicum, etc.).

The interrelationship of the two factors derived from the same instrument (*Teaching-Skills*; *Regularity-Awareness*) was not taken into account, because they represent the same measurement scale, and neither was the interrelationship of separate factors and overall scales (e.g., *Teaching-Quality of Music Education (overall scale)*).

Table 4.
Interrelationship of the quality of music education and the readiness to conduct music activities in kindergarten

	Teaching	Skills	Regularity	Awareness	Readiness (overall scale)	Quality (overall scale)
Teaching	1.000	.669**	**.592****	**.539****	.637**	.991**
Skills		1.000	**.410****	**.439****	.473**	.754**
Regularity			1.000	.607**	.853**	.584**
Awareness				1.000	.925**	.550**
Readiness					1.000	**.639****
Quality						1.000

Note: *p<0.05; **p<0.01

Furthermore, there is a statistically significant difference in the estimates of readiness to conduct musical activities in kindergarten between full-time (Md=4.06, N=118) and

part-time students (Md=4.18, N=131), U=6593.500, z=-2.002, p=0.04. By analyzing the results according to the obtained factors, in the factor *Regularity*, a significant difference was revealed in the assessment of one's readiness to conduct musical activities in kindergarten between full-time (Md=4.12, N=118) and part-time students (Md=4.25, N=131), U=6507.000, z=-2.161, p=0.03, while the factor *Awareness* did not recognize such a difference (U=6958.000, z=-1.367, p=0.17). Despite the fact that full-time students have twice as many practical classes as part-time students, according to the results obtained, part-time students assess their readiness more positively than full-time students. Nevertheless, a large number of part-time students are already employed in kindergartens, thus this result can be attributed to their greater experience in working with children. This is confirmed by the research of Kim and Kemple (2011), according to which the lack of field experience and its limited implementation significantly affects the ability to properly conduct music activities and contributes to a low level of self-confidence among preschool teachers.

Conclusion

The purpose of this research was to examine the extent to which EPE students enrolled at the Faculty of Teacher Education in Zagreb, at one of its location Department, assess the quality of music education in their study and their readiness to carry out musical activities in kindergarten, and the possible connection between those variables. The differences in assessing the quality of music education and assessing the readiness to conduct specific musical activities in kindergarten were also examined with regard to the participants' individual demographic characteristics.

Based on the obtained results, it can be concluded that the students assess the quality of music courses very positively. At the same time, it should be noted that, in the factor *Teaching*, part-time students assess the quality of music education more positively than full-time students, while there is no significant difference in the factor *Skills*. In the same factor (*Teaching*), a difference was also observed with regard to the year of study, where senior-year students (third year) assess the quality of music courses more positively, which is explained by the fact that the first and second year of study more significantly focus on general knowledge of music and one's own musical skills, while in the third year of study focus is placed on methodological procedures in working with children. Furthermore, it was shown that students with previous music education slightly more positively assess their readiness to conduct musical activities in kindergarten than students without such education. Although there is no difference in the factor *Regularity*, there is a difference in the factor *Awareness* and on the overall scale. The reasons for such results can be explained by the fact that students with previous music education have developed the habit of attending lessons and training in the field of music, of care for the maintenance of their musical instrument, as well as more positive attitudes towards public performances in front of parents and friends. Unexpected results were observed in the assessment of one's readiness to conduct

musical activities in kindergarten, which showed that part-time students assessed it more positively than full-time students. Since a large number of part-time students are employed in kindergartens and have more opportunities to put theory andthe acquired course material into practice, their experience is much greater compared to full-time students, who are still not employed. Therefore, these results prove that increased teaching practice can have a vital role in training future preschool teachers to carry out musical activities with preschool-aged children. Besides, in all the factors of the two separate scales as well as the overall scales, a statistically significant and strong positive connection was discovered between the quality of music education and the readiness to conduct musical activities in kindergarten. In other words, the higher the quality of music education in EPE studies, the greater the willingness to conduct musical activities in kindergarten, especially when it comes to courses related to methodological procedures in working with children.Thus, although the quality of music education focusing on one's musical skills (M = 4) is more positively assessed in contrast to the courses that focus on methodological procedures in working with children (M = 3.75), EPE students assess that the course Teaching Methodology of Music Culture contributes most to their greater readiness to conduct musical activities in kindergarten, i.e., the course that prepares them for teaching about music. Given that, as Hennessy (2000) claims, "music still suffers from its elitist image," i.e., the perception that it is destined only for the select (talented) few, it can be concluded that this kind of assessment provided by EPE students confirms the worth of high-quality music teaching, which, in accordance with new knowledge and approaches to teaching, creates correct, desirable, and positive attitudes and reflections about music and the implementation of musical activities in kindergarten. It seems that the students do not espouse the view of music as a "special" course (Hennessy, 2001) because, as Seddon and Biasutti (2008) claim, performance skills (personal music skills) that are highly valued in the professional music world, can create a negative perception in preschool teachers who do not have previous musical experiences or formal music education.

In this sense, it is exactly high-quality teaching with an emphasis on methodological procedures in working with children and its inclusion from the very beginning of the studies that would significantly contribute to increasing self-confidence and readiness to conduct musical activities in kindergarten, and to forming more positive attitudes about the use of music in kindergarten and giving greater sense to courses that focus only on music skills. It is, by all means, necessary to expand research and include other departments of the same Faculty and other Faculties of Teacher Education, which could confirm the obtained results on different samples and thus enable more reliable conclusions. This will improve and increase the quality of music teaching, exerting a positive effect on the readiness to carry out musical activities with preschool-aged children.

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Povezanost kvalitete glazbenoga obrazovanja i spremnosti studenata odgojiteljskoga studija za provođenje glazbenih aktivnosti u vrtiću

Sažetak

Koliko će odgojitelj biti spreman za provođenje glazbenih aktivnosti u vrtiću, uvelike ovisi o njegovu prethodnu glazbenom obrazovanju (formalnom i neformalnom), osobnim afinitetima, stavovima o glazbi te količini i kvaliteti glazbenoga obrazovanja koje student ima na obrazovnom fakultetu. Većina studenata koja polaze obrazovne fakultete, imaju vrlo mala ili nikakva glazbena iskustva prije studija pa će upravo kvaliteta glazbenoga obrazovanja odigrati ključnu ulogu u formiranju glazbeno kompetentnoga odgojitelja. U tom smislu, ovim istraživanjem željelo se utvrditi kako studenti ranoga i predškolskog odgoja, jednoga lokacijskog odsjeka Učiteljskog fakulteta u Zagrebu, procjenjuju kvalitetu nastave glazbe i vlastitu spremnost za provođenje glazbenih aktivnosti u vrtiću. Također, željelo se otkriti postoji li povezanost između ovih dviju kategorija kao i razlike unutar istih s obzirom na demografska obilježja. Za potrebe ovoga istraživanja konstruirana su dva instrument: Skala kvalitete glazbenoga obrazovanja i Skala mišljenja o spremnosti provođenja glazbenih aktivnosti u vrtiću. Deskriptivna analiza pokazala je da studenti ranoga i predškolskoga studija vrlo visokom procjenjuju kvalitetu nastave glazbe i vlastitu spremnost za provođenje glazbenih aktivnosti u vrtiću. Studenti s prethodnim glazbenim obrazovanjem pozitivnije procjenjuju spremnost za provođenje glazbenih aktivnosti u vrtiću od studenata koji takvo obrazovanje nemaju, a veću spremnost procjenjuju i studenti izvanrednoga studija u odnosu na one koji polaze redovni studij. Značajna razlika otkrivena je i u procjeni kvalitete glazbenoga obrazovanja na studiju koju su najpozitivnije procijenili studenti završnih godina (3. godina) dok između studenata redovnoga i izvanrednoga studija nema takve razlike.

Ključne riječi*: glazbene aktivnosti; kvaliteta nastave; odgojitelji; rani i predškolski odgoj i obrazovanje; spremnost.*

Uvod

Od svih umjetnosti, glazba je nesumnjivo najzastupljenija i najprimjenjivija u čovjekovu životu. Prema Hallam (2018), ona je sama bit čovječanstva, univerzalna i

oduvijek prisutna u svim kulturama. Kako Mithen (2009, str. 4) tvrdi: „sposobnost za glazbu je čvrsto usađena u ljudski genom". Kod male djece glazba se događa intuitivno i postaje sredstvo komunikacije (Campbell i Scott-Kassner, 2018) što dovodi do česte potrebe i želje za glazbenim izražavanjem. Takva potreba može se opisati kao djetetov prirodni nagon da prikaže, prezentira ili generira djela i akcije koje se ostvaruju kao nusprodukt njegovih ideja, osjećaja i znanja proizašlih iz vlastitih iskustava (Bea, 2004; Campbell i Scott-Kassner, 2018). Prema kognitivističkim razvojnim teorijama, prve godine djetetova života najvažnije su razdoblje njegova općega razvoja i stvaranja temeljnih znanja i razumijevanja svijeta koji ga okružuje (Vasta i sur., 1997). Isto kao što je hodanje ili govorenje, muziciranje je osnovna životna vještina koju je od najranijih godina potrebno razvijati kako bi dijete stvorilo mentalnu predodžbu glazbe (Levinowitz, 1998). Važno je pri tom istaknuti da djeca istih godina nemaju jednake razvojne putove i bitno se razlikuju u svojim razinama kompetencija, sposobnosti i vještina (Vekić-Kljaić, 2016). Tako se primjerice kada djeca s tri godine (neka djeca i ranije) počinju polaziti vrtić, stvara jedna vrlo heterogena skupina s različitim glazbenim interesima, stavovima, nasljednim dispozicijama i sposobnostima. U tom trenutku, odgojitelj/ica postaje djetetov voditelj kroz svijet glazbe u kojem ono nastavlja graditi ili stvarati nova glazbena iskustva u interakciji s ostalim vršnjacima. Osim samoga razvoja glazbenih sposobnosti, glazbenoga ukusa, estetskih vrijednosti glazbe i dr., glazbene aktivnosti mogu značajno doprinijeti dobrobiti (Gordon-Nesbitt, 2017) i općem djetetovu razvoju (Hallam, 2010). Sve je veći broj istraživanja koja dokazuju da aktivno bavljenje glazbom može imati pozitivan učinak na razvoj govornih vještina djece predškolske dobi (Linnavalli i sur., 2018; Politimou i sur., 2019; Williams i sur., 2015), tjelesni i psiho-motorički razvoj (DeVries, 2004; Shutova i Suvorova 2018; Zachopoulou i sur. 2004), socijalni i emocionalni razvoj (Rabinowitch i sur., 2013; Rose i sur., 2019), samopoštovanje (Warner, 1999) i akademski uspjeh (Atılgan, 2021; Kelstrom, 1998). Glazba kao aktivnost koju djeca akceptiraju vrlo lako i pristupaju joj s velikim entuzijazmom, idealan je posrednik u vrtiću za postizanje ovih izvan glazbenih ciljeva. Stoga, relevantno je da odgojitelj posjeduje određene glazbene kompetencije koje će mu omogućiti realizaciju kvalitetnoga provođenja glazbenih aktivnosti u vrtiću.

Glazbene kompetencije odgojitelja podrazumijevaju vještine kao što su sviranje instrumenta, pjevanje, poznavanje i uporaba dječjega instrumentarija te znanje o stilovima i strategijama poučavanja s naglaskom na poticanje kreativnosti (Vannatta-Hall, 2010, prema Saracho i Spodek, 2006) koja u novije vrijeme postaje jedna od ključnih ideja, vrijednosti i koncepata ranoga i predškolskog odgoja i obrazovanja (Dere, 2019; Yates i Twigg, 2017; Yildirim, 2010). U kojoj mjeri će odgojitelj biti glazbeno kompetentan, ovisi o više čimbenika kao što je izloženost glazbi tijekom odrastanja, pohađanje glazbene ili plesne škole, shvaćanje vrijednosti glazbe i opće mišljenje o glazbi, kvaliteta glazbenoga obrazovanja u visokoškolskoj ustanovi koju je polazio te potrebna stručna usavršavanja u području glazbe. Praksa govori da je najviše onih odgojitelja koji nemaju nikakva glazbena iskustva prije dolaska na studij ranoga i predškolskoga odgoja i obrazovanja, stoga će kvaliteta glazbenoga obrazovanja na

visokoškolskoj ustanovi odigrati ključnu ulogu u formiranju njihovih glazbenih kompetencija. U Europi i svijetu, glazbeno obrazovanje odgojitelja na fakultetima obrazovnih znanosti značajno se razlikuju u količini glazbenih predmeta i njihovoj satnici. Prema Ehrlin (2014), umjetnost je u obrazovnoj politici sve više marginalizirana i stavljena u drugi plan naspram matematike, jezika i znanosti. Takav odnos i percepcija umjetnosti u obrazovanju dovodi do toga da je glazba na ustanovama za obrazovanje odgojitelja sve manje zastupljena ili nije uopće zastupljena. Primjerice, na obrazovnim fakultetima u Turskoj, od 55 kolegija koje imaju odgojitelji, samo dva su vezana uz glazbu, a studenti ih slušaju tijekom prvoga i drugoga semestra na 2. godini studija. Oba predmeta sadrže programe koji obuhvaćaju čitanje nota, osnovno glazbeno znanje, vježbe glazbenoga sluha i formiranje glazbenih programa (Burak, 2019). U Norveškoj je unazad nekoliko desetljeća obvezna glazbena naobrazba budućih odgojitelja i učitelja smanjena s 30 % na svega 10 % ukupnoga studijskog programa (Bilalovic Kulset i Halle, 2020, prema Vist i Os, 2019). Ne čudi stoga što mnoga istraživanja potvrđuju nedostatak glazbenih kompetencija odgojitelja koji vrlo često dovodi do slabljenja njihova samopouzdanja (Barrett i sur., 2018; Bilalovic Kulset i Halle, 2020; Julia i sur., 2020) te istovremeno može negativno utjecati na motivaciju i opće mišljenje o glazbi (Bačlija Sušić i Miletić, 2020). Mogućnost izvođenja glazbe i znanje o poučavanju glazbe, čimbenici su koji formiraju glazbeno kompetentnoga odgojitelja. Kako bi se dosegla takva razina kompetencija, pod pretpostavkom da većina budućih odgojitelja do studija nije glazbeno aktivna (ne svira nijedan glazbeni instrument i ne pjeva), potrebna je visoko kvalitetna i kontinuirana glazbena naobrazba. Pregledom studijskih programa preddiplomskoga studija Ranog i predškolskog odgoja i obrazovanja na obrazovnim fakultetima u Zagrebu, Osijeku, Splitu i Rijeci utvrđeno je da svi nastavni programi uključuju obveznu glazbenu nastavu koja se provodi tijekom svih šest semestara studija. Većina programa započinje jednosemestralnim predmetima kao što su Glazbena kultura ili Glazbena umjetnost koji uključuju opće teorijsko znanje o glazbi i povijesti glazbe. Zatim tijekom dva, tri ili četiri semestra (ovisno o ustanovi i studijskom programu) slijede predmeti Glazbeni praktikum, Instrument ili Instrumentalna pratnja s pjevanjem koji osposobljavaju studente za izvođenje na nekom od glazbenih instrumenata (glasovir, električne klavijature, gitara). U posljednjoj fazi studija, studenti slušaju predmete koji su vezani za metodičke postupke u radu s djecom (Metodika glazbene kulture, Glazba u ranom i predškolskom odgoju, Glazba u integriranom kurikulu)(https://www.ufzg.unizg.hr/; https://www.foozos.hr/; https://www.ufri.uniri.hr/hr/fakultet.html; https://www.ffst.unist.hr/). Dakle, prema svemu navedenomu, u Hrvatskoj studenti ranoga i predškolskog odgoja i obrazovanja imaju prilično zadovoljavajuću količinu glazbene nastave koja bi ih trebala osposobiti za kompetentno obavljanje glazbenih aktivnosti s djecom predškolske dobi. To potvrđuje i istraživanje koje su provele Bačlija Sušić i Miletić (2020) na području Hrvatske, Slovenije i Srbije, a prema kojem studenti odgojiteljskoga studija u Hrvatskoj (Učiteljski fakultet u Zagrebu - UFZG) najbolje procjenjuju svoje glazbene kompetencije te imaju najpozitivnije mišljenje o važnosti glazbenih aktivnosti u dječjem razvoju što se prema istim autoricama može pripisati sukcesivnom i kontinuiranom glazbenom obrazovanju na studiju u Zagrebu.

Kako bi smo dobili precizniji uvid u kvalitetu glazbene naobrazbe na Učiteljskom fakultetu u Zagrebu, jednom lokacijskom odsjeku, ovim istraživanjem ispitat će se razina kvalitete glazbene nastave na studiju s obzirom na pojedine glazbene aktivnosti, radnje, znanja i osobne glazbene vještine koje pripremaju odgojitelja za rad s djecom predškolske dobi u vrtiću. U tom smislu, ovo istraživanje može doprinijeti boljem shvaćanju kvalitete glazbenoga obrazovanja, a prema dobivenim rezultatima dobit će se uvid u nedostatke i mogućnost podizanja i unaprjeđenja kvalitete glazbene naobrazbe s obzirom na određeni segment, posebno usmjerene aktivnosti, vještine i znanja vezane za provođenje glazbene naobrazbe.

Ciljevi istraživanja

Cilj je istraživanja ispitati kako studenti odgojiteljskih studija Učiteljskog fakulteta u Zagrebu, jednoga lokacijskog odsjeka, procjenjuju kvalitetu glazbenoga obrazovanja te kakva su njihova mišljenja o spremnosti za provođenje određenih glazbenih aktivnosti u vrtiću. Također, istraživanjem se želi utvrditi postoji li povezanost u procjeni kvalitete glazbenoga obrazovanja i procjeni spremnosti provođenja određenih glazbenih aktivnosti u vrtiću te postoje li razlike u tim varijablama obzirom na pojedina demografska obilježja ispitanika.

Metodologija

Uzorak

Podatci su prikupljani na prigodnom uzorku budućih odgojitelja (studenata studija Ranog i predškolskog odgoja) na jednom lokacijskom odsjeku Učiteljskog fakultetu u Zagrebu (N = 249). Uzorak su sačinjavali ispitanici svih studijskih godina redovnoga i izvanrednoga studija (3 studenta i 246 studentica).

Postupak

Podatci su prikupljeni anketnim upitnikom u ožujku 2022. godine. Ispunjavanje upitnika bilo je u potpunosti anonimno i dobrovoljno te su ispitanici mogli u bilo kojem trenutku odustati od ispunjavanja upitnika.

Instrumenti

Podatci su prikupljeni anketnim upitnikom koji se sastoji od tri dijela. Prvi dio odnosi se na demografska obilježja (studijska godina, vrsta studija (redovni/izvanredni, završeno prethodno glazbeno obrazovanje).

Drugi dio upitnika odnosi se na podatke o procjeni kvalitete glazbenoga obrazovanja na studiju. U svrhu prikupljanja tih podataka konstruirana je skala sa 17 čestica Likertova tipa od pet stupnjeva (1 = *u potpunosti se ne slažem,* 2 = *ne slažem se,* 3 = *neodlučan,* 4 = *slažem se,* 5 = *u potpunosti se slažem*).

U svrhu konstruktne valjanosti skale, provedena je eksploratorna faktorska analiza (PCA) s oblimin rotacijom, zasićenjima većim od 0,40 i korijenom većim od 1 Skale kvalitete glazbenoga obrazovanja. Pokazalo se da su podatci faktorijabilni, tj. pogodni

za faktorsku analizu (KMO = 0,952; Bartlettov test sfericiteta je 3039,205; p = 0,000). Dobivena su dva faktora koji zajedno objašnjavaju 63,74 % ukupne varijance (Tablica 1).

Tablica 1.

Prvi faktor sadrži 14 tvrdnji te objašnjava 57,35 % od ukupne varijance (karakteristični korijen = 9,75). Sadržajnom analizom čestica u ovom faktoru vidljivo je da se te tvrdnje odnose na razne metodičke postupke u provođenju pojedinih glazbenih aktivnosti u vrtiću (usvajanje pjesme, sviranje dječjih instrumenata, glazbeno stvaralaštvo i dr.), kompetentnost za izbor glazbene literature, vrednovanje u području glazbe i prepoznavanje glazbene darovitosti te je sukladno tome ovaj faktor nazvan *Poučavanje*. Cronbachov alpha test pokazao je da ovaj faktor pokazuje iznimnu pouzdanost (α = 0,95).

Drugi faktor sadrži 3 tvrdnje koje objašnjavaju 6,38 % od ukupne varijance (karakteristični korijen = 1,08). Sadržajnom analizom čestica vidljivo je da se one odnose na osobno glazbeno znanje i glazbene vještine (sviranje, pjevanje), pa je shodno tome ovaj faktor nazvan *Vještine.* Cronbachov alpha test pokazao je da i ovaj faktor pokazuje iznimnu pouzdanost (α = 0,77). Povezanost između ova dva faktora je 0,66, p = 0.000.

Treći dio upitnika odnosi se na mišljenja o spremnosti provođenja glazbenih aktivnosti u vrtiću. U tu svrhu konstruirana je Skala za ispitivanje mišljenja o spremnosti provođenja glazbenih aktivnosti u vrtiću (Tablica 2) s 12 tvrdnji Likertova tipa od pet stupnjeva (1 = *u potpunosti se ne slažem,* 2 = *ne slažem se,* 3 = *neodlučan,* 4 = *slažem se,* 5 = *u potpunosti se slažem*).

U svrhu konstruktne valjanosti skale, provedena je eksploratorna faktorska analiza (PCA) s oblimin rotacijom, zasićenjima većim od 0,40 i korijenom većim od 1 Skale mišljenja o spremnosti provođenja glazbenih aktivnosti u vrtiću. Pokazalo se da su podatci faktorijabilni, tj. pogodni za faktorsku analizu (KMO = 0,896; Bartlettov test sfericiteta 1283,274; p = 0.000). Dobivena su dva faktora koji zajedno objašnjavaju 56,48 % ukupne varijance (Tablica 2).

Tablica 2.

Prvi faktor sadrži 8 tvrdnji te objašnjava 46,30 % od ukupne varijance (karakteristični korijen = 5,55). Sadržajnom analizom čestica u ovom faktoru vidljivo je da se te tvrdnje odnose na mišljenja o redovitosti provođenja točno usmjerenih glazbenih aktivnosti te je sukladno tome ovaj faktor nazvan *Redovitost*. Cronbachov alpha test pokazao je da ovaj faktor pokazuje iznimnu pouzdanost (α = 0.87).

Drugi faktor sadrži 4 tvrdnje koje objašnjavaju 10,18 % od ukupne varijance (karakteristični korijen = 1,22). Sadržajnom analizom čestica vidljivo je da se one odnose na akcije i postupke koji su neposredno vezani uz provođenje glazbenih aktivnosti u vrtiću kao što su: integracija s ostalim područjima, glazbeno izvođenje pred roditeljima i prijateljima (javni nastup), razina opremljenosti glazbenim materijalima i opremom te svijest o stalnom stručnom usavršavanju na području glazbe. Shodno tome ovaj faktor je nazvan *Svijest.* Cronbachov alpha test pokazao je da i ovaj faktor pokazuje iznimnu pouzdanost (α = 0.70). Povezanost između ova dva faktora je 0,60, p = 0.000.

Rezultati i rasprava

Deskriptivni podatci pokazali su da studenti Ranoga i predškolskog odgoja i obrazovanja Učiteljskog fakulteta u Zagrebu, jednoga lokacijskog odsjeka, visokim procjenjuju kvalitetu glazbenoga obrazovanja i vlastitu spremnost za provođenje glazbenih aktivnosti u vrtiću. Prema aritmetičkim sredinama faktora prikazanima u Tablici 5, studenti su najpozitivnije ocijenili mišljenja o redovitosti provođenja glazbenih aktivnosti u vrtiću (M = 4,15) i glazbeno obrazovanje na studiju koje je usmjereno na razvoj vlastitih glazbenih vještina (M = 4,00). Nešto su slabije ocijenjeni svijest o važnosti provođenja različitih akcija i djelatnosti vezanih uz glazbene aktivnosti u vrtiću (M = 3,94) te glazbeno obrazovanje na studiju koje je usmjereno na razne metodičke postupke u provođenju točno usmjerenih glazbenih aktivnosti u vrtiću, odnosno na znanja i vještine poučavanja glazbe (M = 3,75).

Većina rezultata koncentrirana je na većim vrijednostima što ukazuje na negativnu asimetričnost dok je homogenost distribucije (kurtičnost) u svim faktorima prikazana leptokurtično, osim u faktoru *Svijest* gdje je blago platikurtična. Također, za testiranje normalnosti distribucije proveden je Kolmogorov-Smirnov test koji je pokazao da ni jedan od faktora nema normalnu distribuciju, odnosno da značajno odstupa od normalne distribucije (Tablica 3). S obzirom na iznesene podatke i instrumente koji su formirani na Likertovoj ljestvici koja je po svojoj prirodi ordinalna, tj. kvalitativna, ne ispunjavaju se uvjeti za parametrijske testove (Opić, 2010) te su za provjeru svih hipoteza korišteni odgovarajući neparametrijski testovi.

Tablica 3.

Mann-Whitnney U test pokazao je da u faktoru *Redovitost* ne postoji statistički značajna razlika u procijeni vlastite spremnosti za provođenje glazbenih aktivnosti u vrtiću između studenata s prethodnim glazbenim obrazovanjem (Md = 4,25, N = 39) i onih koji takvo obrazovanje nemaju (Md = 4,25, N = 210), U = 3545, z = -1,34, p = 0,18. Međutim, u faktoru *Svijest* otkrivena je statistički značajna razlika u procjeni vlastite spremnosti za provođenje glazbenih aktivnosti u vrtiću između studenata s prethodnim glazbenim obrazovanjem (Md = 4,25, N = 39) i onih koji takvo obrazovanje nemaju (Md = 4,00, N = 210), U = 3168,500, z = -2,25, p = 0,02. Iz toga razloga proveden je Mann-Whitnney U test na cjelokupnoj skali (faktori *Redovitost i Svijest*) koji je pokazao da postoji statistički značajna razlika u procjeni vlastite spremnosti za provođenje glazbenih aktivnosti u vrtiću između studenata s prethodnim glazbenim obrazovanjem (Md = 4,31, N = 39) i onih koji takvo obrazovanje nemaju (Md = 4,12, N = 210), U = 3293, z = -1,94, p = 0,05. Ovakav rezultat u kojem studenti s prethodnim glazbenim obrazovanjem (osnovna ili srednja glazbena, glazbeni tečaj i dr.) nešto pozitivnije ocjenjuju spremnost za glazbene aktivnosti u vrtiću u domeni *Svijest*, tumačit ćemo kao razvijenu naviku za pohađanje poduka i usavršavanja u području glazbe (*Pohađat ću stručna usavršavanja u području glazbe kako bi još više usvojio/la*

znanja i vještine potrebne za kvalitetno izvođenje glazbenih aktivnosti), razvijenu brigu za održavanje vlastitoga glazbenog instrumenta (*Važno mi je da u vrtiću imam glazbeni centar opremljen s potrebnim glazbenim materijalima i instrumentima u kojem djeca mogu provoditi svoje slobodno vrijeme*), pozitivnije vrednovanje i shvaćanje važnosti javnoga nastupa pred roditeljima i prijateljima (*Važno mi je da djeca barem jedanput do dvaput godišnje izvedu glazbenu točku (pjevanje, sviranje, pokret uz glazbu*) te općenito uvažavanje glazbe kao sredstvo za postizanje izvan glazbenih ciljeva (*Glazbene aktivnosti u vrtiću provodit ću u integraciji s ostalim područjima*). Dobiveni rezultati u skladu su s provedenim istraživanjima (Gifford, 1993; Jeannaret,1997), prema kojima studenti s prethodnim pozitivnim glazbenim iskustvima imaju više samopouzdanja, koje pak može imati snažan učinak na vlastitu spremnost za provođenje glazbenih aktivnosti i pozitivnije stavove o glazbi od studenata koji nemaju takva iskustva.

Ne postoji statistička značajna razlika u procjenama kvalitete glazbenoga obrazovanja između studenata redovnoga (Md = 3,76, N = 118) i izvanrednoga studija (Md = 4,03, N = 131), U = 6622,500, z = -1,951, p = 0,05. Ipak, testiranjem faktorske strukture skale kvalitete glazbenoga obrazovanja, u faktoru *Poučavanje* otkrivena je statistički značajna razlika u procjenama kvalitete glazbenoga obrazovanja između studenata redovnoga (Md = 3,64, N = 118) i izvanrednoga studija (Md = 4,00, N = 131), U = 6342, z = -2,446, p = 0,01 dok faktor *Vještine* nije otkrio značajnu razliku (U = 7214, z = -,918, p = 0,35). Dakle, pokazalo se da u dimenziji *Poučavanje* studenti izvanrednoga studija pozitivnije procjenjuju kvalitetu glazbenoga obrazovanja od studenata redovnoga studija.

Nakon provedenoga Kruskal-Wallis H testa, uočeno je da u faktoru *Poučavanje* postoje statistički značajne razlike u procjeni studenata odgojiteljskih studija o kvaliteti glazbenoga obrazovanja s obzirom na studijsku godinu (1. g. N = 83, 2. g. N = 100, 3. g. N = 66), c^2 (2, N = 249) = 30,56, p = 0,00. Studenti na 3. godini (Md = 4,28) studija imaju najveći medijan, 2. godine (Md = 3,78) nešto manji i 1. godine (Md = 3,57) najmanji. Za međusobne razlike između grupa proveden je i naknadni Kruskal-Wallis 1-way ANOVA test koji je pokazao da u faktoru *Poučavanje* ne postoji statistički značajna razlika između 1. i 2. godine studija (p = 0,473), ali postoji između 1. i 3. godine studija (p = ,000) te 2. i 3. godine studija (p = ,000). Navedeni rezultat možemo argumentirati činjenicom da se studenti na prvoj i drugoj godini studija uopće ne susreću s glazbenim predmetom Metodika glazbene kulture (usvajanje pjesme, sviranje dječjih instrumenata, glazbeno stvaralaštvo i dr.) koji prvi put slušaju na 3. godini studija u 1. i 2. semestru. Nadalje, faktor *Vještine* nije pokazao značajne razlike u procijeni kvalitete studija (1. g. N = 83, Md = 4, 2. g. N = 100, Md = 4, 3. g. N = 66, Md = 4,3), c^2 (2, N = 249) = 5,15, p = 0,07. Također, i na cjelokupnoj skali kvalitete glazbenoga obrazovanja (faktori *Poučavanje* i *Vještine*) otkrivena je značajna razlika u procjeni kvalitete glazbenoga obrazovanja (1. g. N = 83, Md = 3,88, 2. g. N = 100, Md = 3,92, 3. g. N = 66, Md = 4,24), c^2 (2, N = 249) = 16,97, p = 0,00.

Spearmanovim testom povezanosti (Tablica 4) utvrđena je statistički jaka pozitivna korelacija između ukupne skale kvalitete glazbenoga obrazovanja i ukupne skale

spremnosti provođenja glazbenih aktivnosti u vrtiću (r = 0,639, p = 0,000), pri čemu se može zaključiti da kvaliteta glazbenoga obrazovanja na odgojiteljskom studiju značajno utječe na spremnost provođenja glazbenih aktivnosti u vrtiću, odnosno viša kvaliteta glazbenoga obrazovanja rezultirat će i većom spremnošću za provođenje glazbenih aktivnosti u vrtiću. Osobito je jaka povezanost između faktora *Poučavanje* i *Redovitost* (r = 0,592, p = 0,000) te *Poučavanje* i *Svijest* (r = 0,539 p = 0,000), dok je između faktora *Vještine* i *Redovitost* (r = 0,410, p = 0,000) te *Vještine* i *Svijest* (r = 0,439, p = 0,000) povezanost nešto slabija, iako i dalje s vrlo visokim koeficijentom. Drugim riječima, visoka kvaliteta glazbene nastave u čijem su fokusu razni metodički postupci u radu s djecom (Metodika glazbene kulture), snažnije doprinosi spremnosti za provođenje glazbenih aktivnosti u vrtiću od glazbene nastave koja je usmjerena na razvoj osobnih glazbenih vještina (Instrument, Zbor, Glazbeni praktikum i dr.).

Međusobna povezanost dvaju faktora proizašlih iz istoga instrumenta (*Poučavanje-Vještine*; *Redovitost-Svijest*) nije uzeta u obzir jer predstavljaju istu mjernu skalu kao ni međusobna povezanost zasebnih faktora i ukupnih skala (npr. *Poučavanje-Kvaliteta GO (cijela skala)*).

Tablica 4.

Nadalje, postoji statistički značajna razlika u procjeni spremnosti za provođenje glazbenih aktivnosti u vrtiću između studenata redovnoga (Md = 4,06, N = 118) i izvanrednoga studija (Md = 4,18, N = 131), U = 6593,500, z = -2,002, p = 0,04. Analizom rezultata prema dobivenim faktorima, u faktoru *Redovitost* otkrivena je značajna razlika u procjeni spremnosti za provođenje glazbenih aktivnosti u vrtiću između studenata redovnoga (Md = 4,12, N = 118) i izvanrednoga studija (Md = 4,25, N = 131), U = 6507,000, z = -2,161, p = 0,03 dok faktor *Svijest* takvu razliku ne prepoznaje (U = 6958,000, z = -1,367, p = 0,17). Usprkos činjenici da studenti redovnoga studija imaju dvostruko više praktične nastave od studenata izvanrednoga studija, prema dobivenim rezultatima, studenti izvanrednoga studija pozitivnije procjenjuju spremnost od studenata redovnoga studija. Ipak, studenti izvanrednoga studija u velikom su broju već zaposleni u vrtićima pa ovaj rezultat možemo pripisati njihovu većem iskustvu u radu s djecom. To potvrđuje i istraživanje Kim i Kemple (2011), prema kojima nedostatak terenskoga iskustva i njegovo ograničeno provođenje, značajno utječe na osposobljenost za pravilno provođenje glazbenih aktivnosti te nisku razinu samopouzdanju između odgojitelja.

Zaključak

Ovim istraživanjem htjelo se ispitati u kojoj mjeri studenti odgojiteljskoga studija Učiteljskog fakulteta u Zagrebu, jednoga lokacijskog odsjeka, procjenjuju kvalitetu glazbenoga obrazovanja na studiju i vlastitu spremnost za provođenje glazbenih aktivnosti u vrtiću te postoji li povezanost između tih varijabli. Ispitane su i razlike u procjeni kvalitete glazbenoga obrazovanja i procijeni spremnosti provođenja određenih

glazbenih aktivnosti u vrtiću s obzirom na pojedina demografska obilježja ispitanika.

Na temelju dobivenih rezultata možemo zaključiti da studenti vrlo pozitivnom ocjenjuju kvalitetu glazbene nastave. Pritom valja istaknuti kako u faktoru *Poučavanje,* studenti izvanrednoga studija pozitivnije procjenjuje kvalitetu glazbenoga obrazovanja od studenata redovnoga studija dok u faktoru *Vještine* nema značajne razlike. U istom faktoru (*Poučavanje*) primijećena je i razlika s obzirom na godinu studija pri čemu studenti završnih godina (3. godina) pozitivnije procjenjuju kvalitetu glazbene nastave što je objašnjeno činjenicom da su studenti u 1. i 2. godina studija značajnije usmjereni na opće znanje o glazbi i vlastite glazbene vještine dok su studenti 3. godine studija usmjereni na metodičke postupke u radu s djecom. Nadalje, pokazalo se da studenti s prethodnim glazbenim obrazovanjem nešto pozitivnije procjenjuju spremnost za provođenje glazbenih aktivnosti u vrtiću od studenata koji takvo obrazovanje nemaju. Iako u faktoru *Redovitost* razlika ne postoji, u faktoru *Svijest* i na cjelokupnoj skali, razlika postoji. Razloge ovakvoga rezultata možemo tumačiti time što studenti s prethodnim glazbenim obrazovanjem imaju razvijenu naviku pohađanja poduka i usavršavanja u području glazbe, razvijenu brigu za održavanje vlastitoga glazbenog instrumenta, kao i pozitivnije stavove prema javnim nastupima pred roditeljima i prijateljima. Neočekivani rezultati pojavili su se u procjeni spremnosti za provođenje glazbenih aktivnosti u vrtiću, koji su pokazali da studenti izvanrednoga studija istu pozitivnije procjenjuju od studenata redovnoga studija. Kako je velik broj studenata izvanrednoga studija zaposlen u vrtiću te imaju više prilika provoditi teorije i usvojeno gradivo u praksi, njihovo iskustvo puno je veće u odnosu na studente redovnoga studija koji još uvijek ne rade. Stoga, ovi rezultati dokazuju da povećanje praktične terenske nastave može imati veoma važnu ulogu u osposobljavanju budućih odgojitelja za provođenje glazbenih aktivnosti s djecom predškolske dobi. Također, između svih faktora dviju zasebnih skala kao i između cjelokupnih skala, otkrivena je i statistički značajna jaka pozitivna povezanost između kvalitete glazbenoga obrazovanja i spremnosti za provođenje glazbenih aktivnosti u vrtiću, tj. što je kvaliteta glazbenoga obrazovanja na odgojiteljskom studiju viša, veća je i spremnost za provođenje glazbenih aktivnosti u vrtiću, osobito kada je riječ o predmetima koji su vezani uz metodičke postupke u radu s djecom. Dakle, iako pozitivnije ocijenjena kvaliteta glazbenoga obrazovanja koja je usmjerena na vlastite glazbene vještine (M = 4) nasuprot nastavi koja je usmjerene na metodičke postupke u radu s djecom (M = 3,75), studenti odgojiteljskoga studija procjenjuju da većoj spremnosti za provođenje glazbenih aktivnosti u vrtiću najviše pridonosi Metodika glazbene kulture, odnosno nastava koja ih osposobljava za poučavanje o glazbi. S obzirom na to da, kako Hennessy (2000) tvrdi, „glazba još uvijek pati od svoje elitističke slike", odnosno percepcije kako je ona predodređena samo za odabrane (talentirane) pojedince, možemo zaključiti kako ovakva procjena studenata odgojiteljskoga studija potvrđuje visokokvalitetnu nastavu glazbe koja u skladu s novim spoznajama i pristupima nastavi stvara pravilne, poželjne i pozitivne stavove i promišljanja o glazbi te provođenju glazbenih aktivnosti u vrtiću. Čini se

kako su studenti oslobođeni opće percepcije o glazbi kao „posebnoga“ predmeta (Hennessy, 2001) jer kako Seddon i Biasutti (2008) tvrde, izvedbene vještine (osobne glazbene vještine) koje su vrlo cijenjene u profesionalnom glazbenom svijetu, kod odgojitelja koji nemaju prijašnja glazbena iskustva ili formalno glazbeno obrazovanje mogu stvoriti negativnu percepciju.

U tom smislu, upravo bi kvalitetna nastava s naglaskom na metodičke postupke u radu s djecom i njezino uključivanje od samoga početka studija, značajno doprinijelo povećanju samopouzdanja i većoj spremnosti za provođenje glazbenih aktivnosti u vrtiću, formiralo pozitivnije stavove o upotrebi glazbe u vrtiću te dalo veći smisao nastavi koja je usmjerena samo na glazbene vještine. Svakako, potrebno je proširiti i provesti dodatna istraživanja na ostale odsjeke istoga fakulteta i ostale obrazovne fakultete kojima će se moći potvrditi dobiveni rezultati na različitim uzorcima, a s time i pouzdanije donositi zaključke s ciljem poboljšana i povećanja kvalitete nastave glazbe čija će ingerencija stvoriti pozitivan učinak na spremnost za provođenje glazbenih aktivnosti s djecom predškolske dobi.